

HAVERFORD COLLEGE ARTS PROGRAMS:

Reports and Perspectives

April 23, 2008

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Haverford College

Artwork Policies/Procedures **(revised 4/03/08)**

History

The development of this document was begun by an ad hoc committee in 2005 that consisted of the following administrators/faculty: Margaret Gindhart, Hilarie Johnston, Steve Kavanaugh, Bob Kieft, John Mosteller, Diana Peterson, Sam Williams and Willie Williams. A variety of policy and procedure issues were discussed. A summary of these was prepared and forwarded to the Art Collections Advisory Committee in the Fall of 2006 for their further review. This Committee then forwarded a revised document to the College Arts Council (CAC). In response, the Co-Chairs of the CAC (the Provost and the VP for Institutional Advancement) requested the Chair of the Art Collections Advisory Committee to undertake some further revisions of the document. The current document is the product of these requested revisions. This newly revised Art Policies and Procedures document was reviewed by the CAC in Spring of 2007 and was then forwarded to Senior Staff for final discussion and approval.

In conjunction with an external review of Haverford's arts program and facilities needs by arts consulting firm WolfBrown, this policy was reviewed and revised by the Haverford Arts Committee. One of the recommendations of the external review is the creation of a Center for Humanities and the Arts (CHA), which would serve a coordinating role in creating synergy among the curricular and co-curricular programs, projects and activities across arts disciplines and with other related academic pursuits. In the proposed structure, a Steering Committee would provide oversight of all CHA programs. This CHA Steering Committee could then assume the responsibilities of the previous College Arts Council for oversight of the Art Collections Management policy issues. Implementation of the Art Collections Management policies would continue to be the responsibility of the Curator, in consultation with the Art Collections Advisory Committee (ACAC).

Definitions

The policies and procedures detailed here relate to "works of art" offered to and acquired by Haverford College through gift or purchase. "Works of art" include objects (e.g. paintings, sculpture, photographs, textiles, decorative objects) made in any and all media.

Implementation and Review

The Policies and Procedures detailed here are the current, official policies and procedures relating to the acquisition, storage and display of art work that belongs to the College. It is understood that these policies and procedures are subject to possible future review and/or revision. The process of review and revision will be led by the College Curator in

consultation with the CHA Steering Committee. Until the Curator is appointed, the CHA Steering Committee and the Provost will appoint the appropriate group to undertake any necessary review and revision. In general, absent a Curator, the Curator's responsibilities will be assigned to the College Archivist or to the Art Collections Advisory Committee.

College Curator

The College Curator is the professional staff member at Haverford College who has primary responsibility over the College's art collections. The Curator is responsible for overseeing the cataloguing, display, conservation, transport and storage of the art collections. The Curator will report to the Executive Director of the CHA.

Art Collections Advisory Committee

This Committee serves the Curator of the College in an advisory capacity. The Curator, in consultation with the CHA Steering Committee, annually identifies the membership of the Art Collections Advisory Committee (ACAC). The Provost will Chair the ACAC. The Faculty Director of the CHA and a representative from the Office of Institutional Advancement will serve as ex-officio members. A specific Accessions Committee may be formed in the future; absent the presence of such a committee, the Arts Collections Advisory Committee serves as the College's Accessions Committee.

Acquisition Outreach

While any member of the Haverford Community is welcome to offer works of art to be considered for accession to the College Collection, the primary responsibility for the proactive identification and solicitation of gifts of art work rests with the professional Gift Officers working within the Office of Institutional Advancement. For this reason, the VP of Institutional Advancement maintains a close working relationship with the College Curator, who has the ultimate responsibility for evaluating whether works of art meet the College's criteria for accession. The VP also facilitates the training of all these Gift Officers so they are able to assess the personal collections of their varied prospects with a view to helping guide the College's understanding of what collecting opportunities may exist within the broader community of alumni and friends of Haverford College.

Acquisition Policy Statement

Haverford College welcomes gifts of art work that enhance the College's educational mission. In general, both the quality and educational value of proposed accessions will be given consideration in deciding whether to accept a gift. The educational value of such gifts will be gauged in relation to both the curricular priorities of the College and also to how such new art works could enhance the understanding and or appreciation of other objects already in the permanent collection.

The College Curator, in consultation with the Art Collections Advisory Committee, will be responsible for evaluating whether works of art meet the College's criteria for

accession. In making a recommendation, the Curator will consider his or her professional responses to the following questions:

1. Does the object/collection have some exceptional value?
2. Does it have a direct bearing on the curriculum (by virtue of subject matter, historical or geographical origin, etc)?
3. Does its history (who owned or collected it) bear a special relation to the College or the Quakers?
4. Does it complement our present collections in some important way?
5. Does it complement some prominent local collection, with which it might make important teaching or exhibition opportunity?
6. Do we have the resources or facilities to store and conserve the item(s) properly?

Acquisition Procedure

Works of art identified for possible accession to the College's Collection go through an established acquisition process. This process is as follows:

- The documentation of the work(s) under consideration [including photographs of the object(s) to be considered, along with an expert appraisal (see below)] are forwarded to the Curator and to the Chair of the Art Collections Advisory Committee. Absent the Curator, this same documentation is forwarded to the Chair of the Art Collections Advisory Committee.
- The Curator and the Chair of the Art Collections Advisory Committee reviews the work(s) under consideration and, if they have a positive opinion regarding its/their desirability, then the relevant documentation is shared with the entire Collections Committee (see below).
- The Art Collections Advisory Committee considers the merits of the object(s) and makes a written recommendation that is then forwarded to the Curator..
- The Curator, with the input from the Art Collections Advisory Committee, then makes a final recommendation to accept or decline the object which is forwarded to the VP for Institutional Advancement and the President.
- The President of the College has the final authority to accept or decline any gift of art work offered to the College.
- If the object(s) is accepted, then a ***Deed of Gift Form*** (see below) is prepared by/for the owner and copies of this form are put on file both within the Office of Institutional Advancement and within in the Office of the College Curator. Securing the preparation of the Deed of Gift Form will be the responsibility of the Gift Officer who has the primary relationship with the Donor.

Appraisal

A qualified appraisal is required for any donor of art work to the College to receive a tax deduction on their contribution. The College prefers that the prospective donor arrange and pay for the appraisal. However, if the donor does not provide the College with an appraisal, then the College will arrange for such an appraisal in order to determine the insurance coverage needed. Depending upon the nature of the art object being gifted to the College, the appraisal may need to specifically certify the authenticity of the object. It is also possible that the College may require research into the provenance of specific objects to document their history of legal ownership.

De-accession Policy and Procedure

Unless by prior agreement with a donor, the College maintains the legal right to de-access selected objects from its collection by sale, trade or re-gifting, in order to enhance the quality, scope and general integrity of the College's overall collection. The de-accessioning of any object will be undertaken in strict accordance with all current, relevant laws governing such actions. Proceeds from gifts of art, de-accessioned through sale, shall be used solely for the purpose of acquiring additional art that is more in line with the college's defined areas of concentration within its collection.

Assuming legal approval, the internal procedure by which art objects are de-accessioned from the College's Collection will generally follow the same steps followed for the procedure used when considering objects to be added to the Collection.

Insurance

The College self insures up to a total value of \$100,000. Items backed by an art appraisal and valued at more than \$5,000 are placed on the College's insurance schedule at \$.0445 per hundred dollars of value (e.g. a painting appraised at \$100,000 would cost \$44.50 to insure).

Cataloguing

The Curator is responsible for developing and maintaining professional records on all objects in the College's Collection. This work includes both maintaining relevant paper files and also the development and up-dating of an electronic database with digital images that provides faculty and students with easy access to the full scope of our Collection.

Display

Display of works of art from the College's Collection is encouraged. The Curator is responsible for identifying and developing opportunities to expose the College community and the general public to the art work in the College's Collection. The

Curator works with faculty and staff to mount exhibits that are aesthetically and pedagogically illuminating. In all cases, professional standards of display and security are maintained.

Conservation

The evaluation of the condition of objects in the College's Collection is the responsibility of the Curator. The Curator maintains a prioritized list of conservation issues and undertakes conservation work as needed and when resources for this purpose are available.

Transportation/Moving of objects on campus

Until such time as the College has individuals on staff trained to move art work, the College contracts with outside firms to provide the skilled labor necessary to move the objects in the Collection. This is true for moving objects both on or to and from campus to off-campus storage. The Curator is responsible for arranging all such moving contracts. Absent a Curator, the College Archivist (Diana Peterson) should be notified to supervise the removal of any work during renovations.

Storage

Appropriate storage space for the College's Collection will be identified, evaluated and maintained by the College Curator. Absent a Curator, the Art Collections Advisory Committee and the CAC will work with relevant College staff to identify, evaluate and maintain appropriate storage space.

Deed of Gift Form

Revised Deed of Gift Form is attached.



Haverford

Haverford College

Haverford, PA 19041

Deed of Gift

Date: _____ Name of Donor: _____

Address of Donor: _____

Telephone Number: _____ email: _____

Description:

Estimated Value: \$ _____

As sole and absolute owner(s) of the work(s) of art described above, I/we hereby irrevocably give to Haverford College all right, title, and interest to each of the works of art. I/we agree that the above work(s) of art will become part of the exclusive property of Haverford College and that the College may manage each work consistent with established professional standards, College art-management policy, and government regulations, with no restrictions on their use or disposition. I/we plan to do the following with the artwork described above (check one):

_____ Submit the artwork with this form at this time or

_____ Submit the form to Haverford and ship the artwork to Haverford on _____ (DATE)

Name, address, phone of shipper: _____

May we designate you as the donor in any publicity for exhibits, collection descriptions, either online or in printed form? Yes _____ No _____

Haverford College cannot, in its official capacity, give appraisals for the purpose of establishing tax deductible value of donated items.

Donor Signature

Date

Accepted by Haverford College:

Haverford College – Official and Title

Date

HAVERFORD COLLEGE PROPOSED CENTER FOR HUMANITIES AND THE ARTS

OVERVIEW:

One of the unique aspects of the Haverford College academic experience is the existence of three Centers of intellectual exploration, in which faculty and students can immerse themselves in the curricular and scholarly pursuit of related interdisciplinary subjects. These centers seem particularly suited to the intellectual curiosity and open style of learning that is at the foundation of Haverford's Quaker educational philosophy.

When one of the three Centers – the John B. Hurford '60 Humanities Center – was established, it was intended to be the entry point and umbrella under which exploration of art and culture would be integrated with other related humanistic, literary, historical and philosophical study. As HC now contemplates making a major investment in its arts programs and facilities, it seems an opportune moment to consider ways for the arts to have a more prominent role – in title as well as content – in the Centers. The objectives in developing the recommendations that follow were:

- To establish a programmatic Center for the arts, that would serve a coordinating role in creating synergy among the curricular and co-curricular programs, projects and activities across arts disciplines and with other related academic pursuits; and
- To provide greater credibility in the minds of faculty, students (current and prospective), alumni and donors to Haverford's commitment to the arts as an institutional priority than merely the addition of new arts facilities (however desperately needed they may be).

NAME:

The Hurford¹ Humanities Center should be renamed the Haverford Center for Humanities and the Arts, with the naming rights provided in recognition of a significant new donation to the HC Endowment Campaign. Consideration was initially given to creating a new programmatic Arts Center, as a separate entity from the Humanities Center. This idea was dismissed out of a belief in the value of considering the arts in an interdisciplinary context. There was also recognition of the practical benefits of building on the success of the existing Hurford Humanities Center administrative structure, rather than recreating a duplicate organization.

MISSION:

The current mission statement of the John B. Hurford '60 Humanities Center is:

"to enhance the intellectual and cultural life at Haverford by fostering challenging exchange among faculty, students, and diverse communities of writers, artists, performers, thinkers, activists, and innovators. The Center sponsors programs that promote relationships between classic humanistic study and contemporary intellectual, artistic, and ethical currents in the wider public world. The Center's initiatives are organized under four intersecting domains —scholarship; teaching; arts; and public forums — which offer a range and depth of

¹ If the gift conditions associated with the naming of the Hurford Humanities Center do not permit it to be renamed as a Center for Humanities and the Arts, with the naming rights provided in recognition of a significant new donation to HC, (and the Hurford Humanities Center incorporated as a program subset), the arts component of the larger new Center for Humanities and the Arts could be named separately or the new Center could be jointly named for Hurford and a new donor (subject to their joint agreement).

innovative programming for both faculty and students that is well -integrated into the academic program."

The renaming of the Humanities Center to a Center for Humanities and the Arts does not require modification of the above overarching mission statement. Within the new Center's arts domain, however, the arts philosophy can be articulated as:

"The Center promotes artistic programming that navigates the boundaries of forms and expression. In so doing, we hope to prompt self-conscious reflection on the part of students and faculty about tradition, innovation, and the roles of maker/performer and audience. Seeking to foster a deeper understanding of the issues, materials, and meanings at play in a given artistic experience, the Center is particularly interested in enriching faculty scholarship and the curriculum through the study of performance, visual culture, and material objects."

GOALS AND OBJECTIVES:

The goals and objectives of the arts domain of the Center for Humanities and the Arts (CHA) will be to:

- Create an environment in which faculty and students can immerse themselves in the curricular and scholarly pursuit of related interdisciplinary arts subjects;
- Promote the incorporation of the arts into relevant aspects of the curriculum of other liberal arts disciplines;
- Provide students with arts related summer study and internship opportunities;
- Coordinate the integration of visual art exhibitions and performing arts events by visiting artists into the curricular and co-curricular life of the campus;
- Insure the development and implementation of a cogent policy for the acquisition, conservation and exhibition of the HC Art Collection;
- Create a forum in which faculty, students and administrators can reach consensus on policies and procedures relating to the allocation of resources for the arts;
- Build bridges between HC's current departmental offerings in Fine Arts and Music, and cognate disciplines in other areas of the academic curriculum; and
- Develop and administer curricular activities as might be proposed to and approved by EPC and the faculty.

SCOPE OF ACTIVITIES:

The arts related scope of activities, for which CHA staff members will provide faculty sponsors, curators and/or students with logistical, professional, and technical support, will include:

- The Exhibitions Program (now managed by the Exhibitions Coordinator, Matthew Callinan), including:
 - Faculty mounted exhibitions that use the college's spaces, collections, and other resources to extend cultural literacy through the display of visual and material items; and
 - Traveling exhibitions, single and group artist shows, as well as visiting curators.



- Oversight of the conservation and management of the HC Art Collections and Conservation, under supervision of the yet-to-be-hired Curator
- The Arts Residency Program (ideally with four residencies annually: one each in Fine Arts and Music, two to float across other departments)
- Allocation of funds for the development of visual studies curricula across disciplines
- A Postdoctoral Fellowship in Visual Studies/Culture
- Coordination² of music³, theater and dance programming on campus, including some ex-officio involvement with the scheduling and production of co-curricular activities
- Other faculty proposed arts events, including performances, short-term (3-5 day) artist residencies, and exhibits, which meet the CHA guidelines and program criteria (see below)

PROGRAM CRITERIA:

The criteria that CHA staff will use to determine whether programs and events will come under its auspices will include:

- Performances and experiences that are framed by conversations with performers, artists, and critics;
- Events that allow for sustained interaction with artists in several different settings, e.g., in the classroom, at the studio, in informal conversation, over several days, or at several points during a semester;
- Programs that relate to themes raised in other current Center initiatives, such as a Faculty Humanities Seminar, Working Group, or Curriculum Development Grant;
- Arts related programs that contribute to dialogue or thought not possible within a departmental context (for instance, involving more than one faculty member, and from different departments or sub-disciplines);
- Projects that contribute to the growth of the Center (making possible some future plan otherwise not directly achievable);
- Programs that make effective and creative of CHA resources; and
- Arts events that serve as a point of inquiry and have a clear constituency in the curriculum or in the research interests of faculty.

ORGANIZATIONAL STRUCTURE:

With the addition of significant arts programming alongside the sustained success of the Haverford Humanities Center's (HHC) original program design, HHC has enjoyed an infusion of energy and fresh opportunities for significant synergy among program initiatives. With these new programming features have come new stresses on HHC's administrative operation; and the responsibilities

² The scope of CHA's involvement in scheduling and production of co-curricular activities will be limited to those student activities that take place in HC arts facilities. Student activities that take place in other facilities, including the student and athletic centers, will be the responsibility of the Student Activities Coordinator and the Deans.

³ CHA Arts Facilities Manager will work with the Music Department performance coordinator, who will continue to have primarily responsibility for scheduling practice, rehearsal and performances in the Music Building and Marshall.



accompanying its charge will only expand with the continued enhancement of the initiatives outlined above and with the creation of new arts-related facilities.

At present the HHC is led by a faculty director (Kim Benston), under the guidance of a Steering Committee comprising five faculty and one administrator (who currently provides policy oversight to the Art Collection). There are currently four members of the HHC staff, including an Associate Director (Emily Carey Cronin), an Exhibitions Coordinator (Matthew Callinan), an Administrative Assistant (Kerry Nelson), and a Post-Bac Fellow (James Weissinger '06). To be effective as a unifying curricular and co-curricular entity, given the significant proposed expansion in the scope of responsibilities and activities, the Center for Humanities and the Arts (CHA) should have the administrative support of a full-time (non-faculty) Executive director, working under the leadership and oversight of a faculty director and steering committee.

The aim of the proposed revised administrative structure (see organization chart on page 5) is to achieve balance and efficiency in the Center's operations as it moves forward to embrace its expanded mission. In particular, this model aims to:

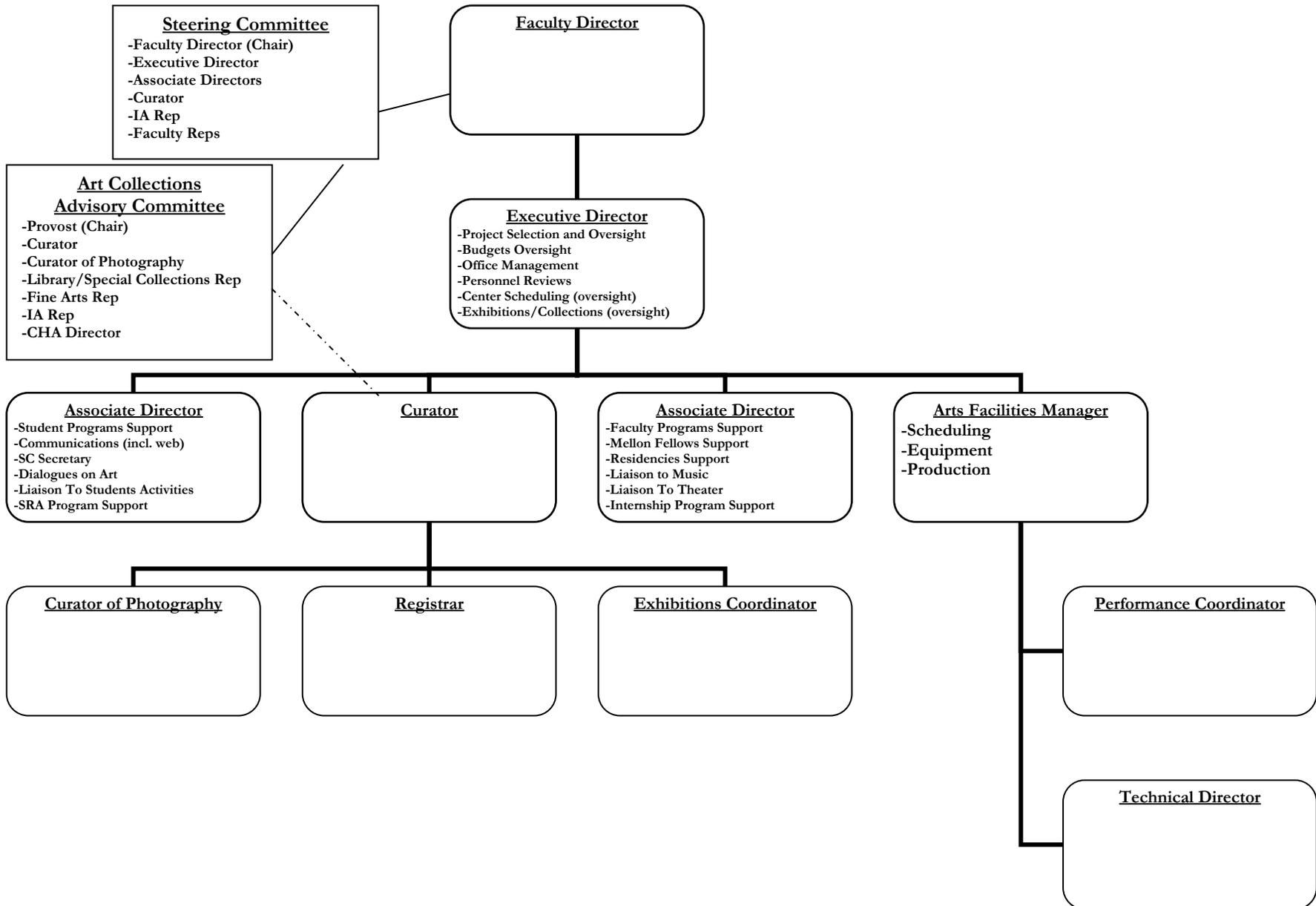
- Rationally distribute responsibilities among its chief officers, maximizing individual strengths and fashioning clear reporting lines so that each party understands his/her duties and so that information is readily accessible from the relevant source;
- Relocate supervision of day-to-day operations from the Faculty Director to an Executive Director (in close collaboration with the Associate Directors and pertinent facilities manager[s]), thus freeing the former to focus on "big picture" issues, mentoring and guidance of Center participants, external relations, and the development of the Center's core intellectual, scholarly, pedagogical, and cultural missions; and
- Connect the Center's administration to governing bodies (the Steering Committee; the Art Collections Advisory Committee) such that orbits of responsibility and lines of communication for each unit are clear

FACILITY NEEDS:

At present, the HHC occupies a small number of office and exhibition spaces in Stokes, which are insufficient to meet its current program needs. With the program expansion contemplated for CHA, there will be even more pressing space needs to provide proper offices for the administrative staff (including those connected with the Exhibitions program), as well as some areas for conference and "break-out" rooms, and a public café. To realize its true potential as an interactive locus for the exchange of ideas among faculty, students, visiting artists and arts administrators, the CHA also needs to have an adequate amount of unassigned, welcoming space. If possible, the CHA spaces should be in or near one or more of the other arts facilities.



CENTER FOR HUMANITIES AND THE ARTS ORGANIZATION CHART





DRAFT

**HVERFORD COLLEGE
ARTS PROGRAM AND FACILITIES
BENCHMARKING REPORT**

April 22, 2008

JOSEPH H. KLUGER

SARA BILLMANN

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INTRODUCTION

Despite Haverford College’s (HC) reputation as a premier liberal arts college, its curricular and co-curricular arts programs and facilities – offered in partnership with Bryn Mawr College (BMC) – do not currently meet the needs of HC’s students and faculty, and are less attractive than those of some of HC’s peer institutions. HC commissioned WolfBrown to undertake an external review of its arts curriculum and facilities that would:

1. Assess the sufficiency of HC’s curricular and co-curricular arts programs and facilities relative to the perceived needs of its faculty, students and administrators; and
2. Develop a detailed set of recommendations for additions and/or improvements to HC’s art collection policies, curricular and co-curricular arts programs, and arts facilities, which would give HC a comprehensive array of academic and extra-curricular arts programs and activities that are universally recognized as one of the best of any small liberal arts college in the country.

In developing its recommendations, WolfBrown was also asked to benchmark HC’s curricular and co-curricular arts programs and facilities against the model arts programs and facilities available at some of HC’s peer institutions. This document contains the results of the benchmarking study, the analysis of which has been used as the basis for some of the recommendations in the accompanying HC Arts Program and Facilities Planning Report. This report also includes a summary ranking of HC’s arts programs and facilities, relative to the peer institutions, assuming implementation of the accompanying recommendations.

PROCESS

The benchmark study includes an in-depth analysis of the visual and performing arts programs and facilities at 14 of HC’s peer institutions. The peer institutions surveyed are:

- Amherst College
- Bates College
- Bowdoin College
- Davidson College
- Goucher College
- Grinnell College
- Hamilton College
- Middlebury College
- Sarah Lawrence College
- Swarthmore College
- Trinity College
- Vassar College
- Wesleyan University
- Williams College

The institutions were selected by WolfBrown, in consultation with the HC Arts Committee, as a representative sample of liberal arts colleges, which are comparable to Haverford in size of student body and selectivity.

Bryn Mawr College (BMC) was not included separately in the list of institutions surveyed, because of its bi-college arts relationship with HC, for which HC currently provides courses



to HC and BMC students in Fine Arts, Music and Creative Writing (through the English Department), and BMC offers courses in History of Art, Creative Writing, Dance and Theater. BMC faculty and student data was added to the HC data where relevant to create some of the summary benchmark data charts below.

The research data was obtained by WolfBrown through a variety of publicly available materials, including the web sites of the colleges and their Common Data Set (CDS) reports for the 2007-08 academic year. With the exception of Bates, Vassar and Williams, who declined the request, a summary profile of the arts programs and facilities at each college was reviewed for accuracy with someone from each institution. In exchange for their agreement to review the summary information, the college arts profiles and comparative data (but not the Executive Summary analysis of model programs) will be shared with those colleges participating in the review process.

EXECUTIVE SUMMARY

Introduction

A large amount of data has been collected about the arts programs and facilities at each of the 14 peer institutions, which can be used as an ongoing resource to Haverford College (HC) administrators and faculty in their efforts to evaluate what changes should be made in its arts programs and facilities. A summary description has been prepared for each institution and can be found beginning on p. 21.

It has been relatively easy to evaluate and compare the quantifiable data for each institution, to determine what the peer benchmarks are for the allocation of resources to arts programs and faculty. This information is contained primarily in the summary benchmark charts beginning on p. 10. This data is summarized on p. 5 in a chart that ranks the schools surveyed in each of these quantifiable areas of comparison. It clearly demonstrates Haverford's current lack of resources in many areas, relative to its peer institutions. The chart on p. 6 shows how Haverford's rankings would change, after implementation of the recommendations in the accompanying Arts Program and Facilities Planning Report.

Without having made a campus visit to any of the peer institutions, however, it is much more difficult to develop an accurate analysis of the quality of each college's curricular and extra-curricular arts programs and facilities. We have also put together a list and summary description of the schools with overall model arts programs, as well as those with strengths in one or more individual program areas. Because this subjective analysis is based almost exclusively on desk research and our limited personal knowledge of some of the schools, we encourage HC leaders to use the conclusions about model programs as merely a starting point for further study and review. In particular, as HC delves further into the arts facility planning process, it should consider visiting one or more of the schools with recently constructed or renovated arts facilities.



Current Benchmark Rankings

CURRENT RANKINGS	AMHERST	BATES	BOWDOIN	DAVIDSON	GOUCHER	GRINELL	HAMILTON	HAVERFORD	MIDDLEBURY	SARAH LAWRENCE	SWARTHMORE	TRINITY	VASSAR	WESLEYAN	WILLIAMS
Total Student Enrollment	11	9	7	8	13	10	6	15	3	14	12	4	2	1	5
Total Faculty	5	12	10	9	14	11	7	15	4	13	8	6	2	1	3
Overall Student/Faculty Ratio	3	11	12	14	6	7	13	5	8	1	4	15	9	10	2
Total Endowment	4	13	7	11	14	2	9	10	5	15	3	12	6	8	1
Endowment Per Enrolled Student	4	13	5	10	14	1	7	6	8	15	2	12	9	11	3
Full-Time Music Faculty	11	12	1	2	3	4	13	14	8	9	15	5	6	10	7
Music Student/Faculty Ratio	8	10	2	1	5	3	12	15	11	4	13	7	9	14	6
Full-Time Dance Faculty	4	3	9	15	8	14	10	6	12	2	1	5	11	7	13
Dance Student/Faculty Ratio	4	3	8	15	6	14	9	11	13	2	1	5	10	7	12
Full-Time Theater Faculty	10	7	12	9	8	11	13	14	4	1	15	6	2	5	3
Theater Student/Faculty Ratio	7	3	12	6	9	10	13	15	5	1	14	8	4	11	2
Full-Time Art History Faculty	9	11	8	12	15	14	13	6	2	3	10	7	4	5	1
Art History Student/Faculty Ratio	7	11	5	12	15	14	13	8	3	2	6	10	4	9	1
Full-Time Fine Arts Faculty	7	5	13	14	8	6	9	11	12	1	15	3	10	4	2
Fine Arts Student/Faculty Ratio	6	4	10	13	9	3	7	15	14	1	12	5	11	8	2
Fine Arts Studio Space	8	2	6	3	*	5	*	7	*	1	*	*	*	*	4
Permanent Art Collection	3	7	4	11	12	8	9	6	10	14	13	15	2	1	5
Total Gallery Space	4	8	3	11	12	6	9	10	5	15	13	14	2	7	1

*Data not available

- Haverford ranks very low among its peers in many arts related categories, including 14th or 15th (out of 15) in 7 of 17 categories. (HC also ranks 7th out of 8 in the amount of Fine Arts studio space.)
- Haverford’s relatively high student/faculty ratio in Art History is skewed by the inclusion of Bryn Mawr faculty, who also teach in the graduate program. (Graduate student enrollment is not included in the calculation.)
- The number of objects in the Haverford art collection is not known. Data includes 5,000 items in the photography collection.
- Haverford’s relatively high ranking in overall student/faculty ratio is misleading, given its very small student body and should not be construed to mean Haverford has sufficient numbers of faculty to provide a full range of course offerings in the arts.
- Similarly, Haverford’s relatively high ranking in endowment per enrolled student, also misleading due to the size of the student body, does not mean Haverford has sufficient financial resources to provide the full range of arts offerings.



Hypothetical Future Benchmark Rankings

The key recommendations in the accompanying HC Arts Program and Facilities Planning Report (for which benchmark rankings are available) include:

- Add two Music faculty positions
- Add two Fine Arts faculty positions
- Add one Theater faculty position
- Increase Fine Arts studio space from 16,400 sq. ft. to 30,000 sq. ft.
- Increase art gallery space from 2,100 sq. ft. to 12,100 sq. ft.

When implemented, Haverford’s ranking in these categories will change as follows:

- Even with the addition of two Music faculty positions, HC’s student/faculty ratio in Music will rank 14th out of 15 schools (instead of 15th);
- With the addition of two Fine Arts faculty positions, HC’s student/faculty ratio in Fine Arts will increase from a rank of 15th to 10th out of 15 schools;
- Even with the addition of one Theater faculty position, HC’s student/faculty ratio will rank 15th out of 15 schools.
- With the addition of 14,000 sq. ft. of fine arts studio space, Haverford’s ranking will increase from 7th to 5th out of 8 schools
- With the addition of 10,000 sq. ft. of gallery space, Haverford’s total gallery space would increase its rank from 10th to 2nd out of 15 schools.

FUTURE RANKINGS	AMHERST	BATES	BOWDOIN	DAVIDSON	GOUCHER	GRINNELL	HAMILTON	HAVERFORD	MIDDLEBURY	SARAH LAWRENCE	SWARTHMORE	TRINITY	VASSAR	WESLEYAN	WILLIAMS
Full-Time Music Faculty	12	14	1	2	3	4	13	11	8	9	15	5	6	10	7
Music Student/Faculty Ratio	8	10	2	1	5	3	12	14	11	4	13	7	9	15	6
Full-Time Theater Faculty	10	7	12	9	8	11	13	14	4	1	15	6	2	5	3
Theater Student/Faculty Ratio	7	3	12	6	9	10	13	15	5	1	14	8	4	11	2
Full-Time Fine Arts Faculty	7	5	13	14	8	6	10	9	12	1	15	3	11	4	2
Fine Arts Student/Faculty Ratio	6	4	11	14	9	3	7	10	15	1	13	5	12	8	2
Fine Arts Studio Space	8	2	7	3	*	6	*	5	*	1	*	*	*	*	4
Total Gallery Space	5	9	4	11	12	7	10	2	6	15	13	14	3	8	1



Overall Model Programs

The colleges that had the strongest overall arts programs and facilities were:

- Bowdoin College
- Davidson College
- Middlebury College
- Sarah Lawrence College
- Wesleyan University
- Williams College

A brief explanation of the rationale for identifying each of these schools as having model arts programs follows.

Bowdoin College has one of the most comprehensive programs in the visual and performing arts, with new or recently renovated facilities that support each of the programs. A visit to campus would be worthwhile to see Studzinski Recital Hall (a new state-of-the-art music performance and practice facility that opened in 2007), Memorial Hall (a multi-venue theater facility that was renovated in 2000) and the Museum of Art (which reopened in 2007, after a \$21 million renovation). There are 12 FTE faculty positions in Music and 11 in Visual Arts (History and Studio) for a student body of 1,716. Bowdoin's art history and studio arts curricular programs are excellent, while extra-curricular visual arts efforts are supported through the Bowdoin College Craft Center, which houses studios and equipment available to all students for a minimal fee.

Davidson College has a program in theater that is fully developed, requiring all majors to work in production capacity on at least three productions. The theater facility is in the process of being renovated and will include two performance spaces, plus acting/directing and design studios and full production facilities. A bi-annual residency with the Royal Shakespeare Company includes both educational experiences as well as the opportunity to develop new plays. Davidson's music program has 12 full-time faculty positions, well-equipped performing and practice facilities and ample performing opportunities. Davidson also has an impressive art history and studio art program, supported by a 43,000 sq ft facility that provides ample teaching, studio, and storage space. The Campus Sculpture Program has led to a new Sculpture Garden, with high visibility for this medium throughout campus. Although there are no curricular dance offerings, there are numerous student dance groups.

Middlebury College has a comprehensive arts program, with a 100,000 sq ft building that houses offices and performance spaces for the music, dance, and theater programs, as well as the Museum of Art. All of Middlebury's performance areas are solid, with numerous performance opportunities and an active performing arts series that brings professional performing artists to campus 15-20 times each year. The theater program is affiliated with a professional theater company, offering additional opportunities to students. Middlebury is one of the few schools to offer architectural studies. It, along with Wesleyan, is also among the only colleges to offer a film and media culture major. In addition, in 1994, Middlebury adopted a "One Percent for Art" policy, setting aside 1% of the cost of any renovation or



new construction at the College for the purchase, installation, maintenance, and interpretation of works of art publicly displayed on campus.

Sarah Lawrence has an arts program that is small, but impressive. Each student develops an individualized concentration that reflects personal areas of interest while requiring a depth of engagement that appears unique to that institution. It was the only institution studied to offer dance and theater graduate programs, which in turn enriches the experience for undergraduates (which is why the faculty size in those departments is so large). A robust series of professional performing arts productions and performances on campus provides additional opportunities for students. There are ample and separate well-equipped practice and performing facilities for music, dance and theater students. The studio arts area at Sarah Lawrence is housed in a relatively new (2004) facility that provides numerous fully-equipped studios in a flexible setting, including a soundstage, animation and editing rooms, and a digital imaging lab for film making and multi-media. The only major gap at Sarah Lawrence is that it does not appear to have a museum or permanent collection of its own.

Wesleyan University has an arts program that is exceptionally well-supported, with in-depth curricular and extra-curricular offerings in all art forms. The Center for the Arts houses the Music, Art & Art History, Dance, and Theater Departments. There is a strong emphasis on world culture in both the curriculum and performance opportunities. The Center for Film Studies, a separate building and department, opened in 2004, but is more focused on analysis of how films are made and received, rather than a film production major. There is a total of 6,000 sq. ft. of exhibition space in the Davison Arts Center, a university teaching museum with a collection of 25,000 objects, and two smaller galleries. Perhaps more than any of the colleges examined, Wesleyan's programs appear to be deeply integrated into the entire student body.

Williams College is exceptionally strong in theater and the visual arts, due in part to its proximity to other, separately incorporated non-profit resources, such as the Williamstown Theater Festival, the Clark Art Institute and Mass MoCA. With an endowment of \$1.9 billion, Williams has tremendous resources for all of its programs, including the arts, which enables it to have a large number of faculty in all arts disciplines (other than Dance). Bernhard Music Center (1979) houses a number of music rehearsal and performance spaces, as well as 26 practice rooms. A new Center for Theater & Dance, built in 2005, features three distinct performance venues and should be visited to determine in greater detail what design elements to emulate (and what to avoid).

Notable Individual Program Areas

In addition to the schools above, whose overall arts programs represent benchmark standards to which HC should aspire, several of the other peer institutions had model programs in one or more arts disciplines.

Music: Goucher, Grinnell and Trinity each have 11 full-time music faculty. Vassar has a remarkable 41 music faculty, many of which are in applied instruction; only 10 are full-time positions. The Lang Concert Hall at Swarthmore is one of the best music performance and practice facilities.



Dance: Goucher College’s dance program was among the best, though its other arts-related offerings were not model programs. The dance program requires proficiency in both ballet and modern dance, as well as many specialized areas. Several dance studios are available within the Sports & Recreation Center, and a physical therapist is available free to students. There are at least five mainstage performances and two studio performances annually. Bates College’s dance program also seemed well-developed, especially considering that no dance major is offered. Students have ample performance opportunities and also participate actively in a local dance festival and the American College Dance Festival. Bates also enlists guest choreographers to come to campus and work with students on a regular basis. With 12 full-time positions, Swarthmore also has a very large dance faculty.

Theater: Vassar has 8 full-time theater faculty positions and also provides drama students with film making opportunities. In addition, there are an unusually large number (~50 per year) of student-run theater performance opportunities at Vassar.

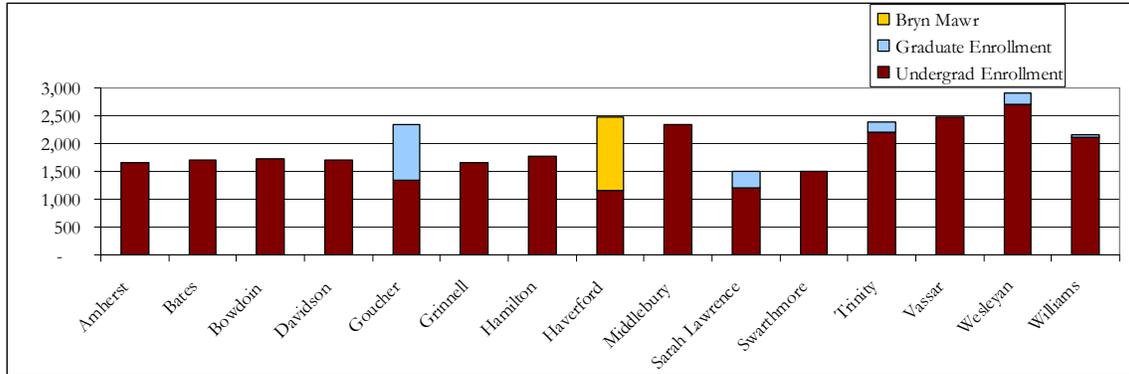
Arts Facilities: Grinnell’s Bucksbaum Center for the Arts, built in 1999, houses all of the College’s arts programs. The facility provides both music and theater performance and rehearsal spaces, with opportunities for students to produce their own (theatrical) events. This building also provides numerous studios to support the studio arts program.

Other Programs of Note: Swarthmore had several notable programs, especially its Cooper Series, a combination of lectures, art exhibits, concerts, and readings funded by the Cooper Foundation. Anyone at Swarthmore — faculty, students, staff — can propose a project for the Cooper Series. Additionally, the extra-curricular interest in the arts is incredibly broad, ranging from a student theater group that produces 7 productions in various locations on campus each year to the Swarthmore Dance Project that offers facilities to choreographers to develop new work in the summer, then return as fellows during the academic year.



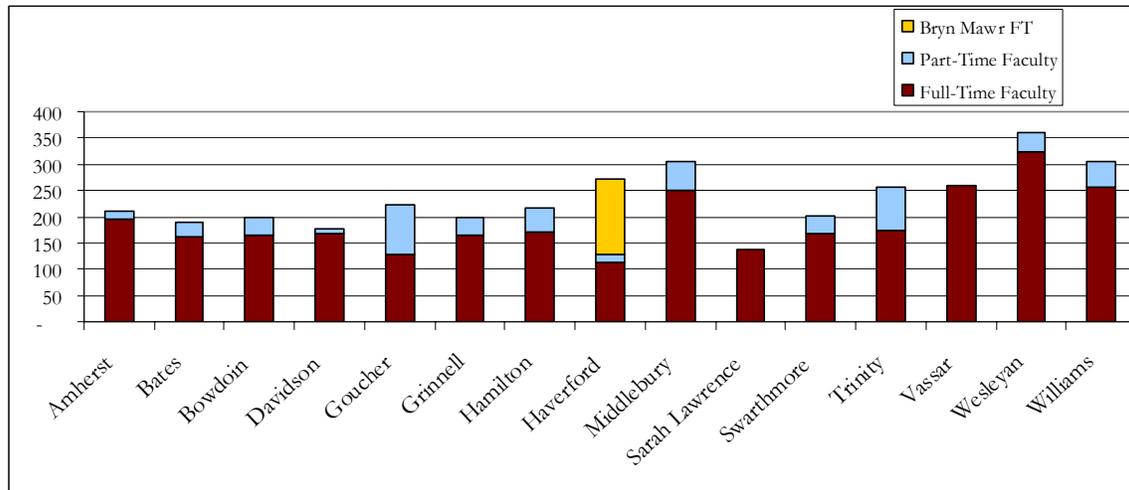
SUMMARY BENCHMARK DATA

Total Student Enrollment



- Haverford’s total enrollment, at 1,169 students, is the smallest of the peer group
- When Bryn Mawr College’s enrollment of 1,316 is added, the combined enrollment that is being served by the HC/BMC Bi-College arts programs at 2,485 students is the second largest of the peer group

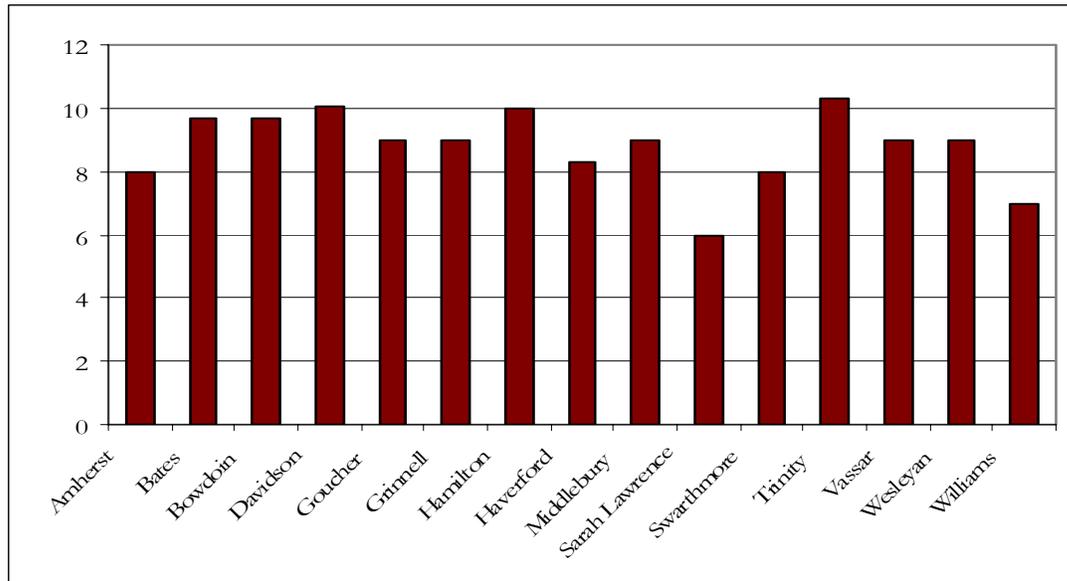
Total Faculty



- The number of FT Haverford faculty, at 112, is the lowest of the peer group, which limits the quantity and variety of course offerings.
- If Bryn Mawr’s FT faculty of 145 is included, the combined number of ranks as the fourth largest of the peer group

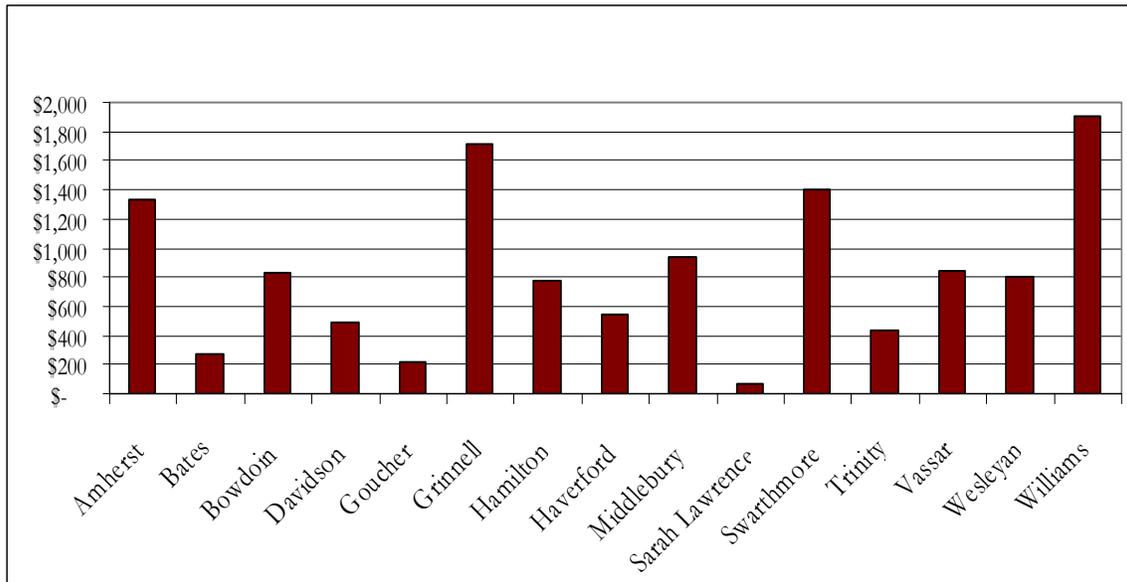


Overall Student/Faculty Ratio



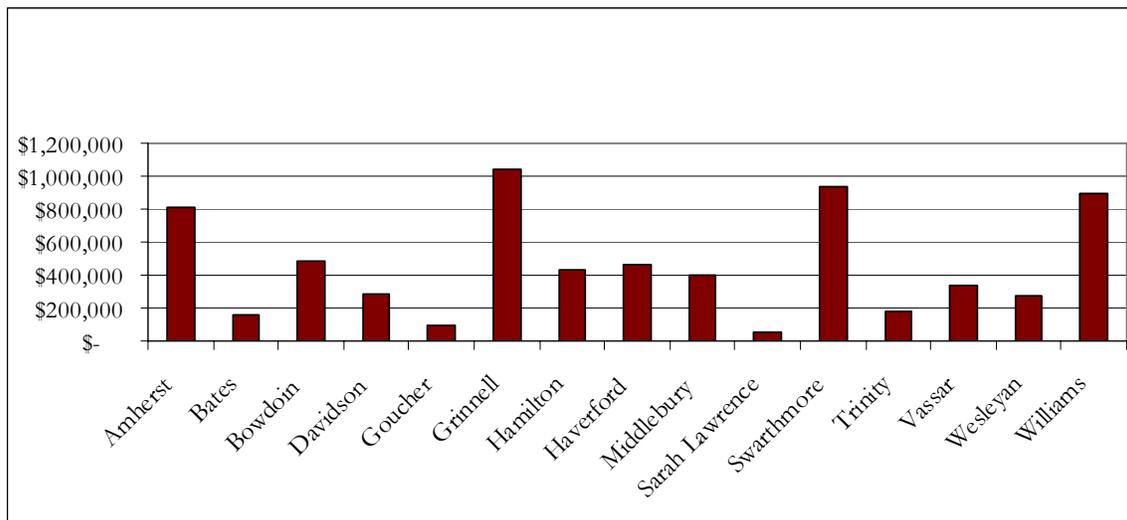
- From Common Data Set for 2007-08, except for Sarah Lawrence and Vassar, which are self-reported data
- The student/faculty ratio is 8 to 1 for Haverford and Bryn Mawr on both an individual and combined basis, which is comparable to the ratio in most of the peer institutions. (Haverford data includes Bryn Mawr faculty and students.)
- Because of Haverford's small student body, however, it is deceiving to conclude that a student/faculty ratio for HC that is comparable to the peer group means that there are an adequate number of faculty to provide sufficient depth and variety of courses.

Total Endowment (in millions)



- There is a large disparity in the size of endowments among the peer institutions
- With one of the smallest endowments, Haverford is at a distinct disadvantage

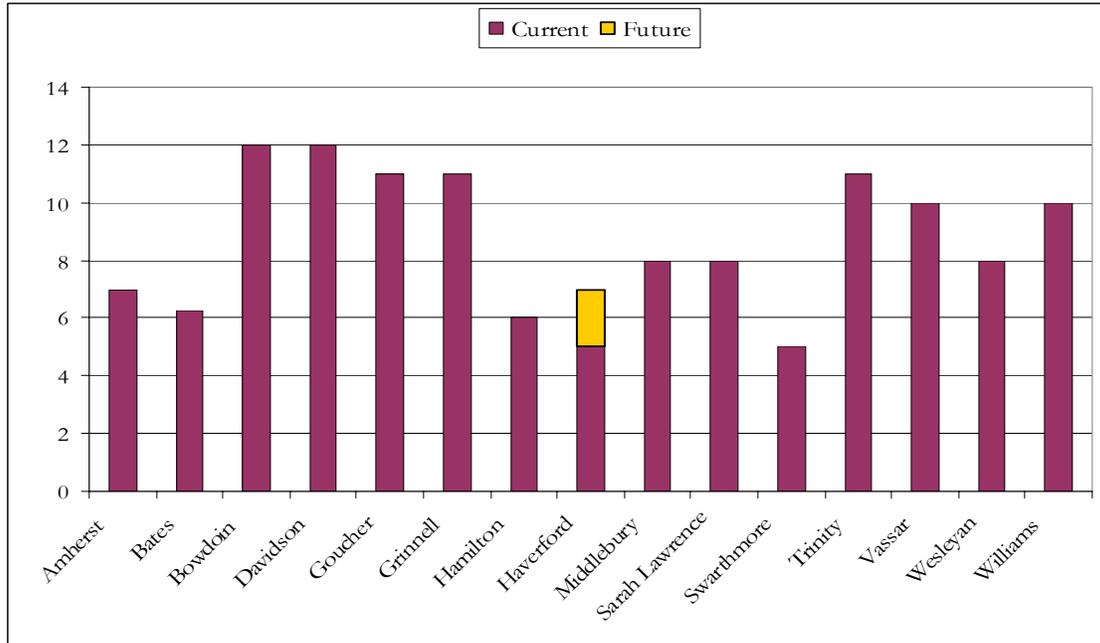
Endowment Per Enrolled Student



- Although Haverford’s endowment per enrolled student is comparable to all but four of the peers, the small student body at HC is distorting the relative merits of this position.

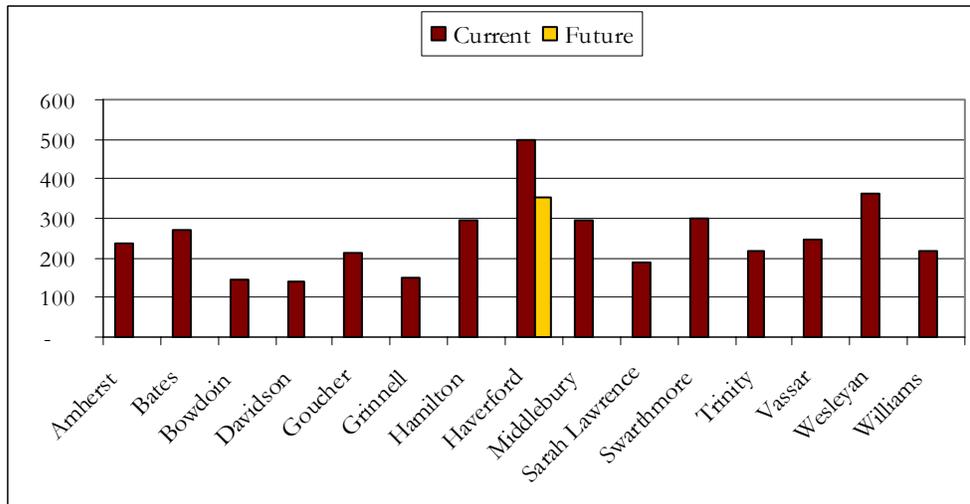


Full-Time Music Faculty



- Includes full-time tenure-track and visiting faculty, but not part-time faculty
- Haverford’s music faculty is one of the smallest of any of the peer institutions, which position will change only modestly after the addition of two positions

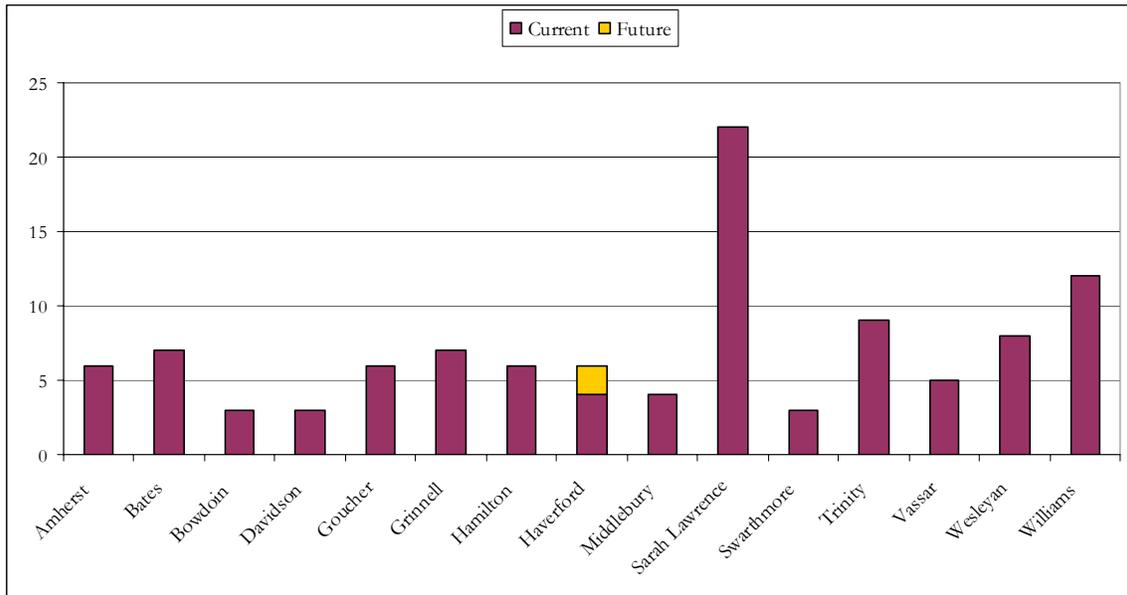
Music Student/Faculty Ratio



- Haverford’s student/faculty ratio in Music is the highest of any peer group, when considering the combined HC/BMC student enrollment of 2,485
- Even with the addition of two positions, HC’s student/faculty ratio will rank 14th out of 15 schools.

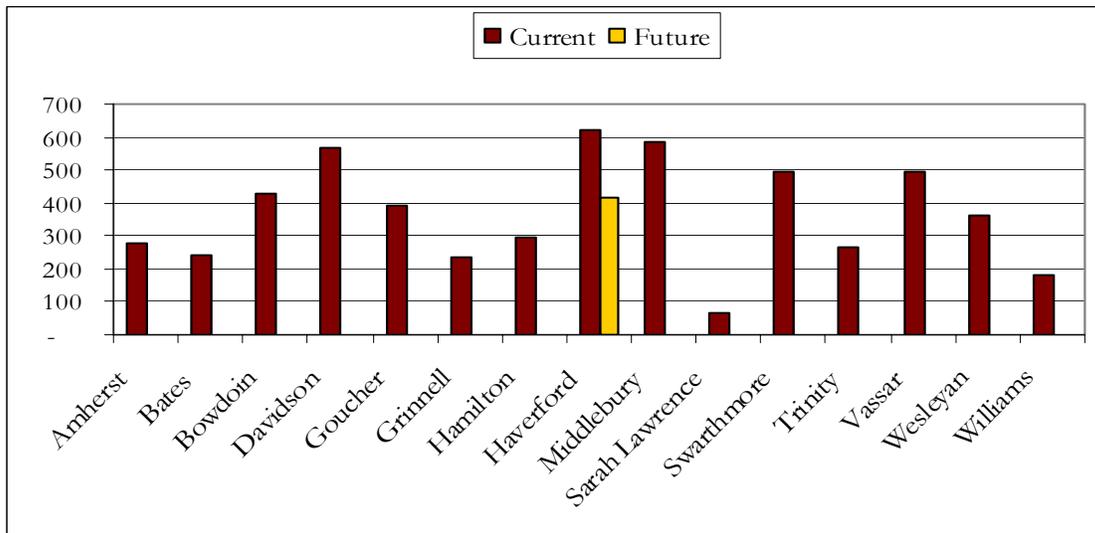


Full-Time Fine Arts Faculty



- Two additional faculty positions proposed

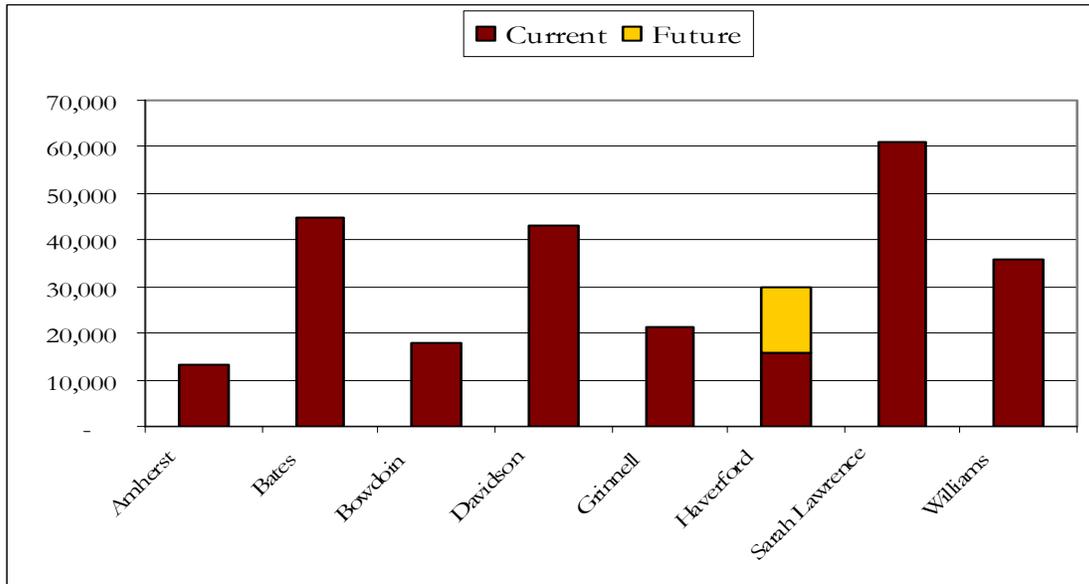
Fine Arts Student/Faculty Ratio



- Haverford’s student/faculty ratio in Fine Arts is the highest of any peer group, when considering the combined HC/BMC student enrollment of 2,485
- With the addition of two positions, HC’s student/faculty ratio rank will increase from 15th to 10th out of 15 schools.



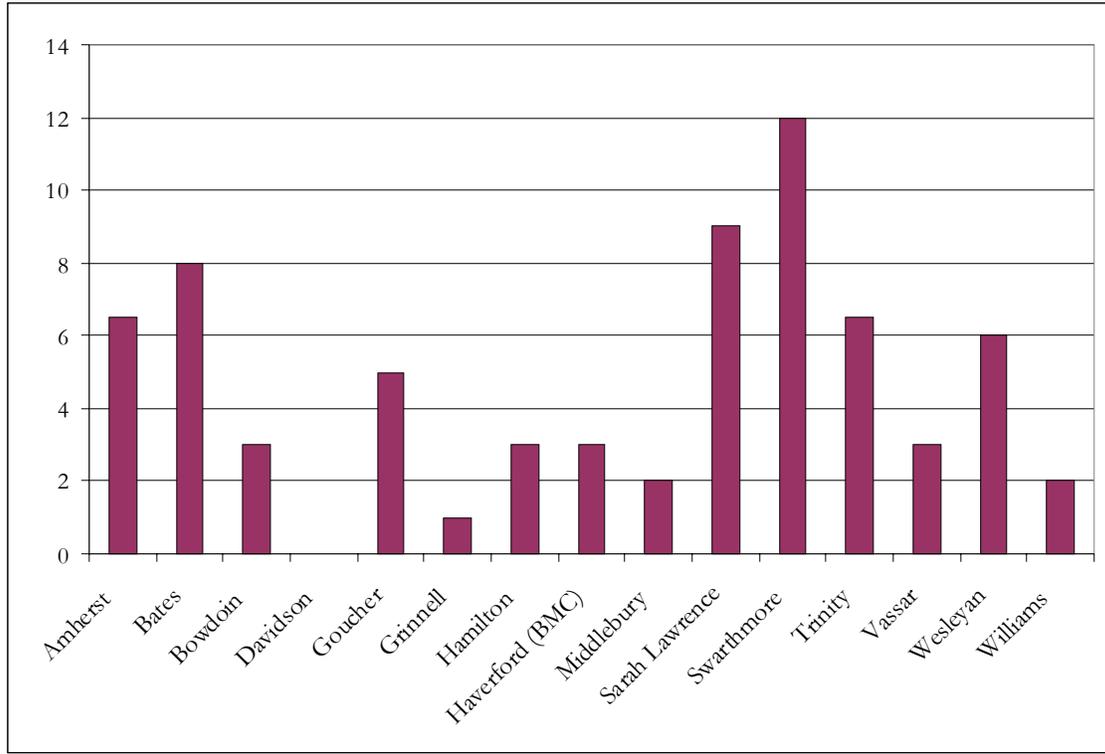
Fine Arts Studio Space



- Data unavailable for some schools
- Most benchmark fine arts programs have significantly more studio space than Haverford
- With the addition of 14,000 sq. ft. of fine arts studio space, Haverford's ranking will increase from 7th to 5th out of 8 schools

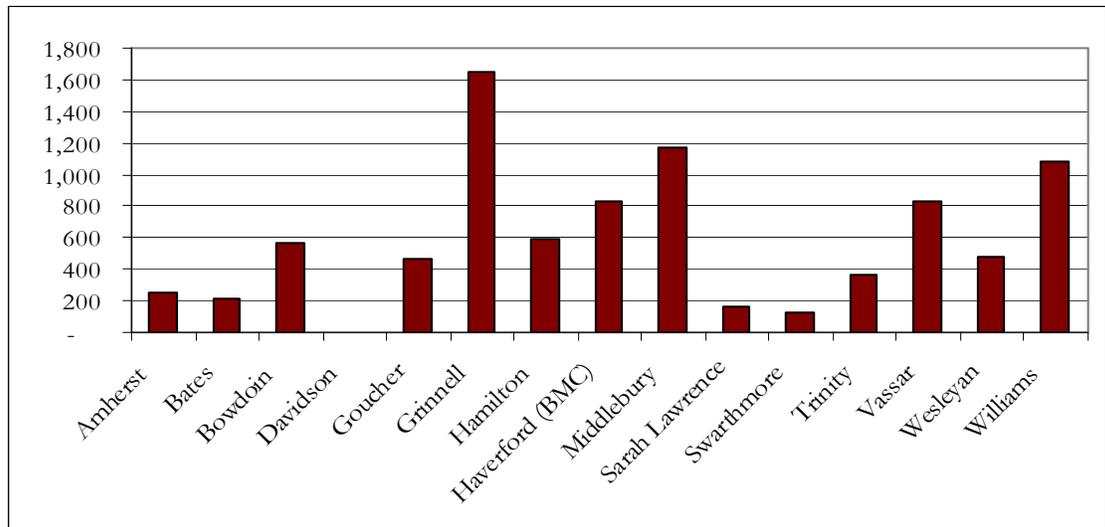


Full-Time Dance Faculty



- Bryn Mawr faculty

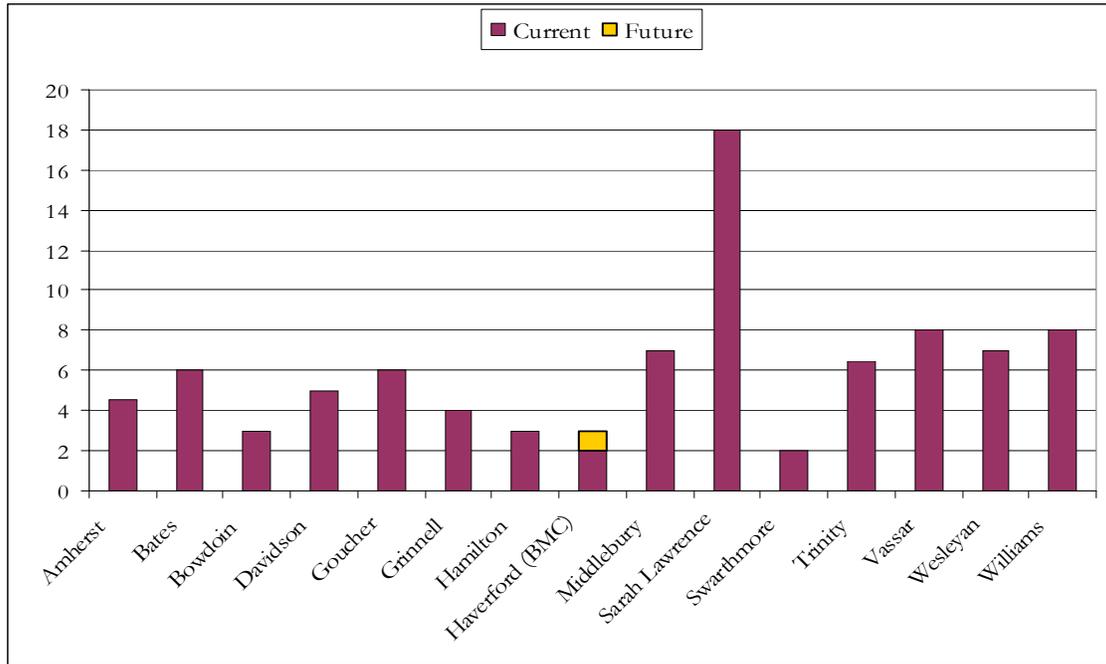
Dance Student/Faculty Ratio



- Fourth highest student/faculty Dance ratio among the peer institutions

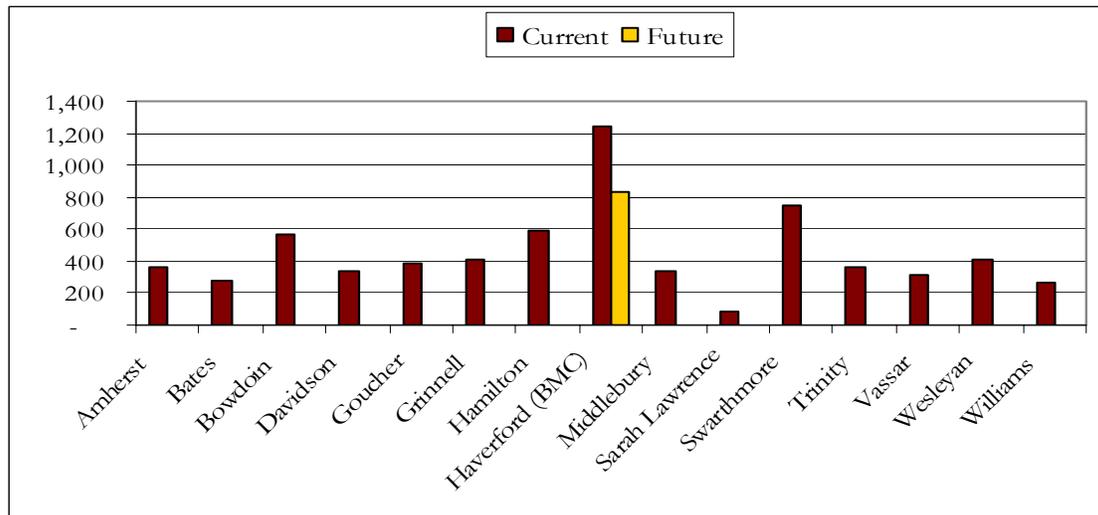


Full-Time Theater Faculty



- Bryn Mawr faculty
- One additional position proposed

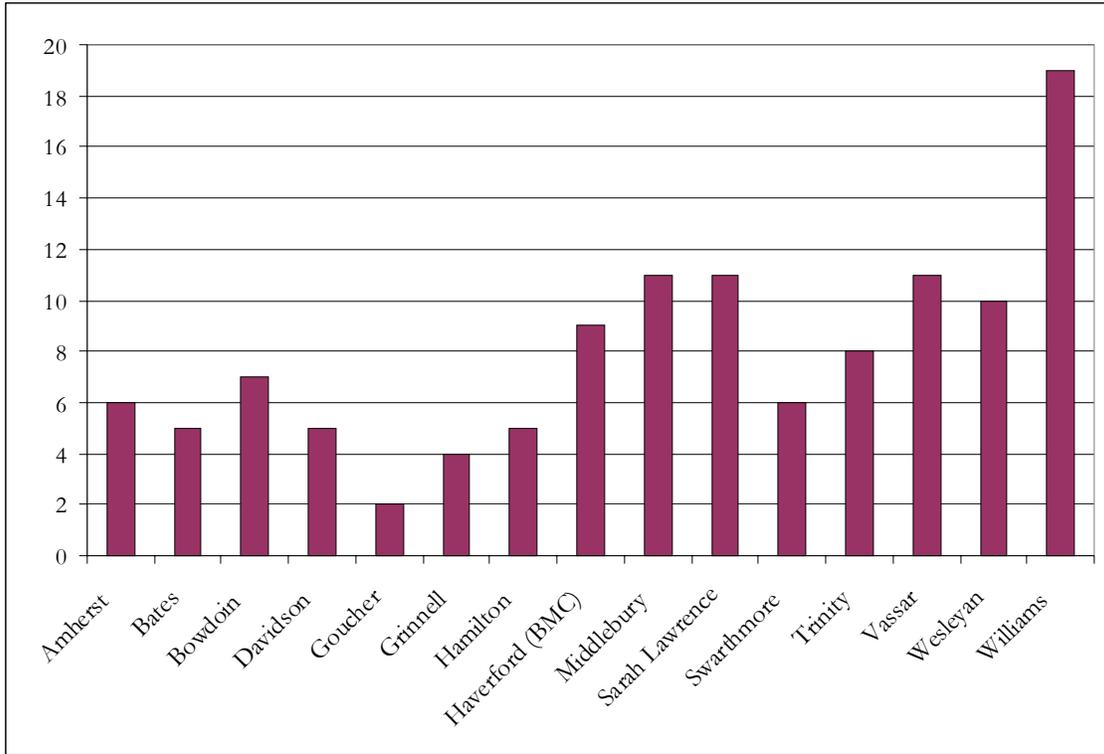
Theater Student/Faculty Ratio



- Haverford’s student/faculty ratio in Theater is the highest of any peer group, when considering the combined HC/BMC student enrollment of 2,485
- Even with the addition of one position, HC’s student/faculty ratio will rank 15th out of 15 schools.

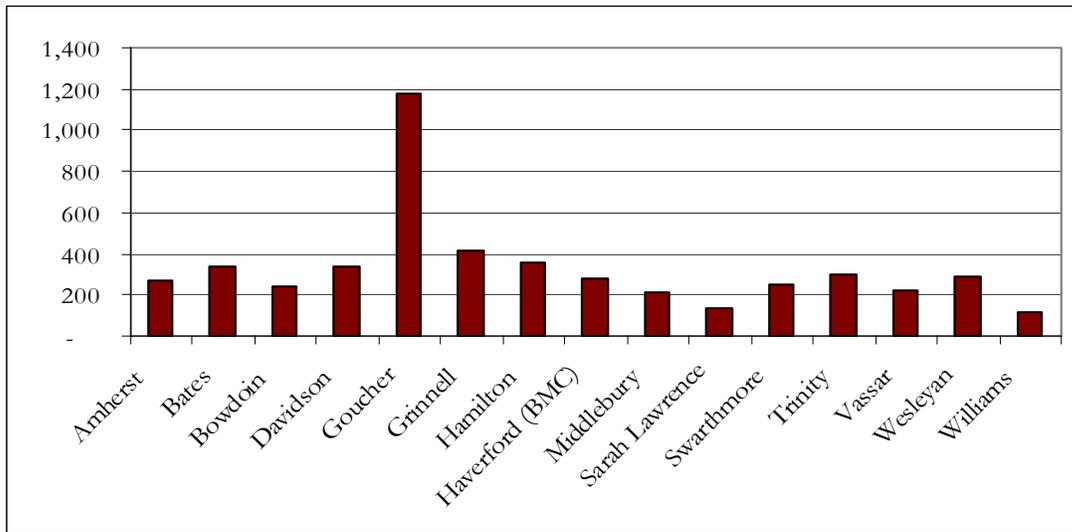


Full-Time Art History Faculty



- Bryn Mawr faculty, including those teaching in the graduate program

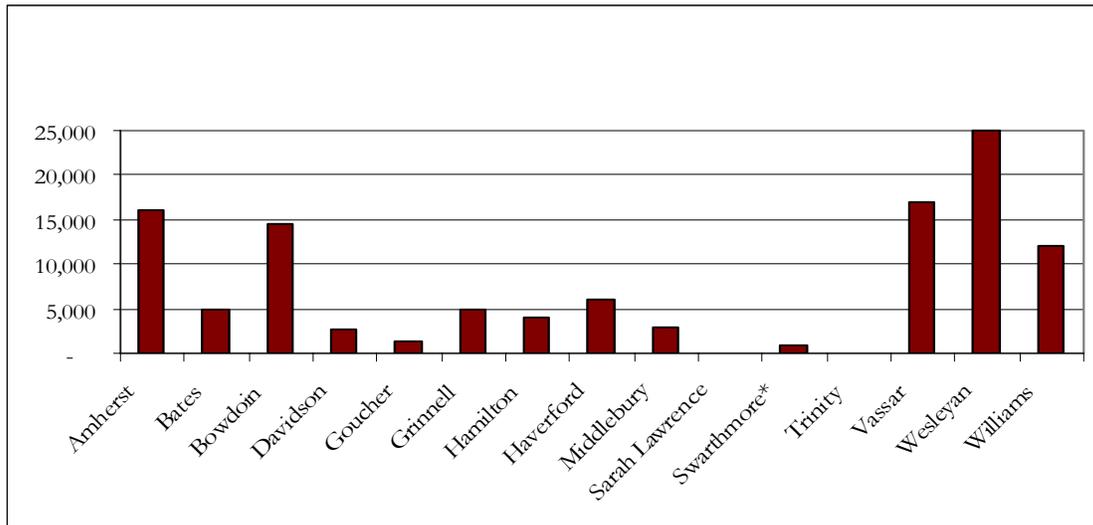
Art History Student/Faculty Ratio



- The low student/faculty ratio in History of Art is distorted, because the faculty include those teaching in the graduate program

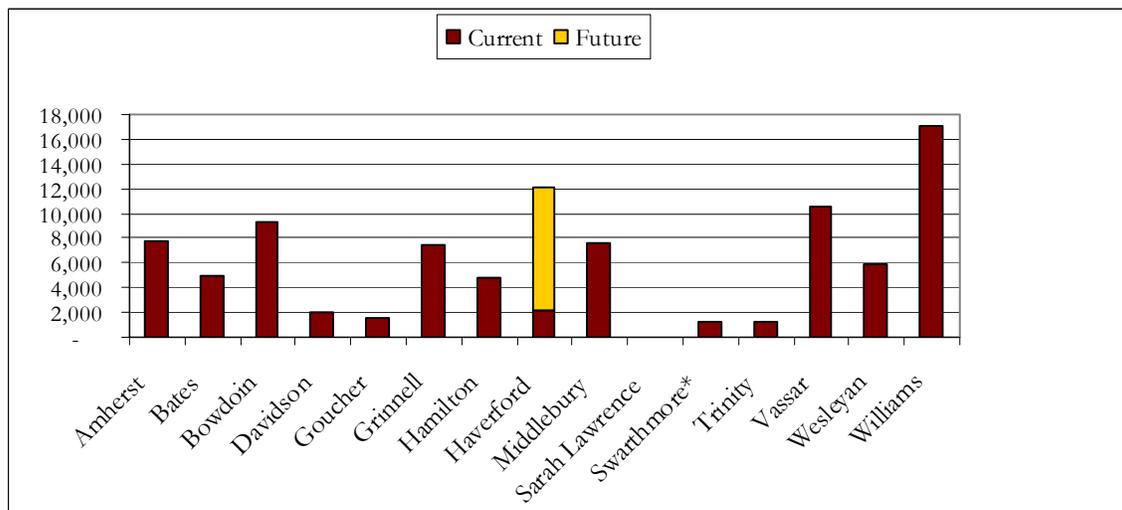


Permanent Art Collection



- Number of objects in collection
- Sarah Lawrence data not available
- Haverford and Swarthmore data are estimated

Total Gallery Space



- In total square feet
- Sarah Lawrence data not available
- Trinity has no permanent collection
- With the addition of 10,000 sq. ft. of gallery space, Haverford’s total gallery space would increase its rank from 10th to 2nd out of 15 schools.



Arts Related Student Groups

ARTS-RELATED STUDENT GROUPS (departmental and extra-curricular)	AMHERST	BATES	BOWDOIN	DAVIDSON	GOUCHER	GRINNELL	HAMILTON	HAVERFORD	MIDDLEBURY	SARAH LAWRENCE	SWARTHMORE	TRINITY	VASSAR	WESLEYAN	WILLIAMS
<u>Music Performance Groups</u>															
A Cappella Groups	5	5	6	3	2	3	4	8	8	2	7	5	9	9	7
Symphonic Groups	1	1	0	1	1	1	1	1	1	1	1	0	1	1	2
Choral Groups	4	1	3	4	4	3	4	2	2	3	2	3	3	3	3
Chamber Music Groups	1	6	9	*	*	*	*	*	*	*	*	*	*	*	*
Jazz	2	1	2	1	1	1	1	1	2	4	1	1	1	1	1
World Music	1	2	3	0	1	2	0	0	1	2	2	1		8	2
Other	0	2	2	0	2	5	2	2	3	4	5	1	4	7	6
<u>Dance Groups</u>	4	2	10	6	10	8	9	3	6	1	6	0	2	17	10
<u>Theater Groups</u>	0	1	1	0	1	2	1	3	2	2	1	0	5	4	1
<u>Film Societies/Groups</u>	2	2	2	0	2	4	3	2	*	3	3	0	1	5	2
<u>Visual Arts-Related Groups (includes publications, photography)</u>	2	1	2	1	1	6	1	3	2	1	2	0	1	6	3
<u>Arts-Related Literary Groups (journals, magazines, etc.)</u>	5	1	0	0	1	2	1	5	2	2	0	0	1	4	1
<u>Other</u>	2	5	3	2	3	7	9	12	1	4	0	0	5	10	5
*Number of groups not available															

- Some of the Haverford groups are bi-co with Bryn Mawr



AMHERST COLLEGE

Current Enrollment*	1,648
FT Faculty	177
Alumni Base	Over 20,000
Endowment	\$1.33 billion
Endowment per enrolled student	\$811,382

*assumes all undergraduates unless otherwise indicated

PERFORMING ARTS OFFERINGS:

Areas of Study

Film & Video Arts (no major, but interdepartmental support)

Music (focus on music theory and composition, with command of performance, composition or music scholarship, e.g. history, jazz studies, etc.)

Theater & Dance

Faculty in Key Areas

Music: 8 FT, 5 Visiting Professors (maximum, hasn't been that way in awhile), 2 graduate associates (choral and orchestral). Currently have 3 visiting, 3 "trustee-appointed directors" and 4 full-time faculty.

Theater & Dance: 7 FT + 4 contributing faculty

Staff in Key Areas

Music: Academic Department Coordinator, Music Library Assistant, Concert & Production Manager

Theater & Dance: Academic Department Coordinator/Business Mgr, Technical Director, Lighting Designer, Asst Tech Director, Costumer, Asst Costumer, Grad Asst

Facilities (Music)

Arms Music Center: (classrooms, practice rooms, performance spaces, offices)

- two practice rooms available to entire college on first-come, first served basis
- remaining practice rooms are "controlled access" for those who sign up in advance and pay key deposit
- two hours per day for those enrolled in performance classes, one hour per day for others

Buckley Recital Hall: inaugurated 1968, renovation 2000 that replaced seating, draperies, and carpet; updated lighting; added new removable performance floor. Capacity = 450

Facilities (Theater & Dance)

Kirby Memorial Theater: 384-seat, modified proscenium house, dates to early 1930s. Upgraded to "state-of-the-art" performing facility with computerized lighting and sound and a stretch wire grid. Attached scene shop and costume shop. Home base for lighting designer, costumer, technical director, theater technician.



Holden Theater: Flexible theater with moveable seating accommodating up to 150 seats. Computer controlled lighting and sound, catwalks, grid, and two dressing rooms.

Webster Hall: Recently renovated, houses department offices, four studios for dance, acting, directing and design, and a lounge. Two studios equipped for informal performances. Two studios with sprung hardwood floors for dance.

Other: Department supports student production in other spaces around campus, including Marsh Arts House, residence halls, Johnson Chapel, and more.

Productions: (eight in 07-08) are mostly senior projects of enrolled students (e.g., Tony Kushner's *The Illusion* represents senior projects in directing, acting, and set design).

Performing Groups

Men's Glee Club

Women's Chorus

Concert Choir

Jazz Ensemble (Big Band, Jazz Combos)

Symphony Orchestra

Chamber Music

World Performance Prog (across Five Colleges, depending on interest)

Arts-Related Student Groups

A Cappella Groups

Bluestockings. All-female.

DQ. Secular, co-ed.

Route 9. All-male.

Sabrinias. All-female, rehearse 3x per week.

Zumbyes. All-male.

Music Groups

Gospel Choir.

Dance Groups

Breaking Club. Breakdancing.

Amherst Dance. Student-run dance company, two concerts per year.

Five College Ballroom Dance Team. Competes in American and International ballroom dances throughout Northeast ballroom dance circuit.

Swing & Ballroom Dance Club. Lessons 2x per week.

Visual Arts Groups

Frame. Campus visual arts magazine that publishes student artwork.

Film Groups

Anime Club.

Amherst Film Collective. Support for students interested in film production.



Publications

Circus. Literary magazine — essays, fiction, poetry, art, photography, other student work, 2x per year.

Five College Literary Review. Annual literary journal with creative works from students of all Five Colleges.

New Music Magazine. New music and culture magazine.

Pepper. Original critical essay and reviews of new fiction, poetry, non-fiction, drama.

Prism Magazine. Fiction, nonfiction, artwork, poetry, two issues per semester.

Other/Not Defined but sound arts-related

Program Board. Produces concerts, comedians, novelty entertainment acts.

The Writers. Support group for creative writers, meet weekly to share/critique work.

Professional Concerts

Music at Amherst -- presenting program featuring 6 concerts annually (chamber music and recitals) in Buckley Recital Hall

FINE ARTS OFFERINGS

Areas of Study

- Series of fine arts offerings, appear to be art history courses offered through libraries.

- Department of Art and Art History offers three concentrations, one in Practice of Art: Studio (drawing, printmaking, sculpture, painting) and two in Art History. Housed in Fayerweather Hall, which underwent extensive renovation in 2001.

- Expanded photographic laboratories, sculpture studios, and working space for student honors projects. Lecture hall for 80, two classrooms for 35, each fully media equipped. Photo labs ~12 students, Sculpture studio ~12 students, Painting ~12-18 students, Drawing Studio ~12-28 students. Honors: 4-6 in Thesis studio, plus dedicated places for honors students in other studios as well (photography, sculpture).

- Studio space includes:
 - Flexible studio: 1320 sq ft
 - Painting studio: 2230 sq ft
 - Printmaking studio: 1380 sq ft
 - Drawing studio: 2200 sq ft
 - Sculpture studio: 1460 sq ft
 - Metal Shop: 1110 sq ft
 - Wood Shop: 1050 sq ft
 - Honors studio: 720 sq ft
 - Photography studio: 1960 sq ft

Faculty in Key Areas

Art & Art History: 8 FT, 4 Visiting Professors, 1 artist-in-residence



Staff in Key Areas

Academic Department Coordinator, Studio Gallery Coordinator

Facilities & Collections

Mead Art Museum: 16,000 works, museum renovated 1999-2001. Collections in American art; European art; 5k European/American prints, drawings, and photographs; Russian modernist art; West African sculpture; 2500 Japanese woodblock prints.

- 6 galleries feature permanent collection. Temporary shows on contemporary art, photography, interdisciplinary subjects from loans from public/private collections. No student exhibition space. May include faculty exhibitions.
- Study Room (Green Teaching Gallery) available to explore works not on display, by appointment only

Eli Marsh Gallery, housed within Dept of Art and Art History: for student and visiting artist exhibitions, plus two galleries in corridor connecting building. Hosts exhibitions of student work as well as 3-4 outside artists throughout academic year. Department extends the invitation to exhibit.

Extracurricular

Weekly evening open drawing classes open to all

OTHER

Copeland Colloquium: brings together people of diverse backgrounds and perspectives to engage with faculty and staff that promote cross-fertilization of ideas. Copeland Theme for 07-08: Arts & Identity in the Global Community. Five fellows funded at \$30-50k for the year, plus travel allowance and research support



BATES COLLEGE

Current Enrollment*	1,700
FT Faculty	207 (174 FTE, 189 teaching faculty 86% FT)
Alumni Base	Nearly 20,000
Endowment	\$276 million
Endowment per enrolled student	\$162,353

*assumes all undergrad unless otherwise indicated

PERFORMING ARTS OFFERINGS

Areas of Study

Music. Majors and minors in performance, composition, or cultural musicology. Graduated 8 students in 2007 with 4 additional secondary concentrations. 11 declared majors for 07-08.

Dance. Secondary concentration only, though interdisciplinary majors appear to be available. Students participate in up to five dance concerts a year. Students must take modern and/or ballet 2x per week and perform in two productions annually for at least two years. Two minors graduated in 2007. Dance technique classes are listed with phys ed department's activity courses and may be taken to fulfill the phys ed degree requirement. Participation in three-week summer Bates Dance Festival recommended but not required (see below in OTHER). Modern dance is central focus of the program, though hip-hop, ballet, jazz, and ballroom also taught, as well as alternative studio practices such as yoga and pilates.

Theater & Rhetoric Department. Majors and minors in theater. 2 graduates in 2007 with 2 additional secondary concentrations. Total of 8 majors in the department in 07-08. Areas of study include acting, design, directing, playwriting, performance art, and history/literature/criticism. Participation is open to all regardless of major or position or previous experience.

Faculty in Key Areas

Music: 8 faculty. Total is 6.25 FTE. ~25 applied instructors available depending on demand.

Dance: 8 faculty, included two who are PE Dance Teachers and four applied instructors (adjunct).

Theater. Headcount is 7. FTE is 5.5-6.0.

Staff in Key Areas

Not defined for most, though Theater has Technical Director, Costume Shop Supervisor

Facilities & Resources (Music)

Olin Arts Center (1986)

- 10 practice rooms with pianos, three teaching studios, five classrooms and seminar rooms



- Olin Concert Hall -- 300-seat recital hall, large enough for 60-piece orchestra. Space also used for dance performances, lectures, and film showings.
- Computer Music Studio and recording studio electronically connected to classrooms equipped to receive audio and video signals. Also contains Mac computers, synthesizers, recording equipment, MIDI, software for music notation.
- Individual and group practice rooms, soundproof seminar rooms, rehearsal studio, and music library.

Instrument Collection

- Steinway concert grand
- Disklavier (new)
- William Dowd harpsichord
- replica fortepiano
- tracker organ in College Chapel

Performing Groups

- VOCAL: A Cappella Groups (student run, see below in extra-curricular)
- College Choir — 75-voice ensemble, entrance by audition, two large concerts per year
- INSTRUMENTAL: Steel Pan Orchestra
- Chase the Fiddlers — French-Canadian fiddle music, no audition required
- Bates Gamelan Orchestra
- College Orchestra — 40-50 members, three concerts annually
- Chamber Music Programs — 6-7 different groups, perform 1-2 times annually
- Jazz Band — 20 member big band, perform at least 1-2 times per semester

Facilities/Productions (Dance)

Merrill Gymnasium

- Two dance studios (new in 2004)

Performing Groups

- Visiting guest choreographer who helps returning students prepare 20-minute program for first-year orientation. Also a Parents and Families Weekend concert, Fall Concert of Professional Works, Winter Concert of New Works (features composition classes and thesis projects).
- Short-term Dance Festival offers four classes daily and daily performances and workshops with residency companies and choreographers. Long piece is created for touring to elementary schools.
- Informal Studio Showings. Most years, dancers attend American College Dance Festival.
- Program brings up to 10 guest artists each year for workshops, master classes, and two-week residencies.
- Bates College Modern Dance Company: made up of students who are currently participating in academic dance courses and performances in any given semester. Performs in Schaeffer Theatre.

Facilities/Productions (Theater)

Schaeffer Theater

- Largest space, 324 seats. Proscenium stage. Built 1960.
- 16,000 sq ft, hosts regular schedule of performances including theater productions, Bates Dance Festival, recitals of Bates Modern Dance Ensemble, and performances by outside theatrical and musical groups/artists.
- Includes full set-construction and costume workshops, offices for theater faculty, and Black Box Theater (below)

Gannett Theater

- Flexible space, "one of New England's most innovative and exciting performance facilities," seats 100.
- Located in Pettigrew Hall, built 1953. Building is home to departments of English and Theater & Rhetoric.
- Pettigrew Hall also houses Filene Room lecture hall, used for movie showings, and a video editing room.

The Black Box

- Studio theater, seats 50, intimate space where students experiment as actors, directors, designers

Performance Opportunities

- Any member of Bates community may propose to produce a play, must acquire faculty advisor. Proposals considered by faculty and staff of the theater.
- Five types of productions: fully mounted mainstage production, minimally mounted mainstage production, fully mounted studio production, senior thesis production, independent study/minimally mounted studio production. Also department class presentation/staged readings.
- 06-07 season included *Skin of our Teeth* by Thornton Wilder in Schaeffer, *Ten Minute Plays* in Gannett, *Voice and Speech Performance* in Gannett (each semester), *The Contrast* by Royall Tyler in Gannett, *Big Night* by Dawn Powell in Gannett, *Contemporary Performance Poetry* in Schaeffer, *Ballroom Dance Final Project* in Schaeffer.

Arts-Related Student Groups & Extra-Curricular Opportunities

A Cappella Groups — each gives several performances each year. Entrance by audition

Deansmen. All male, audition only, 14 members

Merimanders. Female.

Crosstones. Co-ed

Manic Optimists. All male, 13 members.

Northfield. Non-audition, non-traditional group.

Dance Groups

Bates Ballroom Society. Can be used to earn PE credit.

Modern Dance Company. Dance, workout, perform, teach, choreograph. Performance not mandatory.



Visual Arts Groups

Photography Club. Access to darkroom. Bates has no photography department.

Film Groups

Anime Club. Watch Japanese animation.

Filmboard. Weekly newly released feature films.

Other

Chase Hall Committee. Student-run programming board on campus, plans and runs events including major music concert, comedy series, dances, Winter Carnival.

Freewill Folk Society. Concerts, jam sessions, monthly contradances.

The Garnet. Literary and arts magazine.

Bates Jazz Band. Rehearse once weekly, perform at least once per semester. Also a student combo.

Bates Musicians Union. Brings together musicians into single collective, sponsors concerts, parties, other campus-wide events.

Pep Band. for sporting events.

Robinson Players. All-student-run theater organization. Not clear how many performances annually.

Sangai Asia. Promotes Asian and Asian-American identity, includes annual "Asian Performance Night" which features outside professional performance group.

Strange Bedfellows. Improv comedy.

FINE ARTS OFFERINGS

Areas of Study

History and Criticism of Art and Visual Culture. Majors offered. Must take one studio course as part of requirement.

Studio Art. Majors offered. Must take three history of art courses. Focuses include painting, ceramics, sculpture, drawing, pottery, photography, etching/intaglio printmaking

Total of 26 students graduated with these two majors in 2007. 45 declared majors total in 07-08.

Faculty in Key Areas

Total headcount is 12; financial equivalent is 9.1, teaching equivalent is 8.1

Staff in Key Areas

Not defined.

Facilities & Collections

Olin Arts Center (1986)

- Houses music and visual arts departments.
- 45,000 sq ft
- Houses Bates College Museum of Art, slide library, classrooms, faculty offices, art studios (including drawing studio), and two photographic darkrooms.



Bates College Museum of Art

- Presents 3 original exhibitions annually, hosts annual senior exhibition by art majors and a student-curated exhibition in a series called "Students in the Vault." Prints three publications annually.
- Museum founded in 1955 with bequest from niece of Marsden Hartley, Maine's most renowned artist. Collection has led to flow of gifts from alumni and Friends of Bates College Arts Museum. When Olin Art Center opened, museum space was greatly expanded.
- Permanent collection now nearly 5,000 items. Concentrates on collecting works on paper and works by Maine artists and artists working in Maine.
- 2005: Bates Gallery (formerly Upper Gallery) is devoted to changing exhibitions
- Lower Gallery redesigned to create three new dedicated spaces: Collection Gallery (long-term exhibitions highlighting permanent collection), Underground Synergy Seminar Space (visual art project, viewing, and study space), and 150 Art Reader Stairwell.

OTHER

- Bates Dance Festival: Gathers students from around the world for three weeks of intensive dance study in summer. Also a youth arts program that serves local students for three weeks of music and movement instruction.
- Lakeside Concert Series: Summer series held on shores of Lake Andrews.

NOTE: Theater website pages not working when this college was researched and the college did not respond to requests for confirmation of data accuracy. Likewise English — wanted to check major for creative writing, which appears to be one area of focus within English major. Likewise Rhetoric -- no idea what's involved/how connected to theater. Rhetoric had 11 grads in 2007, with 1 additional secondary concentration and 23 declared majors in 07-08. Three faculty headcount, 2.4 FTE.



BOWDOIN COLLEGE

Current Enrollment*	1,716
FT Faculty	161 FT + 31 PT
Alumni Base	19,000
Endowment	\$828 million
Endowment per enrolled student	\$482,352

*assumes all undergrad unless otherwise indicated

PERFORMING ARTS OFFERINGS

Areas of Study

Music. Offers both majors and minors. 10 academic and 2 performance credits for major; 5 academic and 1 year of private lessons or ensemble for minor. Double majors are common. Several courses in ethnomusicology.

Dance. Offers minors only. Goal is to explore dancing as art and culture, not to train students as professional dancers or provide recreational classes. Coursework focuses on modern dance technique and repertory, choreography, dance history, theory, and various dance genres.

Theater. Offers minor only, plus an interdisciplinary major in theater and English. Courses include focuses on design, acting, and directing. Curriculum emphasizes creation of original work and interpretation of dramatic literature.

Faculty in Key Areas

Music: 10 faculty, 2 Visiting Professors + ~25 applied instructional faculty

Dance: 3 faculty

Theater: 5 faculty (two of which are adjuncts)

Staff in Key Areas

Music: Department Coordinator, Concert/Budget/Equipment Manager, Concert Coordinator, Technical Director for Recital Hall (adjunct lecturer too)

Theater: Department Coordinator (shared with Dance), Costume Shop Manager, Production Coordinator, Technical Director, Asst. Technical Director

Dance: Department Coordinator (also for Theater)

Facilities & Resources (Music)

Studzinski Recital Hall (2007)

- Contains 9 practice rooms with wireless technology and 1 rehearsal room, green room, lobby areas, and new and refurbished pianos.
- 275-seat hall (Kanbar Auditorium) with adjustable acoustics (acoustics by Kirkegaard Assoc)
- Video and audio recording equipment
- Will help toward goal of attracting exceptional musicians to the College
- Will also serve the Bowdoin International Music Festival, in residence on the Bowdoin campus each summer



Gibson Hall

- Houses main business of Department of Music
- Includes rehearsal rooms and 5 practice rooms/teaching studios
- Instrument lockers available
- Beckwith Music Library: sound recordings (jazz, avant-garde, Renaissance music, opera, world music), performing scores, individual listening stations, networked computers with music publishing software
- Electronic Music Labs with Macs, MIDI keyboards, recording engineering setup
- Faculty offices
- 68-seat classroom/recital hall (Tillotson Room, extensively renovated in 2004 to update a/v capabilities)
- Intimate seminar room
- 275-seat hall with adjustable acoustics

The Chapel

- Used for choral, brass, and organ performances.
- Contains new Steinway grand piano, Baroque-style tracker organ, and larger Romantic organ.

Instrument Collection

- 18 grand pianos for practice and performance
- Two harpsichords
- Two pipe organs (in Chapel)
- Early music instruments
- West African drums
- Asian string instruments
- Also has instruments for loan/studying during the year

Performing Groups

- Open to all students by audition; about 10% of entire student body participates each semester
- Bowdoin Chamber Choir (30 people). Rehearses up to 4 days per week in Tillotson.
- Chamber Ensembles (developed based on interest/skill – 9 in 06-07 season)
- Bowdoin Chorus (60 people, students, faculty, community). Rehearse 2x per week, two concerts per year in Tillotson.
- Bowdoin College Concert Band. 40-student wind ensemble. Rehearses 2x per week in Kanbar Auditorium, two concerts per semester.
- Small jazz ensembles. Rehearse 2x per week, one concert per semester.
- Polar Jazz Big Band. One big concert, several other appearances each semester.
- World Music Ensemble. Non-auditioned group focused on non-western music. Rehearses 3x per week in Tillotson.

Concert Schedule

- Host ~10-12 free concerts each year in Kanbar Auditorium, in addition to campus performing groups



Other Resources

- Private lessons offered at three levels: advanced, credit/fail, no credit. Various performing requirements depending on level

Facilities/Productions (Dance & Theater)

Pickard Theater (inside Memorial Hall)

- 610-seat theater, proscenium stage with full fly system and computerized lighting, renovated in 2000.
- Dance: December and Spring Dance performances, plus “Museum Pieces” (for student performances)
- Besides student and faculty performances, department also sponsors visits by nationally known companies, lectures, master classes, and lecture demonstrations.
- Theater: Department presents numerous plays and events directed or created by faculty, guest artists, and students. Approximately three productions per semester in Pickard or Wish Theaters.
- Other: Open mic nights at Wish Theater, a 150-seat theater completed in 2000
- Renovations also included a fully equipped design classroom, new seminar rooms, expanded rehearsal space, and a new dance studio.
- Additional studio in Sargent Gymnasium for smaller classes and student rehearsals.

Arts-Related Student Groups & Extra-Curricular Opportunities

A Cappella Groups

B.O.C.A. Mixed *a cappella*

Bellamafia. All-female *a cappella* group (16 members)

Meddiebempsters. Male *a cappella* group

Miscellania. Female *a cappella*

The Longfellows.

Ursus Verses. Co-ed *a cappella*.

Other Performing Groups

Masque & Gown. Only student theater organization (*Cabaret* and *Into the Woods* as recent productions). Two full-length productions annually, annual one-act festival, and other shows.

Taiko Drummers. Japanese drumming

Pep Band.

Gospel Choir.

Anokha. Bollywood Film Dance.

Arabesque. Student-led ballet club, perform twice each semester, weekly ballet classes.

Belly Dancing Club. Weekly classes.

Bhangra. Pop Indian Dance.

Bowdoin Anime Club. Film appreciation.



Bowdoin Film Society. Variety of movies every weekend, student-made film festival.

Capoeira Club. Twice weekly to practice Brazilian dance.

Improvabilities. Improv comedy, performs 3-5 times each semester.

Intersection. Cultural dance group, special emphasis on diasporic dances.

Obvious. Hip-hop dance performance group.

Poeting. Spoken word group specializing in performance poetry. Meetings develop writing and performance techniques.

Polar Bear Swing. Swing dance lessons, organize on-campus events.

Steel Drum Band. Caribbean style drumming.

Unity Step Team. Dance form created in Africa.

Vague. Jazz/hip-hop group.

FINE ARTS OFFERINGS

Areas of Study

Art History. Majors and minors offered. Interdisciplinary majors in Art History & Archaeology and Art History & Visual Arts.

Visual Art. 30 majors, 15-20 minors. Courses in drawing, printmaking, photography, painting, architectural design, sculpture, 3D digital animation, digital color photography

Architectural Studies. Focuses on architectural design, landscape architecture, urban design and planning, history of architecture and urbanism, and historic preservation.

Not a defined program, but independently developed based on interests in related arts, humanities, social sciences, and science curricula. Coordinated out of environmental studies area. Not a major, but could be developed as an area of focus.

Film Studies. Minor only. Five courses required, four of which must come from Film Studies department. Two courses offered per semester.

Faculty in Key Areas

Film Studies. One FT faculty/department chair.

Visual Art. 3 FT (teach two courses per semester), 5 half-time, 2 part-time (teach one course per semester). Seeking to add full-time sculpture position.

Art History. 6 FT faculty + 1 visiting faculty

Staff in Key Areas

Art History. Department Coordinator, Curator of Visual Resources, Art Librarian. Services Visual Art Department also.

Film Studies. Department Coordinator

Facilities & Collections

Bowdoin College Museum of Art (2007).

- Original Walker Art Building opened in 1894. Reopened October, 2007 after \$20.8 million renovation and expansion. Expanded galleries and program spaces, improved storage facilities and HVAC systems.
- Museum's total space is 32,550 sq. ft. Contains 14 galleries, with 9,321 sq. ft. total of gallery space
- Includes seminar room, new media room, dedicated gallery space for exhibitions tied to class curricula



- Emphasis on study of original objects — collection available to students, faculty, others
- 10 staff + intern
- Contains 14,500 objects ranging from cultures of ancient Mediterranean world to early 21st century. Various collections include Decorative Arts, Paintings, Sculpture, and Works on Paper — among the most comprehensive of any college museum in the country. Collections grow through purchase, gift, and bequest.
- Inaugural year includes at least 13 exhibitions from permanent collection, 5 of which are long-term exhibitions. Also an exhibit incorporating works on loan from alumni collections and an exhibition organized by Bowdoin students as part of course “Art and Life”

Visual Arts Center (1975)

- contains three main studios for drawing and painting classes
- includes exhibition space for display of student work
- Visual Resources Collection: 130,000 slides and digital images representing the history of art. Housed in Visual Arts Center.
- Pierce Art Library: contains 18,000 volumes of books on art, art history, and photography. Also in Visual Arts Center.

McLellan Building (2000)

- Top floor dedicated to Visual Art Program
- Includes 10,000 sq. ft. that houses photography facilities, digital lab, architecture studio, studio for painting and advanced studio courses, and faculty studios
- Photography facilities: large darkroom, “white” room for print washing and drying, three negative developing rooms, print finishing room, digital lab, and a “critique space”. All photography students have 24 hour access.
- Each student in Independent Studies and Advanced Studies in Visual Arts has his/her own studio space.
- Printmaking studio
- Sculpture studio — 1600 sq. ft (located in renovated textile mill in downtown Brunswick). Students also use this space for exhibitions
- NOTE: college is committed to consolidating the Visual Art Department into one facility in near future

Faculty and Student Exhibitions

- Website galleries for both
- Student exhibitions in “Fishbowl” and Kresge Gallery

Extracurricular Opportunities

Bowdoin College Craft Center (1999)

- Non-curricular College Craft Center (1999) offers students and community opportunities to explore arts and crafts in non-academic, non-competitive setting. Environmentally friendly.
- Houses permanent pottery and photography studios, provides all supplies (clay, glazes, pottery wheels, sewing machine, photo chemicals, fused/stained glass



equipment, fabric remnants) for nominal semester fee (\$25 per semester for students, \$40 for faculty/staff, \$45 for others)

- Third studio is used for sewing, fusing, and stained glass art, as well as workshops.
- Run by Director and Student Managers, 24-hour access

Art Union. Devoted to creating large artistic projects of various natures.

The Knitting Club. All levels welcome. Patterns, needles, and yarn provided.

OTHER

- Robust series of visiting artists and lectures



DAVIDSON COLLEGE

Current Enrollment*	1,700
FT Faculty	162 FT
Alumni Base	over 18,000
Endowment	\$487 million
Endowment per enrolled student	\$286,471

*assumes all undergrad unless otherwise indicated

PERFORMING ARTS OFFERINGS

Areas of Study

Music. Offers both majors and minors across the spectrum.

Dance. No dance program.

Theater. Major and minor. Majors must work on three department productions for 20 hours each in capacity other than actor or director. One assignment must be stage management. Minors must work on one department production for at least 30 hours (not actor or director). Production can include PSM, ASM, assistant to designer, props master, or other work approved by Tech Director.

Faculty in Key Areas

Music: 12 professors and “artist associates” + 13 studio teachers.

Theater: 3 faculty, 2 visiting faculty, 2 emeritus faculty

Staff in Key Areas

Music: Music Library, Music Department Fellow (Production & Promotions Asst),

Theater: Admin Asst, Fellow/Production & Promotions Assistant, Technical Director

Facilities & Resources (Music)

Duke Family Performance Hall

- 600-seat proscenium theater housed within the Knobloch Campus Center, largest performing arts venue on campus.
- Full-height stage house and state-of-the-art technology; digital lighting and dimming systems containing 384 dimmer circuits and 200 stage light fixtures
- Drop-in acoustical shell
- Steinway concert grand

Sloan Music Center (remodeled 2002)

- Home to the music department, includes classrooms and faculty offices, music library, rehearsal rooms, and recording studios.
- Electronic music studio, recording studio, keyboard laboratory, student lounge.
- 7 practice rooms with pianos, as well as multi-functional classroom/small ensemble rehearsal space
- Tyler-Tallman Hall (performance space), 150-seat recital hall. Features two Steinway concert grand pianos and full a/v capacity. Used for student recitals, lectures, master classes. Has green room and dressing room.



- Spacious instrumental hall with storage
- Large choral room with a third Steinway (1,700 sq ft)

Carnegie Guest House

- Student recitals
- Bosendorfer grand piano

Davidson College Presbyterian Church

- Site of many choral concerts and annual Christmas Vespers Service. Organ concerts are also popular here.
- Seats up to 1,200.

Ensembles

- Open to all students by audition.
- Davidson College Concert Choir — does large-scale choral masterpieces with orchestra. Rehearses once weekly, three concerts annually.
- The Chorale — a 32-36 voice group open to all by audition. Rehearses twice weekly.
- Davidson College Symphony Orchestra — about 55 members. Rehearses twice weekly, five concerts annually (one concert with Concert Choir), plus other appearances.
- Jazz Ensemble — big band of 18 musicians
- Also have Brass Ensemble and chamber groups available

Professional Concerts

- Host 5-6 performing events in Duke Family Performance Hall annually (C. Shaw and Nancy K. Smith Artist Series)
- Host 5 concerts in Tyler-Tallman Hall as part of Davidson Concert Series

Facilities/Productions (Theater)

Cunningham Fine Arts Building (notes based on renovation that will be completed in 2008)

- Home to the theater department at Davidson
- Includes two performance spaces, an acting/directing studio, a script library, a design studio for scenic and lighting work, a costume shop, a well-equipped scene shop, other stage production facilities.
- Hodson Hall: currently 289-seat proscenium performance space that houses Davidson's second stage series, including student-directed one-act plays. After renovation, will have flexible, modular features that will accommodate 150-175 in thrust, proscenium, and in-the-round configurations.
- Black Box Theater: 100-seat convertible theater that houses smaller productions on campus, including two major dramas and many smaller one-acts and studio shows. This space will become scene construction space after the renovation; all performances will move to Hodson Hall.
- Undergoing renovation; will be completed in 2008. Renovations will include new lighting and sound systems in theater, expanded scene shop and assembly area, rehearsal/acting/directing classroom, seminar video room, 550 sq. ft.



design classroom, two dressing rooms with shared make-up space, 125 sq. ft. area for sound design, fully-wired 35-seat classroom space.

- Hodson Hall will include sprung flat wood floor; new lighting grid and upgraded electrical, sound, and communications systems; expanded lighting and sound production booths
- 1,550 sq. ft of rehearsal space

Performance Schedule

- 2 Mainstage Series productions (at Duke Family Performance Hall), 3 Second Stage Series productions (various locations this year because of renovation)
- Studio theater class production, plus two one-act nights each semester (in Lilly Family Gallery in Chambers Building this year)

Professional Performances

- Bi-annual (?) residency with Royal Shakespeare Company that includes mostly educational activities. 2008 project is a new play project commissioned by the RSC. Work-in-progress presented at Duke Family Performance Hall.

Arts-Related Student Groups & Extra-Curricular Opportunities

A Cappella Groups

Androgyny. Co-ed.

The Delilahs. Female *a cappella*.

The Generals. Male *a cappella*.

Dance Groups

Dance Ensemble. Student-run, encourages all styles and skill levels.

Davidson Dance Team. 10 women perform at basketball games at each semester's Dance Ensemble. Jazz/hip-hop style, practice 6-8 hours per week, one performance per week.

Decipher Break Dance Club.

The Gamut Dance Company. Outlet for advanced, technically trained dancers to work in a classical dance-intensive environment with professional choreographers. ~ 14 members.

Shades of Brown Step Team.

Swing and Salsa Club. Social dancing.

Other Music Performing Groups

Concert Choir. 62 voices, 5 major concerts annually, tours.

Chamber Singers. 18-24 voice ensemble chosen from Concert Choir. Also tours.

Davidson College Gospel Choir. Meets weekly.

Orchestra.

Other

Vers Libre Slam Poetry. Promote and celebrate poetry at Davidson.

Oops. Improv comedy.



FINE ARTS OFFERINGS

Areas of Study

Art. Major only, with emphasis in Studio Art or Art History. Averages about 45 art majors. Majors are 9 courses in area of emphasis, plus 2 courses in the other area (e.g., 9 art history and 2 studio art).

Studio Art. After fundamentals course, move into drawing, painting, printmaking, or sculpture. Student exhibition required to graduate.

Faculty in Key Areas

Art. 7 FT faculty, 1 visiting faculty, 2 adjunct professors in other departments. 3 of the FT faculty are in the studio art area, remainder in art history.

Staff in Key Areas

Art. Slide collection curator, department assistant, part-time sculpture lab technician.

Facilities & Collections

Katherine and Tom Belk Visual Arts Center (1993).

- 43,000 sq ft
- Offers abundant teaching, studio, office, meeting, work, storage, and gallery space
- Includes **William H. Van Every and Edward M. Smith Galleries**, which provide 2,000 sq ft for rotating exhibitions, including visiting and student and faculty shows. Rotates about every six weeks.
- 2,700-piece permanent collection is catalogued and housed in climate-controlled quarters in basement with adjoining rooms for preparation and materials storage
- Staff includes Gallery Director/Curator, Assistant Curator
- AV-equipped lecture hall (50 seats), seminar room (also functions as study library for slides)
- Studios for art majors and faculty (seniors granted individual studios on a competitive basis). Faculty offices have adjoining studios.
- Special studios for painting, drawing, printmaking, and sculpting (6,500 sq ft, work in wood, clay, plaster, metal, features outdoor bronze foundry).
- Separate shops for ethnic and lithography, including one of the finest collections of lithographic stones in the country.
- Slide library of 64,000 images
- Available 18 hours per day to art students
- Student/faculty lounge

Extracurricular Opportunities

Ars Longa. Organize talks, shows, and classes at the Visual Arts Center.

OTHER

- Campus Sculpture Program approved in 2006 to acquire acclaimed sculptures for Davidson campus. Sculpture Garden opened summer 2007.



GOUCHER COLLEGE

Current Enrollment*	1,500 undergrads / 880 graduate students
FT Faculty	222 full-time and part-time
Alumni Base	18,000
Endowment	\$190 million
Endowment per enrolled student	\$79,832

*assumes all undergrad unless otherwise indicated

PERFORMING ARTS OFFERINGS

Areas of Study

Music. Offers both majors and minors. Majors include seven concentrations: theory and composition, music history, performance, arts administration, computer music, jazz studies, and music and theater (for those interested in musical theater and opera). Students typically concentrate in only one area. Interdisciplinary majors (“individualized majors”) also available, structured across three or more departments. Minors included solid grounding in music history, theory/composition, and performance, plus upper-level requirements.

Dance. Offers both majors and minors, with courses in specialized areas including dance performance and choreography, dance therapy, dance and the theater, dance history and criticism, dance education, dance administration, and dance science. Both ballet and modern emphasized; students must reach specified proficiency in both.

Theatre. Offers majors and minors. Concentrations for theatre generalist, performance, design and production, theatre and dramaturgy, directing and stage management, and arts administration. All majors expected to participate in at least one of the four productions during both their junior and senior years in performance, management, directing, playwriting, design, or technical production.

Faculty in Key Areas

Music: 11 faculty + ~23 applied instructional faculty

Dance: 5 faculty (asst prof-prof) + 9 instructors + 5 lecturers

Theater: 5 faculty + 1 lecturer

Staff in Key Areas

Music: One program assistant

Dance: One program assistant/secretarial support position, music coordinator, lighting designer/production manager.

Theater: designer/technical director, costume supervisor



Facilities & Resources (Music)

Kraushaar Auditorium

- Seats 995 in continental seating, used for medium-large scale concerts, dance performances, and theater productions. Also used for Baltimore Symphony concerts, Goucher’s Rosenberg Lecture and Performance Series, and other events.
- Some lighting and sound reinforcement, video projector with drop-down screen, some dressing room space, Marley dance floor available, piano, risers, and organ
- Two computer music studios

Merrick Hall

- Partial amphitheater, 228 seats in three tiered sections, used for smaller concerts, recitals, dramatic productions, and lectures.
- Basic lights and sound, drop-down screen, overhead and slide projectors, video projector, lectern and microphone, computer and computer projection, and piano

Haebler Memorial Chapel (1963)

- Used for recitals and chamber music concerts
- Seats 325 with 75 in the balcony
- Features both pipe organ and piano

Performing Groups

- Three large ensembles: Chamber Symphony, Chorus, and African Drum & Dance Ensemble
- Small groups: Chamber Music Group, Chamber Singers, Opera Workshop, Baroque Ensemble, Piano Ensemble, Jazz Ensemble
- Participation by audition or permission of instructor
- Informal ties with Baltimore Chamber Orchestra and Baltimore Choral Arts Society (whose director is also director of Goucher Chorus). Goucher is home base for performances of both groups.

Concert Schedule

- Music Department produces 40-60 public events each year.
- Numerous artists and companies perform in Kraushaar Auditorium during the year.
- Music Dept and Student Activities Office also plan trips off-campus each year to cultural and performing arts events.

Other

- Private lessons offered available to all students at all levels by “finest musicians in Baltimore-Washington area, many of whom also teach at Peabody Conservatory and perform with Baltimore Symphony Orchestra.” No fee for majors or minors. All others must pay \$500 per semester without co-requisite, or \$75 per semester with co-requisite. All students taking individual instruction must attend four music department public events each semester or will receive a failing grade. Audit basis -- \$750 charge.



- Two residence halls include music practice rooms

Facilities/Productions (Dance)

Todd Dance Center

- Located within Sports & Recreation Center
- Two wide-open dance studios + two additional studios provide more than ample room for daily classes in technique, rehearsals, and composition classes.
- Todd Dance Studio seats 125, used for smaller performances.
- Fall and Spring main-stage performances held in Kraushaar, which seats 995.
- Sports & Recreation Center is adjacent to studios and provides indoor pool, weight room, aerobic dance studio, sauna, racquetball courts, and a wellness lab.
- Physical therapist comes for two hours every week, available free to students.
- Also a Pilates Center

Performance Opportunities

- At least five main-stage performances each year and two studio performances
- Chorégraphie Antique, dance history ensemble that performs several times a year on-campus and off-campus. (Ballroom and theatrical dance of 15th-20th centuries)
- Dancers in Action (fall and spring concerts)
- Senior concerts
- Student works
- Outreach

Other

- Daily technique classes in ballet (four levels), modern (four levels), pointe (three levels), jazz (two levels). Tap not offered at Goucher.
- Usually around 100 declared dance majors (declared at end of sophomore year)
- American College Dance Festival mid-year conference hosted at Goucher in 2008
- Students may complete physical education requirement by completing dance courses and performing in concerts (one activity course required)
- Semi-annual guest artists-in-residency program

Facilities/Productions (Theater)

Meyerhoff Arts Center

- Shared with Art & Art History Department
- Contains Mildred Dunnock black box theater
- Has performance space, studios, practice rooms

Performance Opportunities

- Student-run Open Circle Theater Company — open to all students, faculty, and staff. Several productions per year.
- Public showcases and workshops directed and designed by faculty, guest artists and advanced students.



Arts-Related Student Groups & Extra-Curricular Opportunities

A Cappella Groups

Red Hot Blue. Co-ed *a cappella*. All money goes to AIDS charities.

Reverend's Rebels. Female *a cappella*. Several performances each semester.

Dance Groups

Dance Team. Dance at home basketball games, 10-20 women selected by audition. 2-6 hours of weekly rehearsals.

Naturally Occurring Visceral Arts (NOVA). Improvisational dance.

Capoeira Club.

Hip-Hop Club. All welcome, weekly classes, audition for performances each semester.

African Dance Club. Held as a class with a professional teacher and live African drumming.

Biladi. Promote art of belly dancing and Arabic culture.

Orchesis. Supports dance as a medium of expression and communication on campus, master classes, performance opportunities.

Sacred Ground. Christian connection to dance.

Tap Club. Learn, teach, and choreograph for tap dancing.

Goucher Lindy Hop Club. Swing dance and early jazz music.

Other Arts-Related Groups

The Beat. Provide unique and exciting musical entertainment for Goucher students and students of neighboring colleges and universities.

Open Circle Theater Company. Student-run, produces several productions each year, including a musical in the spring.

Preface: Art and Literary Magazine. Student-produced literary arts journal, published twice annually. Original student works in art, drama, expository writing, fiction, poetry, and prose. Sponsors poetry readings.

Restoring Creativity on Campus (RCOC). Provide outlet for campus creativity.

Revelations, Goucher College Gospel Choir.

Film Groups

Alternative Film Club. Independent and foreign films.

Inanimation Club. Recruit talent for Goucher TV series *Super Branmy Wacky Beast*. Looking for artists who can draw and do voice acting.

Visual Arts Groups

Painting & Art Club. Has gatherings called “art parties.”

The Stitchables. Knitting and crocheting.

FINE ARTS OFFERINGS

Areas of Study

Art & Art History. Majors and minors offered. Concentrations in studio art, art history, or arts administration. Majors may concentrate in secondary education with



certification in studio art. General minor in art history, studio art, or combination of both.

Faculty in Key Areas

Art & Art History. 7 faculty + 1 lecturer. Areas of specialty include painting, drawing, 2-D design, art history, photography/media studies, sculpture, mixed media and installation.

Staff in Key Areas

Art & Art History. Meyerhoff Arts secretary, curator of art slide collection, exhibitions director/collections curator

Facilities & Collections

Meyerhoff Arts Center

- Shared with Theater Dept
- Houses Art & Art History Dept offices, seminar and lecture rooms
- Studios for drawing, design, digital imaging, painting, sculpture, and photography.

Rosenberg Gallery

- Frequent exhibitions by prominent local artists and members of Goucher’s faculty and student body.
- Students are also encouraged to show in the Corrin Student Gallery
- Does have permanent collection — not clear how large
- Used for events — 250 buffet-style, 150 tables/chairs, 300 reception

OTHER

- Master of Arts—Arts Administration Program is offered through Management Department. Master’s program is a distance-learning program with two-week residency requirement for three consecutive summers.
- Master’s program in Creative Nonfiction. Distance learning program with three on-campus summer residencies integrated with four semesters of work.
- Communications Department offers coursework focused on TV/film studies and sponsors a film club.
- Interdisciplinary Studies Program includes a “Creative Structures Minor” that introduces students to various approaches to the organization of creative work in art, music, dance, theater, and language arts. Intended for students majoring in one of the arts.



GRINNELL COLLEGE

Current Enrollment*	1,654
FT Faculty	165 FT + 33 PT
Alumni Base	19,207
Endowment	\$1.718 billion (Warren Buffet as life trustee)
Endowment per enrolled student	\$1,038,883

*assumes all undergrad unless otherwise indicated

PERFORMING ARTS OFFERINGS

Areas of Study

Music. Majors in performance, historical/cultural studies, and composition/theory/technology

Dance & Theater. Majors available, may choose to focus in one of five areas: acting, directing, design, dance choreography, dramaturgy. Definitely more emphasis toward theater than dance. Modern dance taught as part of theater curriculum.

Faculty in Key Areas

Music: 11 faculty + ensemble directors and applied instructors

Dance: 1 faculty — ballet instructor

Theater: 4 faculty.

Staff in Key Areas

Music: Music Technical Assistant, Technical Support Assistant, Academic Support Assistant. Support entire area of Fine Arts, including theater & dance
Theatre & Dance: Technical Director, Costume Designer/Costume Studio Supervisor. Provide support for hands on, experiential learning in departments' technical areas and support
Departmental productions, touring productions, and assist other departments on campus with small scale productions/ performances.

Facilities & Resources (Music)

Bucksbaum Center for the Arts (1999)

- Houses all fine arts departments — music, theater & Dance, fine arts
- 14-15 practice rooms, 11 with pianos, plus specialized rooms for percussion and harp students. Organ students use Herrick Chapel, harpsichord students the early music room. Practice rooms range from 50-250 sq ft
- Three rehearsal rooms: 940 sq ft World Music Room, 1,125 sq ft early music room, and 1,940 sq ft large ensemble rehearsal room
- Sebring-Lewis Hall (opened 1999) seats 338 people in 4,050 sq ft space. Home of most music dept performances and guest artist events. Can accommodate experimental computer music as well as chamber and ensemble performances. Detailed policies governing outside requests to use the space.
- 48-seat lecture room and 20-seat seminar room, both equipped with pianos, multimedia and computer hookups, music-lined whiteboards and comfortable

seats. Seminar room has 88-key MIDI keyboard also. Four seminar rooms in building total, largest seats 25.

- Musical instrument storage lockers.
- Electronic music studio (500 sq ft), 13-station music keyboard and computer lab, arts technology lab for advanced video production, sound editing, and multimedia development
- Great floor plans available

Instrument Collection

- Big world instrument collection
- Early music instrument collection

Performing Groups

- Open to all students by audition.
- Chamber Ensembles
- Community Chorus — 70 members, one concert per semester
- Collegium Musicum (early music ensemble on period instruments)
- Grinnell Symphony Orchestra — 5-7 concerts per season
- Grinnell Singers — ~40 people, have toured
- Javanese Gamelan and Dance Ensemble
- Jazz Band
- Latin American Ensemble
- Percussion Ensemble — 12 members, 2-3 concerts per semester
- Symphonic Concert Band
- Young, Gifted, and Black Gospel Choir
- Plus Studio Ensembles: Fresh Flutes and Harp Ensemble
- Private lessons for all students — 20-25% of students take in typical semester

Concert Schedule

- Office of Conference Operations and Public Events committee sponsors concerts — visiting artists, performers, companies, and musicians. Four to five public events per year. All events are free.

Facilities/Productions (Dance & Theater)

Bucksbaum Center for the Arts (1999)

- Roberts Theater — semi-thrust stage, seats 450, sprung stage that makes it safe for dance
- Flanagan Studio Theater — 2,000 sq ft, has catwalk and tension grid combined with flexible seating and stage arrangements. Seats up to 126.
- Wall Performance Lab — black box used for experimental and student work. Seats up to 72.
- Great facilities scene shop, costume studio, design studio, sound studio, dressing rooms, dance studio

Performing Groups

- One dance and three fully supported departmental productions annually
- One student dance showing and one One Act festival annually – minimally supported – culmination of course work.



- ◉ Open Space Productions — for student productions “that have technical merit” — able to produce theatrical events of own initiative (students or staff)

Arts-Related Student Groups & Extra-Curricular Opportunities

A Cappella Groups

Con Brio.

G-Tones. Male *a cappella*, perform 2-3 on-campus concerts each semester, plus tours.

VOX. Female *a cappella*, perform several times each semester.

Dance Groups

Afrique Dance Troupe Exposing the Grinnell Community to authentic African Dances

BAILE! Promoting Latin American dancing.

Belly Dance.

Dance Team. Jazz, lyrical, modern, tap, pop, funk, kick, and pom genres within a team atmosphere, competes on national level.

EMANATE!

Hip-hop. Use hip-hop culture to inspire students to become more involved in social justice, civil service, and cultural creativity.

Swing Society. Swing dancing.

Japanese Dance Ensemble A dance ensemble taught in conjunction with the *Gamelan*

Visual Arts Groups

ARTRA A collaborative group encouraging art experimentation

Arts and Crafts Club. Sophisticated arts and crafts — button making, screenprinting, silkscreening, etc.

Crocheting and Knitting Coalition.

DRAW (Develop Raw Artist Within). Painting and drawing.

Grinnell Photo Society Provide opportunities to participate in events focused on studying photography

Grinnell Screenprinting Collective Making Making screenprinting a visible art form on campus

Grinnell Sewers. Promote art of sewing, clothes making, other fabric-related arts.

Kid’s Art. Provide after-school projects for kids in the Grinnell community.

Press Facilitating student publications including (but not limited to) short stories, journals, and magazines

Stitch ‘N Bitch Practicing the art of knitting

Student Craft Organization of Grinnell Providing a place for people to practice and showcase crafts

Zoom Art. An art magazine.

Film Groups

Anime & Manga. Watch Japanese animation.

Bollywood Club Watch Hindi films

Zombie Movie Collective

007



Other

Freesound. Improve campus music life by building a strong sense of community among campus musicians and helping gain opportunities outside of structured ensemble.

GIMP (Grinnell Independent Musical Productions). Produce one full-length musical and a musical review each year.

GIT Grinnell Independent Theater. Theater for Grinnell community, exploring resources and facilities on campus that could work for student productions (outside the Theater Dept).

Literary Holligans. Share creative writing, publish group anthology.

Ritalin Test Squad. Improv group.

FINE ARTS OFFERINGS

Areas of Study

Art History. Majors offered. Graduate average of 5 students annually.

Studio Art. Majors offered. Focus in painting, sculpture, ceramics, drawing, printmaking.

Faculty in Key Areas

Art History. 4 faculty

Studio Art. 7 faculty — painting, sculpture, ceramics, drawing, printmaking

Staff in Key Areas

Art History & Studio Art. Same staff as music (Academic Support Asst, Technical Support Asst) — supports entire fine arts department. Also Museum Studies + Image Curator

Facilities & Collections

Art Facilities within Bucksbaum Center for the Arts (1999)

- Six fully-equipped art studios.
- Computer lab for creating and printing high-quality digital artworks.
- Ceramics Studio. 2,200 sq ft. 12 power potters wheels, 3 extruders, slab maker, bat cart, ware cart, 6 work tables, main work counter with under-counter storage shelves and wall shelves. Glazing alcove with kiln room (1 gas, 2 electric, 1 portable raku kiln). Clay mixing/storage room, chemical storage room, finished works room, spray booth room with compressed air and excellent ventilation. Work yard shared with sculpture studio.
- Painting Studio. 1,900 sq ft with generous wall surfaces, movable easels and taborets. Storage racks and flat file draws.
- Printmaking Studio. 2,400 sq ft, accommodates intaglio, lithographic, collagraphic, and relief processes. Contains 5 presses (2 lithographic, 3 intaglio), four hotplates, 35 lithography stones, separate acid room.
- Sculpture Studio. 2,200 sq ft for four levels of sculpture. Numerous work tables plus tool lockers and vented paint locker. Band saw, table saw, dust collector, belt/disc sander, planer, and drill press for woodworking. Welding room with three welding stations. Various other saws. Grinding room, spray booth room with built-in compressed air. State-of-the-art lighting (track and fluorescent) and ventilation and climate control.



- Balantine Studio. Multipurpose studio for drawing and image-transfer processes. 1,750 sq ft, two large storage areas. Houses antique Florentine etching press.
- Print and Drawing Study Room. For viewing and studying prints, drawings, and photographs from Grinnell's extensive art-on-paper collection.

Faulconer Gallery (1999)

- 7,420 sq ft climate controlled gallery space for display of Grinnell's permanent collection as well as traveling exhibitions
- Independent administrative department located within Bucksbaum Center for the Arts
- Staff (5 FT, including Director, Exhibition Designer, Associate Director, Curator of the Collection, and Curator of Academic and Community Outreach) collaborates with faculty across campus in planning exhibitions and programming
- Annual Student Art Salon every May, juried exhibition open to all students who wish to submit work
- Biennial Art Faculty exhibitions which alternate with solo shows for members of the studio faculty.
- Gallery staff works with exhibition seminar in Art Dept, where students use the art collection to design an exhibition and write a scholarly catalogue, which the Gallery publishes.
- Oversees Print & Drawing Study Room, which is also occasionally used for exhibitions as well as for study of permanent collection
- Several other spaces on campus also show student art. Student art created in studio art courses or in recreational craft workshops on campus.
- Permanent collection developed from gifts, bequests, and purchases. Collection is more than 5,000 works on art on paper. Also includes works of photography, painting and sculpture, purchased or acquired through generous donations. Complete listing of works located on library website.

HAMILTON COLLEGE

Current Enrollment*	1,775
FT Faculty	183
Alumni Base	17,000
Endowment	\$780 million
Endowment per enrolled student	\$435,032

*assumes all undergrad unless otherwise indicated

PERFORMING ARTS OFFERINGS

Areas of Study

Music. Offers major/concentration. Department offers courses in vocal and solo performance by a faculty of private instructors for a fee.

Dance. Offers major. Considers dance from creative, technical, historical, and scientific perspectives. Emphasizes spectrum of disciplines and styles including contemporary dance, martial arts and dance, ballet, and health-related forms of movement. Creative process at core of program. Each major choreographs and performs in an original work.

Theater. Major in theater or minor in theater or design and production. Senior Project - student directs and, where appropriate, acts in or writes a one-act play, and produces a major scholarly paper based on the experience.

Faculty in Key Areas

Music: 6 faculty + 22-25 adjunct lecturers (teaching applied performance)

Dance: 3 faculty + 1 adjunct lecturer

Theater: 3 faculty

Staff in Key Areas

Not defined. Technical Director for Theatre, Performing Arts Administrator (for concert series)

Facilities & Resources (Music)

Hans H. Schambach Center for Music and the Performing Arts

- Houses 698-seat Carol Woodhouse Wellin Performance Hall, choral rehearsal room, 15 practice rooms (seven with baby grand pianos), faculty offices, and classrooms. Most practice rooms available to all students.
- Well-equipped studio for electronic music, music library with 24,000 recordings, state-of-the-art listening and video equipment, computers, synthesizers.
- Wellin Hall -- proscenium stage, 40-48' wide, 30' high. Stage floor is pine, well sprung for dance. Orchestra pit (lose 35 seats, 50' x 12'). Fly system is single purchase counter weight with 30 pipes. Usually uses student crews, though larger touring companies use union crews from Utica IATSE local. Two dressing rooms accommodate 12 people each. Large inventory of sound equipment. Black dance floor, permanent concert shell. Full specs available online at <http://academics.hamilton.edu/music/home/facilities/wellin.html>.
- Centralized reservation system online. Other facilities available for reservation: List 104 (Theater studio). Dance Studio in the Blood Fitness Center



Instrument Collection

- Many instruments available for student use without charge, including several Steinway grand pianos, wind, brass, and string instruments, two-manual Noack organ in the College Chapel, Steinmeyer one-manual Positif organ, two-manual Dowd harpsichord, Fudge clavichord, kora, Javanese gamelan (15 instruments).

Performing Groups

- Choir -- 60 singers, produces a musical or operetta each year, undertakes spring concert tour. Rehearses 4 hours per week, annual spring tour. College Hill Singers is chamber ensemble within the Choir.
- Orchestra -- 70 students. Has commissioned new works. Rehearses 3 hours per week, 2-4 concerts per year.
- Jazz Ensemble -- focuses on big band sound, tours. Rehearses two hours per week, performs several concerts on campus each year.
- Oratorio -- 135 students and community people, brings together students, faculty, staff, and neighbors to sing great choral masterworks. Rehearses 2 hours per week, no audition.
- Brass Choir -- provides music for College functions as well as performances off-campus. Rehearses 2 hours per week.
- Woodwind Ensembles. Rehearses 2 hours per week.
- Chamber Music Groups
- Solo Performance -- departmental concerts, recitals, featured appearances with ensembles
- Other performance opportunities: List Musicales during lunch hour, Student concerts (1-2x per semester in Wellin), Schambach Musicale (for longer works), full and half recitals.

Concert Schedule

- Classical Connections -- 5 concert classical music series.
- Contemporary Voices & Visions -- 5-performance series of theater, dance, jazz, guitar, etc.
- Good number of faculty recitals and jazz performances

Other Resources

- Two visiting artists series bring world-class performers to campus not only to perform, but to work with students in workshops, seminars and classes -- Classical Connections and Contemporary Voices & Visions

Facilities/Productions (Dance & Theater)

- College has undertaken the planning and construction of new theater facility. Facility will have a flexible performance space, smaller black box theater for student productions, costume shop, scene shop, seminar room, and teaching studio.
- Faculty and students produce 2-3 mainstage plays directed by faculty, two dance concerts choreographed by faculty, and as many as 10 productions directed, choreographed, designed, performed, and produced by students. Students and faculty also participate in national American College Dance Festival.



- Other classroom and performance facilities: Wellin Hall, Minor Theater (converted from library to theatre in 1962, used for student productions), Beinecke Events Barn. Various production shops.
- Blood Fitness and Dance Studio opened in 2006, contains new dance studio replacing space in residence hall, serves as venue for dance classes, senior project presentations, choreographer showcase events. Can turn into small theater with lighting, sound, and pull-out seating for 50.
- \$2.5 million donation recently given to support construction of 150-seat theater space. Facility will have a flexible performance space, smaller black box theater for student productions, costume shop, scene shop, seminar room, and teaching studio.

Arts-Related Student Groups & Extra-Curricular Opportunities

A Cappella Groups

Special K. All-female. 12-16 members.

The Buffers. All-male.

The Hamiltones. progressive, co-ed a cappella

Tumbling After. Women's a cappella

Dance Groups

Dance Team. Performs at athletic, social, organizational events on campus. Meets in Dance Studio.

Finesse. Hamilton College's Step Team.

Hamilton Capoeira Club. Brazilian and African form of martial arts and dance.

Panza Bellydancers.

Tropical Sol. Latino dance group.

Ballroom Dancing Club.

Old Skool Dropoutz. Hip-hop dance group.

Scottish Country Dancing. Meets in dance studio.

Student Dance Alliance. Learn about dance through attending shows, master classes, and student-choreographed performances.

Other Arts-Related/Performance-Related Groups

Bobby Peru. Sketch comedy.

Gospel Choir. Rehearses in The Chapel. 10-30 students.

The X-Viper Hour. Amateur radio drama.

Untitled@Large. Student-run theater organization, sponsoring a number of full-length plays, musicals, one-act festivals, acting workshops, and general theater activities. Creating a home for theater students outside of the annual two dept productions.

Yodapez. Improv comedy.

Independent Music Fund. Put on shows for touring and local bands, dedicated to local and underground music.

Campus Activities Board. Sponsors large-scale events including concerts, comedians and special events.



Hogwarts at Hamilton. Every Halloween, Hogwarts at Hamilton holds a series of hour-long shows where visitors are taken on a tour of “Hogwarts School of Witchcraft and Wizardry.”

Juggling Club. Juggling and juggling equipment.

Martial Arts Club. A group for martial arts practices and sharing information.

Fine/Visual Arts Groups/Other

Anime Club.

Hamilton College Film Production Guild. Dedicated to study and creation of narrative films, from script-writing to editing.

Knit Happens. Yarn crafts.

Photography Society. Resources, equipment, peer support to aspiring student photographers.

Samuel Kirkland Films. Independent and popular films.

Writer's Bloc. Creating original poetry and prose.

FINE ARTS OFFERINGS

Areas of Study

Art History. Majors offered. History of art department is one of few independent undergraduate art history depts in the country, allowing Hamilton to shape its own curriculum and set its own standards. Interdisciplinary program that draws on American studies, medieval and Renaissance studies, and Asian studies.

(Studio) Art. Concentration, includes two courses in art history + 7 additional art courses, including one in each of the following areas: (1) painting and printmaking, (2) ceramics and sculpture, and (3) photography and video. Offers courses in ceramics, drawing, painting, photography, printmaking, sculpture, and video at both introductory and intermediate/workshop level.

Faculty in Key Areas

Art History. 4 FT faculty + 1 visiting faculty

Visual Art. 5 FT + 1 visiting instructor.

Staff in Key Areas

Two art studio technicians, one slide librarian

Facilities & Collections

Fred L. Emerson Gallery (1982)

- Committed to acquisition, preservation and exhibition of works of art in accordance with the highest applicable museum standards.
- Three temporary exhibition spaces and storage space for Hamilton College Collection.
- Collection includes more than 4,000 works of art, with strengths in American prints and works on paper, British art of the 20th century, ancient vases and glass, and Native American and pre-Columbian art. Most acquisitions made possible by generosity of Hamilton alumni and friends.

- Permanent collection available for student research and includes the Beinecke Lesser Antilles Collection, recognized as the finest gathering of rare books, maps, manuscripts, and art on the Eastern Caribbean in the world.
- Committee on Visual Arts has helped Gallery develop ambitious exhibition programs that have received national recognition, as well as endowed lecture and visiting artist programs.
- Staff: Consulting Director, Associate Director/Curator, Registrar, Gallery Office Assistant
- Gallery also offers student exhibitions, including online exhibitions culled from permanent collection. Students have opportunities to showcase work as well as design exhibitions.
- Spring exhibition of all senior art projects. Recent projects include oil portraiture, watercolor, found-object sculpture, ceramic sculpture, large-format photography, installation, quilting, metal and fabric construction, and drawing and book illustration.

Vera G. and Albert A. List Art Center

- Multipurpose building for the visual and performing arts. Also houses rehearsal hall, electronic studios and practice rooms for music, dance studio, exhibition areas, projection and recording facilities, classrooms, and offices for departments of Art and Theater/Dance.
- Houses studios for ceramics, painting, printmaking, sculpture, video, drawing and design, as well as a modern kiln factory, a darkroom, and a classroom designed especially for photography.
- Many Senior art majors and faculty have private studio space.

OTHER

- Munson-Williams-Proctor Arts Institute in Utica Not part of Hamilton, but offers internships and houses important collection of American art, available to Hamilton students.
- Molly Root House (separate from List Art Center) Newly renovated, opened in spring 2006. Houses the Department of Art History. Two classrooms and faculty offices, seminar room, conference room, slide library, and student research areas.
- Also has creative writing program -- majors and minors, with focus on prose or poetry. A recent national survey found Hamilton to be one of just two liberal arts colleges nationwide to offer exemplary instruction in writing, across all disciplines and departments. Peer writing tutors to review/discuss any project.
- Nesbitt-Johnston Writing Center regarded as one of nation's best.



MIDDLEBURY COLLEGE

Current Enrollment*	2,350
FT Faculty	223 2/3 FTE
Alumni Base	Over 50,000
Endowment	\$936 million
Endowment per enrolled student	\$398,298

*assumes all undergrad unless otherwise indicated

PERFORMING ARTS OFFERINGS

Areas of Study

Music. Offers majors and minors. About 28 majors currently.

Dance. Offers majors and minors. Emphasize contemporary approaches to dance/movement techniques, composition, performance, and general dance studies. Experiential anatomy and dance history required, as is an independent project.

Theater. Major only. About 60 students elect a major in Theater each year, and more than 300 enroll in dept courses. Majors must complete 12 courses, 7 required & 5 in chosen track, plus crew requirement. Tracks include: acting, design, directing, playwriting/literature,

Faculty in Key Areas

Music: 7 regular, one visiting professor, one artist-in-resident, ~25 applied instructors

Dance: 2 faculty, 1 (full time) artist-in-residence, lighting designer/technical director, music director/accompanist, adjunct staff for specific techniques.

Theater. 5 faculty, two visiting professors, one artist-in-residence

Staff in Key Areas

Music: department coordinator

Dance: academic program/department coordinator (shared with French)

Theater: department coordinator, costume director, associate technical director, assistant costume director, technical director, resident scenery/lighting designer

Facilities & Resources (Music)

Kevin P. Mahaney Center for the Arts (1992)

- 100,000 sq ft building provides offices and performance spaces for the music, dance, and theater programs, in addition to housing the Museum of Art
- Music Library
- 370-seat Concert Hall with 27' x 40' elliptical stage and wrap-around balcony
- 8 practice rooms with pianos. Two rooms have two grand pianos. One has a French double-manual harpsichord. There is also a three-rank portative organ available for student use.
- Electronic music lab
- Large pipe organ in Mead Chapel constructed in 1971. Three keyboards, 3100 pipes, comprising 50 ranks or sets of pipes.
- 200-seat Seeler Studio Theater (black box)
- Dance Theater
- Rehearsals Cafe



Performing Groups

- College Community Chorus: 90 voices from college and local communities. No audition required. Rehearses 2x/week in Mead Chapel, performs once per semester in Mead. Also holds annual Middlebury Messiah Sing. Group began 150 years ago.
- Middlebury College Orchestra: Auditions required, but quite inclusive. Rehearses 2x/week in Concert Hall, 2-4 concerts per year. Annual concerto competition. Chamber music groups also offered with free coaching by applied faculty.
- Middlebury College Choir: 30 voices, Rehearses 2x/week in Mead Chapel. Formerly known as Chamber Singers, two+ concerts annually + chapel services, occasional touring.
- Sound Investment Jazz Ensemble: Traditional big-band instrumentation, performs contemporary jazz arrangements as well as classic charts. Active performance schedule.
- Other: Jazz combo workshop provides weekly opportunity to work on rep development and playing in small groups. Collaboration between music dept and student big-band organization. Rehearses 2x/week.

Other Opportunities

- Performing Arts Series features 15-20 professional events annually since 1919
- Winter term – music dept mounts a musical as a winter term course
- Faculty performance groups: Dick Forma Jazz Group and Middlebury College Chamber Soloists (which sometimes invites students to perform with them or compose for them)

Facilities/Productions (Dance)

Center for the Arts

- Spacious dance theater — 4,400 sq ft, serves as main classroom and studio but is fully-equipped theater as well. Multi-configuration space. 145 seats. Two choral dressing rooms seating 6 (men) and 12 (women). When designed as proscenium space, 36' wide x 19' high, 24' deep from plaster line. No flies or curtain. 372 dimmers. 250 channel control panel with 48 submasters, 400 cues per show. Detailed tech specs available online.
- Stage Floor: Robbins Bio-Cushion III, force reduction, resilient floor with a D.I.N. rating of 68. Flat black finish on maple. A Rosco studio floor in black or white is available. No stage screws, nails, jacks, or other hardware applications are allowed.
- Rehearsal studio — 1600 sq ft with same floor
- Dressing rooms
- Student lounge
- Anatomy lab
- Faculty/staff offices
- Video/sound recording equipment available for use in rehearsals and performance



Performing Opportunities

- Dance Company of Middlebury: Audition, open to sophomores through seniors, alumni, faculty. Tours nationally or internationally each year.
- Dance program sponsors average of 7 student and faculty concerts and 10 guest artist presentations annually, as well as residencies in conjunction with the Performing Arts Series.

Other

- Dance classes that meet twice weekly fulfill PE credit requirements.

Facilities/Productions (Theater)

Center for the Arts

- Seeler Studio Theater: flexible seating for up to 200, full catwalk, fully-equipped shop adjacent to the space. Lighting board connected to 372 2.4 kw dimmers.
- Costume shop
- Rehearsal/classroom

Wright Memorial Theater

- Wright Memorial Theater: 350-seat proscenium theater with full fly system, lighting grid, and removable forestage. Adjacent to fully-equipped scene shop. Lighting board connected to 191 2.4 kw dimmers, capable of controlling moving lights.

Other

- Hepburn Zoo: Studio theater utilized primarily for student productions. Capacity 84.
- Rehearsal spaces in Freeman International Center.

Performance Opportunities

- 4-5 faculty-directed productions annually
- 12-16 student productions annually
- Guest artists for short and long-term residencies
- Affiliation with professional theater company, the Potomac Theater Project, which offers opportunities to act, stage manage, and work in production and administration during summers in NYC. Only such collaboration in the country between professional theater company and liberal arts college.

Arts-Related Student Groups & Extra-Curricular Opportunities

A Cappella Groups

Bobolinks. A cappella co-ed crew of “savvy rock stars.”

Dissipated Eight (D-8). All-male, audition.

Mamajamas. Co-ed.

Mischords. Female.

Mountain Ayres. Co-ed madrigal singing group specializing in medieval music. Auditions.

Paradiddles. Female a cappella.

People Get Ready. Co-ed Christian a cappella.

Stuck in the Middle. Male.



Music Groups

Bluegrass Association. Weekly gatherings centered on acoustic music in the American rural tradition. Contracts one act each semester.

Carillonneurs. Performs weeknights at dinner and weekend afternoons.

Jazz Band.

MchakaMchaka (Run & Sing). Run and sing in the tradition of Tanzania. Rep is choral pieces from various African cultural groups in call and response manner.

Musicians Guild. Unifies performing talent at Middlebury, promotion of events, etc.

Dance Groups

Capoeira.

Classical Dance Middlebury. Focus on classical ballet through training, performance, and attendance.

Footloose. Lessons in Swing, Latin, Ballroom dance.

GT/VT (Generation Today/Vermont) Breakers Club. Teaches breakdancing and hip-hop culture.

On Tap.

RIDDIM (Middlebury World Dance Group). Learn dances from around the world – reggae, calypso, hip-hop, salsa, merenge, samba, etc.

Visual Arts Groups

VACA (Vitality of the Artistic Community Association). Holds student art exhibitions, organizes trips to museums, art shows, etc.

Architecture Table. Students interested in architectural studies, lunchtime programs, lecture Sponsorships.

Film Groups

Nightly screenings sponsored by Film & Media Culture Program.

Other/Not Defined but sound arts-related

Frontiers. Prose, poetry, art, and drama, published semi-annually.

Writing on the Wall. Student literary magazine with weekly meetings to workshop prose and poetry. Publishes bi-annual collection of writing accompanied by student artwork.

Hepburn Zoo Theatre. Student performance space that hosts theater, dance, and music performances throughout the year. Small black box space funded by Student Activities.

Musical Players. Dedicated to putting tighter full-scale productions of musical theater plus smaller events such as cabarets and movie screenings.

Otter Nonsense Players. Improv and written comedy. 8-10 members.

FINE ARTS OFFERINGS

Areas of Study

History of Art & Architecture. Majors and minors available, with emphasis in either History of Art or Architectural Studies. Senior majors do week-long trip during winter term to important artistic center. Major is 12 courses including one course in studio art



(two for architectural studies) and one in non-Western art history. Minor is 6 courses with one non-Western art history course.

Studio Art. Majors and minors. Teach drawing, painting, printmaking, photography, sculpture, silkscreen, and video. Majors need two history of art courses plus 8 additional art courses, at least six of which are in studio. Portfolio review/spring exhibition for seniors.

Film & Media Culture. Majors and minors offered. Core course surveying film, tv, digital media; electives from four main categories: media & arts criticism, media & society, media & arts production, and international film & media. May conclude with independent project that culminates in creative work. Courses offered include video making, American film genres, national cinemas (French, Arabic, Chinese, German, Japanese), film history, film theory, digital imaging, screenwriting, celebrated filmmakers.

Faculty in Key Areas

History of Art & Architecture. 6 art history faculty + 1 visiting faculty. 2 architecture faculty + 2 visiting faculty, 1 architectural residency. Some crossover with museum staff.

Studio Art. 4 faculty. Has visiting artist program too — semester-long artist-in-residence

Film & Media Culture. 5 faculty + affiliated faculty in other departments.

Staff in Key Areas

History of Art & Architecture. Department coordinator. Visual resources curator, visual resources assistant.

Studio Art. Department Coordinator (shared with history of art & architecture), Art Studio Technician

Film & Media Culture. Program Coordinator, media intern.

Facilities & Collections

Christian A. Johnson Memorial Building

- Houses History of Art & Architecture department.
- Two architectural studios (1200 sq. ft., 600 sq. ft) with scanning and printing equipment.
- Studio art shows — 1,200 sq ft gallery for student exhibitions
- Visual Resources collection holds over 160,000 slides and has six light tables, scanners. Space is 1450 sq ft.
- Subscribes to ARTstor, online archive of hundreds of thousands of high quality digital images covering ancient to contemporary art from around the world.
- Painting Studio: 1,000 sq ft housed in two-story space with floor to ceiling windows. Contains all basic tools for painting in oil, acrylic and watercolor.
- Sculpture Studio: Two 1,000 sq ft studio spaces. One is a woodshop outfitted with hand and power tools. The other is for fabrication of sculpture in metal, clay, plaster, and similar materials. Both are two-story spaces.
- Printmaking Studio: Entire outside wall made of glass, on top floor of Johnson Building, fully-equipped intaglio facility with all tools available to produce etchings, collagraphs, aquatint, and other related processes.
- Photography Studio: fully-equipped photo lab and classroom. Equipment, including enlargers, and other materials allow students to process and print b/w and color film.



- Silkscreen Studio: Equipped with new facilities including computer resources, printer for printing on acetate, large vacuum printing table, coating room, light exposure unit.
- Also has an independent study studio.

Middlebury College Museum of Art

- Collection of “several thousand objects” with particular strengths in works on paper, ancient ceramics, photography, 19th century European and American sculpture, and contemporary prints.
- Survey of objects from permanent collection is always on view, with separate galleries devoted exclusively to 17th-19th centuries, antiquities, Asian Art. (Total exhibition space 6350 sq. ft.)
- Christian A. Johnson Memorial Gallery houses changing exhibitions throughout the year
- Simonds Study Gallery is a classroom space in the museum that can accommodate up to 20 people. Can be used for displaying works of art not on public view.
- Storage: on-site 3100 sq. ft.; off-site 400 sq. ft.
- Non-storage support space: 6200 sq. ft.
- Chief Curator available to help select works for class study or assignment/access to works in permanent collection. Students may schedule appointments for access to museum records, works in storage, or consultations with staff.
- Staff includes director, 2 artistic curators, education curator, preparator, registrar, admin/operations manager, museum designer, events/programs coordinator, bookstore/receptionist coordinator, head of security, 4 security monitors
- Up to 7 undergraduate and one graduate intern
- 5-9 Student receptionists
- Friends of the Art Museum program. 477 current members.
- School program. 2006-07 hosted 86 visits by 1571 class visitors.

Axinn Center at Starr Library (new facility opening summer 2008)

- Departmental home to Film and media Culture Program
- 65-seat screening room
- 45-seat raked-floor slide/film lecture room
- 25-seat computer classroom
- Film/Video editing suite
- Video production studio with instructional control room

Other

- Screening facilities with 35mm, 16mm, and video projection are used nightly for public screenings in Twilight (capacity 108) and Dana Auditoriums (capacity 272)
- Classrooms and small viewing rooms in Media Center (Sunderland Language Center)
- Library contains over 4,000 titles for screening and individual study
- Sophisticated video production technology, including video editing studio with four non-linear computer editing systems (Sunderland Language Center)
- Students use Sony Mini DV camcorders and have access to wired/wireless microphones, camera stabilization systems, lighting kits, etc.



Dana Auditorium

- Hosts Hirschfield International Film-Video Series with screenings each week (capacity 272).

OTHER

- 1994 — “One Percent for Art” policy adopted, sets aside 1% of the cost of any renovation or new construction at the College for the purchase, installation, maintenance, and interpretation of works of art publicly displayed on campus. The CAPP (Committee on Art in Public Places) collection currently comprises 19 works spread over approximately 85 acres.



SARAH LAWRENCE COLLEGE

Current Enrollment*	1,200 undergrads + 300 grad students, inc. graduate programs in theater, dance, writing, child development, health advocacy, human genetics, and women's history.
FT Faculty	252 (137.9 FT)
Alumni Base	15,500 (approx.) 20% of alums work in performing arts/film, 16% in visual arts.
Endowment	\$72.2 million
Endowment per enrolled student	\$50,327

*assumes all undergrad unless otherwise indicated

PERFORMING ARTS OFFERINGS

Areas of Study

Music. Offers conservatory-level studies. Studies include four components: individual instruction (instrumental, composition, or voice), theory and/or history, performance ensemble, and concert attendance (5 music dept-sponsored events each semester).

Dance. Offers classes in modern and postmodern contemporary style, classical ballet, t'ai chi ch'uan, yoga, and African dance. Students must participate in at least one physical practice class five days per week, as well as improvisation and/or composition each semester. May also select dance history and design, performance projects, functional anatomy. All students expected to participate in production of concerts. 3 people graduated with this focus in 2007.

Theater. Focuses on directing, acting, playwriting, design, creation of non-textual ensemble work, puppetry, and outreach. Must take gateway courses on History and Histrionics, and Technology. Students continually engaged in process of making theater. 17 grads in 2007.

Faculty in Key Areas

Music: 8 regular plus 12 guest faculty, plus 13 affiliate artists and special appointments (adjunct). Also artists in residence (Cygnus Ensemble -- 6 people).

Dance: 19 instructors, not all FT, some in graduate program.

Theater. 28 instructors, not all FT.

Staff in Key Areas

Not defined.

Facilities & Resources (Music)

Marshall Field Music Building

- Drawing room used for lectures, master classes, ensemble performances, student recitals



- 11 performance and instruction studios, each with audio and recording equipment that are open to students for practicing before/after teaching faculty at college (19 hours per day)
- 7 private practice studios — chamber music studio, percussion studio, computer room, three practice studios, instrument lock-up room — also available, equipped with computers and acoustic and electric pianos.
- Electronic Music Studio with state-of-the-art synthesizers, computers and MIDI gear. Serves Electronic Music Program as well as music, dance, theater, and filmmaking departments.
- 14 Steinway grand pianos and three harpsichords
- William Schuman Music Library has extensive sound recording collection and 12 listening/study stations
- Reisinger Concert Hall: 400-seat auditorium with 9' Hamburg Steinway and 7' concert Steinway. Used for larger events, choral and orchestral concerts, performances by faculty and visiting artists.

Performing Groups

- CHORAL: Chamber Choir, Women's Vocal Ensemble
- JAZZ: The Blues Ensemble, Jazz Vocal Ensemble, Jazz Performance and Improvisation Workshop
- WORLD MUSIC ENSEMBLES: Gamelan, African Percussion Ensemble
- Bluegrass Performance Ensemble, Chamber Ensembles, Collegium Musicum, Guitar Class, Sarah Lawrence Orchestra
- Auditions for placement only
- Collaborative Exchange with (Aaron) Copland House

Other Opportunities

- Concert Series features faculty and guest artists in chamber and orchestral performances as well as in jazz and world music venues.
- Music Tuesdays: various programs including student/faculty town meetings, concert presentations, guest artist lectures and performances, master classes, other collaborations.
- Master Class is series of concerts, instrumental and vocal seminars, and lecture/demo presentations of music history, world music, improvisation, jazz, composition, music technology.
- Fall 2007 Concerts: all at Reisinger, with charge (\$10). 11 events, including ~4 SLC events (which are free)
- Work Opportunities: library positions, music copyists, student publicity manager, student house manager, internships with major institutions.

Facilities/Productions (Dance)

Dance Studios

- Charles R. DiCarlo Performing Arts Center houses Bessie Schonberg Dance Studio, a fully-equipped theater with computerized lighting system and moveable risers with seating capacity over 100.
- Rehearsal rooms and a sound and music workspace also in the PAC
- MacCracken contains two large dance studios
- Small studio for graduate students located in Titsworth



Performing Opportunities

- Numerous student productions during academic year

Facilities/Productions (Theater)

Frances Ann Cannon Workshop Theatre (in PAC)

- Modeled after Shakespeare's Globe, 117 seats
- Designed on such a scale that it can be run entirely by students with minimal technical work required to mount a production
- Three interconnecting gallery levels that surround the stage
- Large rehearsal rooms, shops, dressing rooms.
- Full professional lighting and pianos

Suzanne Werner Wright Theatre

- Renovated in 2000.
- 200-seat theatre with thrust/proscenium stage, designed with maximum flexibility.
- Large rehearsal rooms, shops, dressing rooms.
- Full professional lighting and pianos

Performance Opportunities

- Students have many opportunities to get involved as actor, writer, director, designer, or member of the technical staff with mainstage productions and readings sponsored by dept.
- Fall 2007 had 3-4 mainstage productions and 3 readings.
- Also have opportunities to get involved with two student-run producing orgs (see extracurricular activities below).
- Theatre Outreach — performance and teaching groups work with small theatres, schools, and community centers.
- DownStage and GradWorks — two additional "spaces"?

Arts-Related Student Groups & Extra-Curricular Opportunities

Music Groups

Gospel Choir. No auditions required.

SLC Cabaret (Midnight Cabaret). Showcases student work weekly.

Treble in Paradise. All-female a cappella group

Vocal Minority. All-male a cappella group

Dance Groups

Projekt Rhythm. Focused on four foundations of hip-hop: dance, music, poetry, and art. Seeks out student talent and places it in a professional performance setting alongside seasoned professionals from NYC and beyond.

Visual Arts Groups

Group for Design. Informal group of students interested in architecture/design.



Film Groups

Eastern European Film Club. Different film each month.

Kamikaze’s Anonymous. Anime group dedicated to graphic novels, art, fiction, film.

Sarah Lawrence Film Society.

Other/Not Defined but sound arts-related

Call and Response. Zine of responsive writing and art, maintains artistic dialogue between SLC and Wadham College, Oxford.

Diabolical Chickens. Performs shadow cast production of Rocky Horror Picture Show each year.

Nutshell Company Players. ???

Poetry Festival Committee. Annual weekend-long festival bringing accomplished poets to read alongside students and faculty.

Sarah Lawrence College Literary Review. Fiction, non-fiction, poetry, visual art, and music.

SLC Stitch n’ Bitch. Knitters, crocheters, tatters, sewers.

DownStage. Student-run theater production. Student producers administrate and run their own theater company, responsible for all aspects of production. Technical and artistic positions available, as are board positions. Also a class.

GradWorks. Similar to DownStage, but run by graduate students.

FINE ARTS OFFERINGS

Areas of Study

Art History. Encompasses art theory, social art history, material culture, programs of study link artistic, literary, historical, social, philosophical, and other interests.

Visual Arts. Offers study in painting, sculpture, photography, filmmaking, printmaking, drawing, digital imagery, and visual fundamentals. Huge number of courses focused on some aspect of filmmaking. Emphasis of exchanging ideas across artistic disciplines. Housed in Heimbold Visual Arts Center (see below).

Faculty in Key Areas

Art History: 11 instructors.

Visual Arts: 30 instructors. Clearly not all are full-time. Faculty are working artists.

Staff in Key Areas

Not defined.

Facilities & Collections

Charles A. Heimbold, Jr. Visual Arts Center (2004)

- Combines all of visual arts, art history, and film history curricula and facilities under one roof.
- 61,000 sq ft houses fully equipped facilities for painting, sculpture, photography, filmmaking, printmaking, drawing, visual fundamentals, and digital imagery.
- Six studios available interchangeably for sculpture, painting, and visual fundamentals. Studios clustered around support spaces, with access to technical support.



- Facilities for printmaking and photography, including an artist’s book studio and a photography support suite as well as common darkroom open by permission to students not enrolled in photography course.
- Specifically designed to break down barriers among visual arts media
- Students have individual work area for the year, but open classrooms and moveable walls encourage students to see and experience the work of their peers.
- High-performance “green” building that embodies and environmentally friendly approach with safe alternatives to toxic materials, special venting systems, and much natural light.
- Well-equipped open-space studios, digital technology in every studio and classroom
- Includes space for welding, woodworking, ceramics, clay and mold-making, a common darkroom, a digital imaging lab, critique rooms, a sound studio, a screening room, and a large exhibition area.
- Visual arts faculty and students have access to technicians who provide technical support.
- Filmmaking and new media facilities include a soundstage, animation and editing rooms, and a digital imaging lab.
- Gaylord and Dorothy Donnelley Film Theatre: 188 seats, with screening room/lecture hall, in addition to the Film Viewing Room, a small theater located in the PAC, which seats about 140.
- Does not appear to have a museum or permanent collection of its own.

OTHER

- Robust series of performing arts productions and performances coming to campus by professionals and students in music, theater, and dance.
- Also has program in Film History, supported by four faculty. Treats film as an art. Closely associated with the filmmaking and visual arts departments.
- **DANCE GRADUATE PROGRAM:** two-year program designed to integrate creative and technical studies, with skills in performance, choreography, teaching, and writing. Graduate seminars focused on reading, writing, and research; choreographic inquiry; and issues related to technical analysis and alternative investigations of physical use. Must maintain daily physical practice. Experiential anatomy, dance history, lighting design and stagecraft, and music for dancers. Grad students show original work each semester. Master’s Performance Project with oral defense.
- **THEATER GRADUATE PROGRAM:** two-year program that integrates classical, modern, and original texts in focused courses. Students create and take part in many plays, staged readings, and performances at SLC’ four theater spaces. Acting, costume design, directing, lighting, playwriting, production, set design, sound design, and technical work. Theatre Outreach is a training program that uses music, writing, theater techniques, and visual arts to address social and community issues (optional).

SWARTHMORE COLLEGE

Current Enrollment*	1,491
FT Faculty	165
Alumni Base	Over 18,000
Endowment	\$1.4 billion
Endowment per enrolled student	\$966,621

*assumes all undergrad unless otherwise indicated

PERFORMING ARTS OFFERINGS

Areas of Study

Music. Offers both majors and minors. Focus on music theory, history, and performance. Special majors in music and education, and in ethnomusicology. Ensembles include Swarthmore College Orchestra, Swarthmore College Chorus, Wind Ensemble, Jazz Ensemble (all rehearsing in Lang Concert Hall), Fetter Chamber Music Program, Chamber Choir Balinese Gamelan Ensemble, and various student groups noted below in extracurriculars.

Dance. Offers both majors and minors since 1999. Ensembles include Swarthmore College Dancers, Dance and Drumming Ensemble (emphasis on dance from Ghana), and a Taiko Ensemble.

Theater. Offers 23 courses and seminars annually. Has about 8 majors and minors each year. Areas of specialization are acting, directing, scenography, playwriting/dramaturgy, and theater history.

Faculty in Key Areas

Music: 5 FT, 1 PT, 3 PT Visiting Professors + 5 PT instructors with studio space who teach students. No performance faculty.

Dance: 12 FT, 3PT faculty + 2 accompanists (one drummer, one pianist).

Theater: 2 FT + additional instructors (~12-15, with various appointments)

Staff in Key Areas

Music: Administrative Coordinator, Performing Arts Librarian, Concert Manager

Dance: Music & Dance Department Coordinator

Theater: Admin Asst, Costume Shop Supervisor, Technical Director, Lighting Designer, intern

Facilities & Productions (Music & Dance)

Lang Music Building (classrooms, practice rooms, perf venue, offices, Underhill Music Library)

- Practice rooms readily available and equipped with Steinway or Yamaha grand pianos
- All students may use at any time – no sign-up required
- Instrument lockers also available and free-of-charge
- Underhill Music Library – scores, recordings, videos, computer work-stations



Lang Concert Hall (within Lang Music Building):

- Capacity = 450. Used for music events.
- Department of Music & Dance sponsors 50 concerts each semester, including faculty, students, international artists.

Lang Performing Arts Center (1991):

- Troy Dance Lab: larger of two dance studios. High-ceiling studio with sprung wood floors and 15-foot windows. Used for technique classes (modern, African, Kathak, and contact) and as informal performance space by students, faculty, and guest artists for audiences up to 150. Available as student and faculty rehearsal space when classes not in session. Used by student groups Terpsichore and Rhythm N' Motion.
- Boyer Dance Studio: High-ceiling studio with sprung wood floors and 15-foot windows. Has Marley floor during academic year for technique classes (tap, flamenco, ballet). Also used for drumming classes. Equipped with sound system and video recording and viewing technology, piano. Available as student and faculty rehearsal space when classes not in session. Used by student groups Terpsichore and Rhythm N' Motion.
- Pearson Hall Theater. Capacity = 350-700. Variable thrust/proscenium stage fully equipped with latest lighting and sound equipment. Can be divided in two with both parts used simultaneously (cinema and performing space)
- Cinema. Capacity = 285
- Costume and set construction shops
- Media services department – provides a/v and multimedia services support for instruction and events on campus.
- Full specs with dimensions available at <http://www.swarthmore.edu/Admin/lpac/Newtechpage.html#seating>

Facilities/Productions (Theater)

Lang Performing Arts Center

- Frear Ensemble Theater. Black box space for experimental and instructional studio.
- Three projects generated by directing workshops, faculty-directed production with advanced acting students, the senior company (senior majors and minors), one or more honors thesis productions, at least one major residency and performance by a distinguished visiting company. Approximately 4 Theater Department productions per semester.

Arts-Related Student Groups & Extra-Curricular Opportunities

A Cappella Groups

Cantatrix: early music *a cappella* group, co-ed

Chaverim: Tri-College co-ed Jewish *a cappella* group from Swarthmore, Bryn Mawr, and Haverford

Essence of Soul: Student *a cappella* group performing music from the African Diaspora



Grapevine: all-female *a cappella* group, perform in Mephisto's Lounge or Alice Paul Lounge, with open sings in Clothier Bell Tower

Mixed Company: co-ed *a cappella* group

Sixteen Feet: all-male *a cappella* group

Oscar & Emily: all-jazz *a cappella* group

Film Societies

Anime & Manga Club: appreciation of Japanese animated films, television, and comics

Film Society: watch quality artistic films

Films of Fury: screens classics of Hong Kong cinema

Dance Groups

Ballroom & Swing Club: once per week for lessons + social dancing events

Dance Forum: fosters sense of community among various dance and movement groups on campus, supports small individual projects

Folk Dance Club: bi-weekly classes in English Country Dancing, Scottish Country Dancing, and Contra Dance

Rhythm-N-Motion: dance company focused on rhythms of African Diaspora

Terpsichore: student-run dance group that gives students of all levels opportunities to choreograph, dance, and perform at LPAC mainstage (Pearson-Hall Theatre, Lang Performing Arts Center)

Music-Related Groups

Chamber Music Orchestra: includes string quartets, piano trios, drumming ensembles, vocal chamber groups

Chorus: rehearses once weekly and performs 1-2x per semester

Gamelan Semara Santi: percussion orchestra performing traditional and modern works from Bali.

Gospel Choir:

Jazz Ensemble: rehearses weekly in Lang Concerto Hall

Olde Club: all-campus space for student-run events, promoting a vibrant music scene on campus

Opera Club: foster an appreciation for opera, attending five performances by Opera Company of Philadelphia

Orchestra: rehearses once weekly, performs once each semester

Rattech: controls sound systems for party use on campus

Sound Machine: fosters jamming and playing for regularly rehearsing bands and informal pick-up sessions, at Olde Club

Sudaiko: practices modern take on traditional Japanese art of *taiko*, a combination of drumming and dance. Rehearses twice weekly.

Wind Ensemble: rehearses once weekly in Lang Concerto Hall

Other

Drama Board: student theater productions. 7 productions in 05-06, performed in Olde Club, Clothier Fragrance Garden, Science Center 101, Pearson-Hall Theater (part of LPAC)



Kitao Gallery: student-run art gallery featuring student work (not just art majors), 5 shows per semester. Also sponsors art-making events ranging from life drawing to “art jams.”

Photography Club: gives students interested in photography access to facilities and subsidized supplies for darkroom work. No adequate darkroom facilities for students to use unless they are currently enrolled in College photography class.

Professional Concerts

Orchestra 2001: Swarthmore’s professional orchestra in residence, committed to new and innovative music. Performs several concerts each semester.

Swarthmore Dance Project: offers facilities to two choreographers and 6-8 dancers each summer to create new dance material. Fellows return to present work during academic year.

Monday Midday Concert Series: ~5-6 times per year.

Swarthmore College Cooper Series Combination of lectures, art exhibits, concerts, and readings. Anyone at Swarthmore can propose events, which if accepted are funded by Cooper Foundation; faculty member must assist in organization of event.
<http://www.swarthmore.edu/Admin/cooper/events/>

FINE ARTS OFFERINGS

Areas of Study

Film & Media Studies. Offers minors plus “special major” in conjunction with other majors at the school. Administrative Coordinator and Administrative Assistant.

Studio Art. Majors offered. Requires seven classes in studio art and four in art history. (There are approx. 12 studio arts courses offered this spring.)

Art History. Majors and minors offered. Requires nine classes in art history and one in studio art.

Faculty in Key Areas

Film & Media Studies. Interdisciplinary faculty committee of 9

Studio Art. 3 FT and 5 PT faculty (specialties in ceramics, painting, and sculpture).

Art History. 6 FT faculty.

Staff in Key Areas

Art & Art History. Admin Asst, Visual Resources Curator (oversees slide collection of 250,000 images), Studio Technician, List Gallery Director.

Facilities & Collections

List Gallery. 1200 sq. ft. gallery space established to enhance the art curriculum.

- Mounts 5-6 exhibitions of emerging and nationally known artists annually.
- April and May feature senior thesis exhibitions by art majors
- Alumni weekend exhibition each June.
- Exhibition committee and gallery director selects exhibitions, by invitation only.
- Located within the Lang Performing Arts Center



- ◉ Inner room exhibits works from the permanent collection — not clear how large the permanent collection is.

OTHER

Swarthmore Dance Program owns variety of West African and Caribbean drums, collection of Japanese taiko drums, West African xylophones, tabla drums from India.

Art Department sponsors several visiting artists and lectures each year.

TRINITY COLLEGE

Current Enrollment*	2,200 undergrads + 189 graduate students
FT Faculty	173 FT + 69 PT
Alumni Base	24,347
Endowment	\$440 million
Endowment per enrolled student	\$192,000

*assumes all undergrad unless otherwise indicated

PERFORMING ARTS OFFERINGS

Areas of Study

Music. Majors and minors. Majors take 13 courses, can choose from general music major or one of three specialized tracks: American Popular Music, Ethnomusicology/World Music, or Musical Theater. Minors take 6 courses.

Theater & Dance. Majors take 14 courses, with 7 required, and one in design and one in history. Majors must participate in at least four Theater & Dance Dept productions as performers or designers as well as 90 hours of production/design work in the dept. Offers open semester/internship at La MaMa Experimental Theater Club for majors and non-majors (since 1986).

Faculty in Key Areas

Music: 7 faculty, 4 visiting faculty + applied instructors

Theater & Dance. 6 faculty, 7 visiting professors, dance accompanist, artistic director of La Mama/lecturer

Staff in Key Areas

Music: 1 admin asst.

Theater & Dance: 1 admin asst., costume shop manager

Facilities & Resources (Music, Dance & Theater)

Austin Art Center (1964)

- Includes two performance venues, a gallery, classrooms, and studios, music and media library, production support areas, faculty offices. Electronic music lab one block away.
- GOODWIN THEATER: fully-equipped proscenium-style space seating 315, continental-style. Has Director of Production, Technical Director, Production Supervisor, Costuming Supervisor, FOH Coordinator (for both spaces).
 - Proscenium 21'9" high x 36' wide. 42' wing space stage left, 8' stage right, plaster line to upstage wall 30'6"
 - Sprung plywood and masonite floor. Dance floor Harlequin reversible.
 - 192 dimmers
 - Single channel intercom, no monitor/paging
 - 2 dressing rooms with 12 make-up stations each (Shared with Garmany)
- GARMANY HALL: retro-fitted black box seating 50-85.
 - Black box approx 44' x 32'
 - 48 dimmers



- TRINITY COMMONS (new) temporary home for Theater & Dance with four theater and dance studios and a performance lab for small-scale productions.
- The campus master plan has plans to renovate Austin Arts Center and possibly build a Fine Arts & Theater and Dance Center sometime in the next 15 years.

Performing Groups

- Chamber Ensembles Program. Audition.
- Concerto Choir. Rehearses 2x per week, performs 2x per semester. Audition.
- Trinity College Jazz Ensemble. Performs several times per semester. Audition.
- Salsafication. Latin Band.
- Extensive musical theater program. Three sets of productions: revue-style show in fall, January Musicales with four different smaller-cast shows in rep over one long weekend in black-box space, and Spring Musical, full production in main theater (Goodwin Theater) in Austin Arts Center.
- About 17 performances total per semester, including student thesis projects, ensemble concerts, and theater productions

Other

- Some affiliation with Hartford-based Judy Dworin Performance Project, which assist dance professionals as they introduce movement to urban schoolchildren.
- LaMama E.T.C. in downtown Manhattan — open semester is structured to provide full immersion in the theater, dance, performance, music, creative writing, and visual arts communities. The program includes a comprehensive academic seminar, an arts internship, practice classes, attendance at several performances/arts events each week, group and individual field studies, master classes with guest artists, and diverse guest speakers. The semester culminates with an original arts event generated by the students that is presented at LaMama E.T.C.
- 18 students in each incoming class are part of a curricular “InterArts” program that allows students with strong interest in arts to forge social and curricular connections through attending classes and performances together and creating original art. Not a major, though some majors participate.

Arts-Related Student Groups & Extra-Curricular Opportunities

A Cappella Groups

Accidentals. All-male. Rehearses 5 days per week.

Dischords. Co-ed a cappella.

The Quirks. Female a cappella. 14 members. Rehearses 4-5 times per week.

Trinity Pipes. Co-ed singing group, tours.

Trinitones. All-female a cappella. 11 members, meet 4-5 times per week.

Music Groups

Chapel Singers. SATB choral ensemble of 20 singers (45 singers?). Paid group.

Gospel Choir. 20 members, two benefit concerts per year plus other community events.

Trinity College Pipes and Drums.

FINE ARTS OFFERINGS

Areas of Study

Art History/Fine Arts. Majors only. 11 courses + senior exercise (either senior thesis or senior general examination), two courses must be studio courses, one must be an architectural history course.

Studio Art. Majors only. 12 courses in studio arts and three in Art History. Must declare concentration in drawing, painting, sculpture, printmaking, or photography. Independent studio project with solo exhibition and thesis. Also offers a 17-course modified major with a “Focus in Architecture.”

Faculty in Key Areas

Art History. 5 faculty, 3 visiting faculty

Studio Art. 4 faculty, 5 visiting faculty

Staff in Key Areas

Art History. Admin asst (shared with studio art)

Studio Art. Admin asst (shared with art history)

Facilities & Collections

- WIDENER GALLERY IN AUSTIN ARTS CENTER: 1200 sq ft, main formal exhibition space
- HALLDEN HALL: primary site for Department of Fine Arts (Art History & Studio Arts), includes offices, classrooms, studios, visual resources collection.
- WIGGINS GARAGE: redesigned in mid-1990s as primary sculpture studio, industrial-type space
- BROAD STREET GALLERY: redesigned space for exhibition of student art work. An adjoining house will soon offer more studio options
- New drawing and design instructional studio created in renovated garage nearby

Other

- Connection to Wadsworth Atheneum in curatorial and administrative departments. Also connections to other local organizations such as New Britain Museum of American Art, Connecticut Historical Society, Hill-Stead Museum, Mark Twain House, architectural firms, alternative art spaces, etc. Most art history majors also study abroad, many at Trinity’s own Paris or Rome campuses.



VASSAR COLLEGE

Current Enrollment*	2,475
FT Faculty	260
Alumni Base	over 36,000
Endowment	\$842 million
Endowment per enrolled student	\$340,202

*assumes all undergrad unless otherwise indicated

PERFORMING ARTS OFFERINGS

Areas of Study

Music. Majors in performance, composition, theory, and history.

Dance. Non-major elective course of study. Courses in modern dance technique, classical ballet technique, and jazz (all beginning to advanced). Also intermediate Graham technique/repertoire and two survey/technique courses that include history of dance in western civilization.

Drama. Major. Courses seem mostly geared to theater.

Film. Major that unites film studies and filmmaking.

Faculty in Key Areas

Music: 10 FT (41 total faculty, many of which are adjunct applied instructors.)

Dance: 3 FT (1 ballet, 2 modern), 2 PT faculty (1 jazz, 1 modern). 3 adjunct artists who accompany, compose, direct

Drama: Theater — 8 faculty.

Film. 5 faculty (one shared with Drama) + 1 adjunct.

Staff in Key Areas

Music: Admin Asst, Concerts Administrator/Building Curator

Dance: Lighting Designer/TD, two Administrative Staff

Drama: Theater Technician, Costume Design Assistant, Admin Asst.

Film: Screening Supervisor, Admin Asst, IT Specialist, Media Technician

Facilities & Resources (Music)

Belle Skinner Hall of Music (1932)

- Includes **Mary Anna Fox Martel Recital Hall** (Capacity = ~300)
- George Sherman Dickinson Music library, includes 30,000 scores, 30,000 sound recordings, 20,000 books and periodicals, listening facilities.
- Includes **Thekla Hall** (small recital hall; capacity TK)
- Electronic Music Studio
- 21 practice rooms, nearly all furnished with grand pianos

Instrument Collection

- 65 Steinway grand pianos
- 7 pipe organs
- 6 harpsichords
- Darlington Collection of early keyboard instruments
- Miscellaneous non-Western instruments



Performance Opportunities

- Open to all by audition, regardless of major
- Vassar College Choir — ~50 singers
- Vassar College Women’s Chorus — auditioned ensemble
- Madrigal Singers — 12-20 voices, high level of commitment
- Orchestra — 60 members, rehearse 2x per week, 2-3 concerts per semester
- Wind Ensemble — 50 members, rehearse 1x per week, 1 concert per semester
- Jazz Ensemble — 22 musicians, rehearse 1x per week and 1 concert per semester in Martel Recital Hall
- Jazz Combos — focus on improvisation, all levels
- Opera Workshop — semester-long, staged opera or scenes
- Monday afternoon student recitals, chamber music, concerts of work by student composers

Professional Concerts

- Winter festival of new music (Modfest) features music by contemporary composers, plus lectures, master classes, workshops
- Numerous student, faculty, visiting artist recitals (~45 separate concerts Jan-May 2008)
- Summer Concert Series in Skinner Hall of Music (~5 concerts)

Facilities/Productions (Dance)

Frances Daly Fergusson Dance Theater (2006)

- 5,700 sq ft, includes fully sprung dance stage measuring 36’ x 36’ with surrounding wing space, professional lighting, theater control systems, complete and quiet air conditioning
- Raked seating capacity of 244.
- Adjacent to hall is a support facility annex with rehearsal green room, changing rooms, loading dock, costume-making, office, and storage space
- Three dance studios: two are 2,650 sq ft, the third is 1,160 sq ft. Studios have new dance floor surfaces, barres, mirrors, lighting, enhanced a/v system, acoustical ceilings.

Performance Opportunities (Dance)

- Vassar Repertory Dance Theater, performs modern dance reconstructions, classical ballet, faculty pieces, and original student choreography. Perform works in progress in fall, winter galas at **Bardavon Opera House** (1,000-seat venue in downtown Poughkeepsie), two Parents Weekend performances in spring, off-campus events, end-of-semester information showings, and an all-student production in late spring.
- 30 students selected by audition.

Professional Performances

- Master class program annually invites at least one ballet and one modern expert to campus, in addition to two people in other areas of dance.
- Regularly arrange block tickets and transportation to Kaatsbaan International Dance Center, 45 minutes away.



Facilities/Productions (Drama & Film)

NOTE: Vassar has plans to renovate theater facilities in the “near future” to install state-of-the-art technology and expand office and classrooms.

Susan Stein Shiva Theater

- Student-run black box theater
- Seating capacity = ~125

Vogelstein Center for Drama and Film (opened 2003)

- Spacious drama classroom that allows for in-class performances and feedback
- 300-seat **Martel Theater** with proscenium stage. Another source on the site says capacity = 500.
- Contains screening rooms, sound-proof studio equipped with lighting grid and green screen, high-tech classrooms/editing labs devoted to film editing, digital editing, Avid systems, and multimedia.
- Includes **Rosenwald Film Theater** (screening space for class films), equipped with surround sound, 35mm and advanced digital projectors

Powerhouse Theater

- Flexible black box performance space.
- Seating capacity = ~145

Performance Opportunities (Theater)

- Senior projects in experimental theater
- Not clear how many full productions they do — at least one in spring 2008 (musical theater)

Professional Opportunities

- College hosts the Powerhouse Summer Theater workshop series in conjunction with NY Stage and Film.
- Tryouts for new plays and musicals, apprentice companies also put on plays outdoors.
- Summer Filmmaking Workshop on Vassar campus for six weeks, providing instruction in filmmaking and screenwriting.
- Flaherty Film Seminar, org of documentary filmmakers, hosts annual conference at Vassar.

Arts-Related Student Groups & Extra-Curricular Opportunities

A Cappella Groups

Accidentals. All-male *a cappella*. Three major concerts each year, plus other gigs.

AirCappella. All-whistling *a cappella* group.

Broadway A Cappella.

Matthew’s Minstrels. Co-ed *a cappella*. Two concerts annually plus other gigs.

Measure 4 Measure. Female *a cappella*. 2-3 concerts annually.

Night Owls. Female *a cappella*. Two concerts plus other appearances.

Premium Brew. All male barbershop *a cappella*.



Vassar Devils.

Vastards. Co-ed *a cappella*.

Dance Groups

Hip-Hop 101.

Vassar Flypeople. Combines jazz, hip-hop, modern and lyrical dance. Student-run, audition based. Membership of 30. One performance per semester, plus weekly rehearsals.

Other Music Performing Groups

The Mahagonny Ensemble. Student-run choral and instrumental group focusing on works written in last 100 years. One concert each semester presented under auspices of Vassar Music Dept. Featured in ModFest.

Vassar Camerata. Student-run Baroque ensemble, 45 instrumentalists and singers. Rehearses 2x per week, performs once per semester under Vassar Music Dept auspices.

Theater Performing Groups

Future Waitstaff of American. Campus theater group devoted entirely to musical theater. Produces one show each semester. Completely student-run.

Philatheis. Student-run theater group, assists in management of Coal Bin Theater.

Unbound.

Woodshed.

Shakespeare Troupe. 10-15 actors, designers, directors who produce one play of Shakespeare's every spring semester in an outdoor setting.

Other Groups

Happily Every Laughter. Comedy troupe, audition based. Two performances per semester.

Helicon. Publishes literary magazine featuring works by Vassar students.

Improv. Improv-based performance group.

Indecent Exposure. All-female comedy troupe.

Phocus. Community darkroom run on a cooperative, members-only basis.

Sponsors showings of student work.

Vassar College Television. Film screenings and camera loans, editing equipment. Providing digital media outlet to Vassar students. Also Film League and Vassar Production Club (?).

Vassar Filmmakers. Direct, produce, edit own films with access to industry-rate materials and services, funds.

ViCE (Vassar College Entertainment). Large-scale programming body on campus bringing variety of entertainment to Vassar.

FINE ARTS OFFERINGS

Areas of Study

Art History. Major.

Studio Art. Major. Focus on painting, sculpture. Also a series on architectural design.



Faculty in Key Areas

Art History. 11 faculty + 4 adjuncts.

Studio Art. 3 faculty + 2 visiting faculty + 4 adjuncts.

Staff in Key Areas

Not able to determine.

Facilities & Collections

Francis Lehman Loeb Art Center (1993)

- Permanent collection of 17,000 articles, including collection of Hudson River School paintings and prints. Permanent Collection Galleries features about 350 works at any given time.
- Eight staff members support the collection/museum
- Hosts ~4 exhibitions annually
- 36,400 sq ft facility
- Loeb Center also home to Taylor-Van Ingen Hall, home of art department and art library.
- Has a print room available for students to study prints from the collection.

Palmer Gallery (1996)

- Presents 8 shows annually, including exhibitions by renowned artists and photographers, studio art faculty and students, and local arts organizations.

WESLEYAN UNIVERSITY

Current Enrollment*	2,700 undergrad plus ~200 graduate students
FT Faculty	300+
Alumni Base	Over 30,000
Endowment	~\$800 million
Endowment per enrolled student	\$275,862

*assumes all undergrad unless otherwise indicated

PERFORMING ARTS OFFERINGS

Areas of Study

Music. Majors only. Must take four courses in each of three areas: theory/composition, history/culture, and performance + two seminars for music majors. Must complete senior project (concert, thesis, composition, etc). Possible areas of study include Western classical music, new music with emphasis on acoustical explorations, African American, Indonesian, Indian, African musics, and European and American music outside the art tradition. Department colloquium for entire music community that encourages general discussion of broad issues in world of music. Master's program in ethnomusicology/musicology, experimental music/composition, and performance. PhD programs in ethnomusicology only.

Dance: Majors only. Two tracks within major: choreography/performance, and history/culture. Curriculum includes much world dance and experimental dance. Senior research project required of both.

Theater. Majors only. Subdisciplines in acting, design, directing, playwriting, or dramaturgy, but major requirements cross all areas.

Faculty in Key Areas

Music: 8 faculty, 6 adjunct faculty, 2 artists-in-residence, ~35 applied instructors

Dance: 3-4 faculty, 2 visiting faculty, 1 adjunct faculty, 3 artists-in-residence

Theater: 5 faculty, 2 visiting professors, 1 adjunct professor, 1 artist-in-residence

Staff in Key Areas

Music: 2 admin asst.

Dance: 1 admin asst.

Theater: 2 assistant Technical Directors, 1 costume shop manager, 1 admin asst.

Facilities & Resources (Music)

Center for the Arts (1973)

- Houses Music, Art & Art History, Dance, Theater Departments (the Center for Film Studies, a separate building and department, opened in 2004)
- Complete studios, classrooms, galleries, performance spaces
- Recording studio



- Computer and experimental musical studio coupled with professional recording studio
 - Media lab and digital video facility
 - Scores and recordings collections include World Music Archives with over 3,000 original audio tapes, 700 discs, and 100 videotapes, plus notes, texts, indexes. Includes Navajo collection, collections of Iranian, Japanese, Spanish, Shetland Island, Zimbabwe, North Indian, and exceptional collections of Indonesian and South Indian music, which are specialties of the program. Three staff members manage the archive.
 - Study facilities include working collection of musical instruments from different cultures, music instrument manufacturing workshop
 - Crowell Concert Hall — 414 seats, new state-of-the-art sound system
- World Music Hall** — flexible seating 175-250, “non-Western” performance space

Instrument Collections

- World Instrument Collection (includes electronic musical instruments and virtual world music instrument collection). New building will house the entire collection (2008?)
- 45-piece Javanese gamelan orchestra

Performing Groups

- Collegium: Medieval, Renaissance and Baroque music
- Experimental Music
- Ebony Singers (Gospel Choir)
- Javanese Gamelan
- Jazz Orchestra
- Mande Music Ensemble, Steel Band
- Chamber Music Groups
- South Indian mrdangam, kanjira, and solkattu
- South Indian vocal
- West African drumming
- Wesleyan Orchestra: two performances per semester
- Wesleyan Ensemble of the Americas
- Wesleyan Singers
- Wesleyan Concert Choir
- Cello Ensemble
- Classical Guitar Ensemble
- Opera and Oratorio Ensemble
- Wes Winds (Wind Ensemble)
- Also active Chinese Music, Japanese Taiko, and Korean Drumming ensembles

Other Opportunities

- Active presenting series that includes professional music, dance, and theater events. Programming is done by individual departments working with the director of the Center. Music series is programmed by special committee that includes music faculty, grad and undergrad students, and the Center director. The presenting series has a staff of 11, and includes visual art exhibitions as well as a performing arts series.

- Center for Arts estimated to hold ~300 events annually, including professional events, faculty and student recitals, master classes, films, exhibitions, lectures, and the like.

Facilities/Productions (Dance & Theater)

Center for the Arts

- Two dance studios: Pine Street (Bessie Schönberg) Dance Studio and Theater/Dance Studio in CFA
- Performances take place in up to four spaces seating 175-414, including Crowell Concert Hall and World Music Hall (details above)
- CFA Theater used for theater and dance productions and performances. Proscenium theaters with versatile stage and state-of-the-art lighting and sound systems. Theater has 400 seats, 550 with thrust.
- Theater & Dance Studios house the dance studio and support facilities for the CFA Theater (costume shop, scene shop, dressing rooms), in addition to classrooms and faculty offices for both departments. Each studio is 30' x 40'.
- '92 Theater – recently renovated, fully-equipped black-box theater. Houses Second Stage, the student-run theater organization that presents several productions throughout year. Theater & Dance dept events also presented there. Second Stage produces at least one show per weekend during the school year. Seats 120-200. Stage is 22'10" across the stage opening, and 23' deep with 6-foot apron.

Performing Opportunities

- Dance students choreograph and perform minimum of 5 concerts per year.
- Faculty choreograph and perform at least 2 concerts per year.
- Theater produces ~4 productions each year, plus presenting series, plus senior thesis projects

Other

- Dept hosts 19 events annually, including both student/faculty events and the dance presenting series, Breaking Ground (listed above under Music also) and the theater presenting series, Outside the Box.
- Most students partake in dance at some point in their undergrad education, regardless of major.
- DanceMasters weekend each year that combines master classes and a performance by premier companies.

Arts-Related Student Groups & Extra-Curricular Opportunities

A Cappella Groups

Cardinal Sinners. All-female

Onomatopoeia. All-female, 15 singers

Quasimodal. Co-ed.

Slavei. Music of Eastern Europe, the Balkans, and Caucasus Georgia.

Mixolydians. New ensemble devoted to chamber works written for small vocal ensemble, madrigals.



New Group.

Waiting in Line. Humor a cappella

Wesleyan Spirits. All-male, 10-13 members

Music Groups

A Little of the Top. Barbershop Quartet.

Alternative Music Social Collective. Brings live acts to various campus venues.

ICBM (Institute for Collection of Better Music). Dedicated to bringing top-notch musical performers to campus, organizing musical events on campus.

Social Committee. Organizes Spring Fling with live popular music at end of year, Battle of the Bands.

WesGuitars. World Guitar Ensemble.

World Music Collective. Brings jazz and world acts to campus.

Dance Groups

Ballroom Dance Team. Standard and Latin ballroom.

Bulgarian Dance. Dance traditions of Bulgaria and the Balkans.

Caliente. Latino-Caribbean dance group, salsa and meringue. Show in spring.

Cheek to Cheek. Swing dance.

Free Movement. Experiment with interaction between people and environments, collaborate with student musicians and artists.

ISIS: Women of Color Dance Troupe. Audition-based.

Improvisational Technique. Develop improve music and dance technique.

KALALU. Caribbean dance.

Mubuhay. Annual Asian/Asian American show.

NoDef Dance Movement. No Definition – cannot be categorized as specific dance style. Non-mainstream dance forms such as electronica, west African dance, jazz, dance.

Precision Dance Company. Two groups – troupe and ensemble. Performs one concert in /92 Theater.

Prometheus. Uses fire poi and fire staff.

Rapper Sword Dance. English ritual dance.

Student Dance Collective. Coalition of student dance groups, put on a showcase/campus-wide dance party.

Terpsichore Dance. Concert each semester.

Wesleyan Capoeira.

X-Tacy The Collective. Hip-hop, reggae, etc.

Theater Groups

Milk-Shakespeare. Student-run playwriting group.

Second Stage. Oversee operation and maintenance of '92 Theater and all shows that take place there. Produce student theater.

Vagina Monologues 2008. Specific piece to promote dialogue and community building.

Wesleyan University Popera Association. Dedicated to presentation of non-traditional musical performance forms that straddle concerts, theater, and performance art.



Visual Arts Groups

DEAD (Drop Everything and Draw). Free live model drawing, free art supplies, nude models, etc.

The Art Constellation. Collective student artists in music, visual art, poetry, film, sculpture, installation, etc.

WesFoto. Provide space and time for students to use darkroom facilities.

Wesleyan Student Art League. Weekly studio space for students interested in visual arts.

Zombie Art Collective. Committed to collaborative, interactive engagement in work, facilitate happenings, spaces, group projects, events, workshops.

Film Groups

Defensive Arts Recognition and Glamorization Organization for Non-Practicers (DRAGON). Cinematic representations of martial arts.

WTF: Wesleyan Talks Film. Discussions with filmmakers.

Wesabi Anime Club.

Wesleyan Film Board. Programs weekly film series.

Wesleyan Film Cooperative. Students interested in working on a film production.

Publication

Arbus: Wesleyan Photography Journal. Displays student photography, brings photographers to campus.

Ostranenie Magazine. “Venue for all creative and critical work,” published each semester.

The Hangman’s Lime. Student-run poetry magazine, one issue per year.

The Pedestrian. Biannual literary magazine for students’ fiction and creative non-fiction.

Three by Three. Short stories, 3 stories published every 3-6 weeks.

Other/Not Defined but sound arts-related

Creative Music Concert Series. Organizes free concerts by local and international performing artists.

Folk Revival Initiative. Monthly contra dances, Appalachian square dances, weekly traditional music jam sessions.

Underdog Music Collective. Funding for concert and music events that cater to student body, specializing in experimental.

Wesleyan Pep Band.

Young Folk Music Collective. Contemporary folk music – bring acts to campus. Four comedy groups.

FINE ARTS OFFERINGS

Areas of Study

Art History. Majors only. Has two areas of concentration: (1) histories of European, American, and African art and (2) histories of different traditions in Asian art. Majors do not need to take studio art.



Studio Art. Majors only. Emphasis in architecture, drawing, painting, photography, printmaking, sculpture, and typography. Must take 5 studio courses, including one 3-D and four art history courses. Senior solo/thesis exhibition required.

Film Studies. Majors only. Not a film production major, but more focused on analysis of how films are made and received. Most majors produce and direct a senior thesis film. 10 courses required – fewer than most majors at Wesleyan.

Faculty in Key Areas

Art History. 9 faculty, 1 visiting faculty, 2 adjunct faculty

Studio Art. 5 faculty, 3 visiting faculty

Film Studies. 5 faculty (one each in German Studies and American Studies), 1 adjunct, 1 visiting, 3 affiliated (from other departments).

Staff in Key Areas

Art History. Admin asst + 2 slide librarians

Studio Art. Admin asst

Film Studies. Assistant Director, Programming/Technical Manager, Admin Asst., A/V Technician

Facilities & Collections

- Davison Arts Center: university teaching museum with collection of 25,000 objects, including 18,000 prints by European and American artists and 6,000 photographs and smaller holdings of drawing, painting, objects from Japan, Africa and elsewhere. Davison Arts Center contains two galleries.
- Davison has two staff: Curator and Registrar. Although it received administrative/marketing support from CFA, it is an independent department from CFA reporting to Dean of Arts & Humanities.
- Center for the Arts Ezra and Cecilia Zilkha Gallery – dedicated to groundbreaking contemporary art in various mediums with emphasis on site-specific and site-oriented installations. Also shows work of faculty and students. Contains three galleries.
- Freeman Center for East Asian Studies Gallery: houses and maintains small collection of East Asian art and archives for East Asian Studies program. ~300 works of art in various media from China, Japan, and Korea. Has its own curator.

Film Studies

- Holds Cinema Archives, which documents film industry during 20th century and includes personal papers of Elia Kazan, Frank Capra, Ingrid Bergman, Clint Eastwood, Martin Scorsese, John Waters, Roberto Rossellini, Gene Tierney, Raoul Walsh, and others.
- Archives staffed by four: curator/founder, head archivist, assistant director, admin asst

- 400-seat cinema, which is home of student programmed Wesleyan Film Series that presents more than 250 screenings per year. Equipped with 16mm and 35mm film projectors as well as slide projectors for lectures.
- Contains Rick Nicita Gallery, for exhibitions of film-related materials.
- Davison Arts Center also contains room with projection booth for small screenings.

OTHER

- All students must take minimum of three courses in humanities and the arts over their four years of study.
- Green Street Arts Center is a collaboration between Wesleyan, City of Middletown, and North End Action Team — a vibrant community arts center that offers classes and workshops for children and adults in music, visual arts, dance, theater, literary, and media arts. Opened in 2005 as a “project of Wesleyan University”

WILLIAMS COLLEGE

Current Enrollment*	2,112 undergrads + 49 graduate students (including Masters in History of Art)
FT Faculty	323
Alumni Base	26,500
Endowment	\$1,892 million
Endowment per enrolled student	\$895,859

*assumes all undergrad unless otherwise indicated

PERFORMING ARTS OFFERINGS

Areas of Study

Music. Majors only. Averages 6 grads per year, with 15-20 student in dept. 10 courses required, including 4 theory courses, 3 history courses, senior seminar, and two electives. Most concentrate in composition, performance, or music history. Two languages urged. Also four semesters of performance groups, plus individual lessons for 6 semesters. Expected to attend departmental concerts.

Dance. No major or minor, just an “additional curricular opportunity.” Classes available through department of Physical Education. Has five ensembles, filled by audition or invitation.

Theater. Majors only. Averages 6-10 grads per year. Teaches acting, directing, playwriting, design, literature, theory and history, and all aspects of technical/production work. Must complete 9 course and contributed to dept productions. Major is primarily directed toward those studying theater as an interpretive and communicative tool.

Faculty in Key Areas

Music: 10 faculty, 3 artists-in-residence, 2 artist associates, 1 visiting lecturer, plus 23 studio instructors.

Dance: Two — director and assistant director, plus musical director and assoc prof of music

Theater. 6 faculty, 2 visiting lecturers, 2 cross-dept visiting profs, costume director (also serves as chair), plus 6 guest artists (directors/designers)

Staff in Key Areas

Music: Assistant to the Chair, Concert Manager, Scheduling Coordinator/admin asst.

Dance: Production Manager + Lighting Designer. Technical Director, Costume Shop Manager, and Sound & Media supervisor are part of facility and shared with theater.

Theater: scene technician, costume shop manager, stitcher, sound/media supervisor, production manager, 2 Technical Directors, manager of performances and events, assistant manager of performances and events, admin coord.



Facilities & Resources (Music)

Bernhard Music Center (1979)

- Houses offices, classrooms, practice and rehearsal rooms
- 2 classrooms with multimedia technology and well-maintained Steinway grand pianos
- 26 practice rooms, 16 with grand or upright pianos
- 10 faculty offices
- Concert and rehearsal spaces
- Contains Brooks-Rogers Recital Hall, which seats 279 and hosts concerts, lectures, other events. Has Steinway grand piano
- Also contains Presser Choral Hall and Shainman Rehearsal Hall
- Music Technology Lab holds 8 workstations with MIDI keyboards, synth modules, digital synthesis software, sequencing and music printing software, internet access.
- Music Technology Studio for advanced tutorials and thesis work.
- Instrument and music locker space available.

Chapin Hall (1910)

- 1,100-seat concert hall, adjacent to Bernhard Music Center.

Thompson Chapel

- Another venue for choral concerts, recitals, music performances that are part of religious activities. Contains a three-manual Aeolian-Skinner pipe organ.

Performing Groups

- **BERKSHIRE SYMPHONY:** 70 members, ½ students and ½ professional musicians. Presents four major concerts each season. 5 rehearsals per concert in 10 days preceding concert.
- **BRASS ENSEMBLE:** Quintets and a larger ensemble performing on and off-campus in recitals, church services, college and community events. Open to all.
- **CHAMBER MUSIC:** piano, string, woodwind chamber music groups plus jazz combos.
- **CONCERT AND CHAMBER CHOIRS:** Two of three ensembles at Williams. (Third is Northern Berkshire Chorales, which is open to faculty, staff, students, and townspeople.) One major concert on campus each semester, plus performances around community. Auditions.
- **HANDBELL CHOIR:** Student-led, 11-12 students, rehearses weekly. Focus during winter study every 2-3 years with daily rehearsals and 3-4 performances at end of fourth week.
- **JAZZ ENSEMBLE:** Co-sponsors the Williamstown Jazz Festival. Big Band (Jazz Ens) plays on-campus performances each year and also travels. Guest artists and clinicians each year.
- **KUSIKA AND ZAMBEZI MARIMBA BAND:** Connected to dance dept ensembles. African music, dance, and storytelling. 2-3 major concerts per year on campus.
- **MARCHING BAND:** performs at athletic events.
- **PERCUSSION ENSEMBLE:** Weekly rehearsal, at least one major concert per semester.



- STUDENT SYMPHONY: 50-member orchestra conducted and administered by students with sponsorship by Music Dept. Performs 3x per year with 10 rehearsals to prepare for each concert (1-2x per week). Auditions.
- SYMPHONIC WINDS: 40-50 members, chamber and large wind mediums. One of premier wind ensembles in New England.
- WILLIAMS CHAMBER PLAYERS: Resident chamber ensemble, faculty ensemble.

Other Opportunities

- Department presents over 100 concerts annually, ranging from student recitals and ensembles to visiting artists of national/international stature, jazz festival, world music, etc.
- Individual lessons available to all students. 400-500 students participate in music program overall.
- Midweek Music: lunchtime recital series featuring student and faculty performers on stage of Chapin Hall.

Facilities/Productions (Dance & Theater)

'62 Center for Theater & Dance (2005)

- Features three distinct performance venues:
- MainStage: courtyard type proscenium theater with two balconies. 550 seats. Primary performance space for Dance Program events, as well as the '62 Center Series. Features sprung wood and Marley floors, excellent sound and lighting equipment.
- CenterStage: work-horse of the theater department. 150-seat flexible flat floor studio theater, includes moveable balconies, a lift, and giant sliding doors that open onto a lobby
- Adams Memorial Theater: renovated and converted into 220-seat thrust-type theater.
- '62 CTD Dance Studio: full-length glass walls, sprung wood floor, Marley floor, a/v system. Can be used as 40-seat performance venue.
- Acting/Dance Shared Studio. 43' x 38' single height studio for rehearsals, classes, and workshops in movement and acting. Sprung hardboard, masonite-surfaced floor suited for tap and step. Mirrored wall, full sound playback, generous windows, ideal rehearsal space – not specifically outfitted as performance venue.
- Lasell Dance studio: 40' x 40' with bleacher seating for 300 people. Open to all students. Sprung wooden floor with removable Marley. 75 units lighting inventory. Limited wing space.
- Lasell Studio B: small room, low ceiling. Used for dance, drama, and music rehearsals.
- Directing Studio: 40' x 40' double height teaching and performance studio with sprung, hardboard surfaced floor, lighting grid, seats up to 50 audience members. Venue for acting and directing classes and small performances.



Performing Opportunities

- Five different ensembles, about 10 performances total each academic year
- Dance Company. Modern dance technique and improvisation, with student choreography a major component.
- Sankofa. Williams College Step Team. Incorporates popular song, drums, hip-hop, break dance, spoken word, poetry.
- Kusika. Dedicated to performing music, dance, and storytelling from Africa and the African Diaspora. Rep includes dance from classical, traditional and contemporary social forms. Performs concerts in collaboration with the Zanbezi Marimba Band.
- Zanbezi Marimba Band. Performs marimba music from Zimbabwe and Ghana.
- INISH. Irish Dance.
- Every company member must also participate as part of a technical crew for a dance production.
- Dance program also maintains inventory of more than 50 drums and other instruments from African and locations out of the African Diaspora.

Other

- Center Series is a four-event series of professional companies visiting Williams Campus.
- '62 Center hosts huge variety of lectures, panel discussions, film festivals, and other works over course of the year.
- 9 productions each year, including class presentations. Two appear to be fully-staged productions, with remainder as solo work (Shakes Speeches, One-Minute Spotlights, Solo Perf Festival), and/or text interpretations.
- Summer Theater Lab is eight-week program that brings together students with professional artists from theater, film, and television to collaborate on innovative projects and original work. Collaboration between Williams College and Williamstown Theater Festival

Arts-Related Student Groups & Extra-Curricular Opportunities (does not include those already listed in ensembles, above)

A Cappella Music Groups

Ephoria. Female only

Accidentals. Female only

Octet. Male only

Springstreeters. Male only

Good Question. Co-ed

Ephlats. Co-ed

Elizabethans Co-ed, special interest.

Other Music Groups

Flute Choir.

Gospel Choir.



Dance Groups

Argentine Tango Club.

Asian Dance Troupe.

Capoeira.

Dance Dhamaka. Student-run dance troupe that fuses Bhangra, Bollywood, Hip-hop and more. Twice weekly at Lasell Dance Studio.

Dancing Folk. Folk dancing with monthly contradances.

Swing Club.

Visual Arts Groups

Ceramics Club.

Museum Associates Program. No info available.

Photography Club.

Film Groups

Anime Club.

Cinephiles.

Other/Not Defined but sound arts-related

All Campus Entertainment. Student leaders of six campus social planning groups. Produces over 300 social and entertainment events each year.

Asian Theater Project. Not active?

Cap and Bells. Student-produced, student-directed, and student-acted theater.

Produces 6-7 shows each year in CenterStage and AMT of the '62 Center. May get new performance space with new Student Center.

Combo Za. Improv comedy

Rude Cider. Folk band. Rehearses weekly.

Literary Review and Literary Society.

MESS (Music Equipment for Serious Students) (Rock Bands). Founded with intention of securing space and equipment for students interested in forming bands and practicing somewhere. Modeled after Swarthmore's Sound Machine. In hibernation.

Samulnori Club. Korean drumming?

FINE ARTS OFFERINGS

Areas of Study

Art History. Majors offered. Concentrate on architecture, painting, and sculpture. 9 courses total, including one Drawing course.

Studio Arts. Majors offered. Offers study in drawing, watercolor, costume design, painting, photography, printmaking, sculpture, video, architectural design. Student take broad range rather than focusing on one specific area, All seniors exhibit their work in the Williams College Museum of Art.

History and Practice. Allows joint major in history and studio arts, very flexible. Must be approved by department. Do not participate in senior studio exhibition.

Art majors average 56 students.

Faculty in Key Areas

Art History: 17 faculty + 2 visiting faculty + 7-10 lecturers (some part-time)

Visual Arts: 11 faculty + 1 visiting faculty.



Staff in Key Areas

Art History: Admin Asst, Visual Resources Curator, Visual Resources Asst, Image Cataloguer

Studio Art: Video Asst, Sculpture Asst, Studio Asst, Image Cataloguer

Facilities & Collections

Spencer Studio Art Building

- 36,000 sq ft building
- Houses two drawing studios, architecture studio, painting studio, sculpture studio (metal, wood, and plaster), print-making facility (intaglio and lithography), photography darkroom (one large darkroom plus three smaller individual darkrooms), photographing studio, post-production video studio
- Houses Wilde Gallery featuring works by students and visiting artists, tutorial studios, critique room, seminar room.

Williams College Museum of Art (founded 1926, renovated mid 1980s)

- Permanent collection of 12,000 pieces, with strengths in modern and contemporary art, photography, prints, Indian painting, and American art 18th century to present. Largest collection in world by Prendergast brothers.
- Four major collections: American Collection (5,500 works), Ancient & World Cultures Collection (700), Modern & Contemporary (1,000), and European & Medieval (~4,500)
- Exhibits initiated by WCMA have traveled to museums and galleries around the country
- ~6 exhibitions on view at any time
- Holdings in storage available for study — Rose Study Gallery is museum classroom used to teach with art from storage
- 25 staff members including: 5 administrative, 1 communications, 4 curators, 2 education, 2 membership, 2 museum shop, 3 preparators, 2 registrars, 4 security
- McNicol Gallery – 155 sq ft, designed for course-support exhibitions
- Rose Study Gallery – museum classroom, seats up to 24, two display walls, large table for viewing small and medium sculpture, slide projectors, digital projector.

Clark Art Institute (founded 1955)

- Nonprofit corporation established to display Robert Sterling Clark's personal art collection and to provide facilities for study and research in the fine arts.
- Superb research facilities, well-known for holdings in Western art from Renaissance-1900 and French Impressionism/19th century art. Contains more than 200k volumes, 1 million photographs and reproductions, and 149k slides. 600 periodical subscriptions.
- Contains Slide Collection and Digital Collection of over 18,000 images.
- Employs 12-16 students each year
- Williams College, in cooperation with Clark Institute, offers two-year study leading to Master of Arts in history of art. 11 courses required, plus reading proficiency in two languages including German.
- Hosts variety of special exhibitions throughout year, as well as ~12 performing arts events each semester and film series



- With master plan, Clark will construct gardens, picnic areas, bike trails, landscaped pond while improving parking and building more gallery space for permanent collection and temporary exhibitions.

OTHER

- Close proximity to Mass MoCA in North Adams (five miles away) with a 13-acre, 27-building complex that holds 200,000 sq ft of gallery exhibit space
- Williamstown Art Conservation Center, located on grounds of the Clark, offers course on art restoration and conservation.





DRAFT

HAVERFORD COLLEGE ARTS PROGRAM AND FACILITIES PLANNING REPORT

April 21, 2008

JOSEPH H. KLUGER

SARA BILLMANN

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INTRODUCTION

Background

Haverford College (HC) is a Quaker school in suburban Philadelphia, which is widely viewed as one of the premier liberal arts colleges in the nation. Although HC prides itself on providing its students with a quality educational experience, it has not historically made as comprehensive a commitment to its arts curriculum, as it has to other academic disciplines. HC currently offers majors in Fine Arts (painting, print making, sculpture, drawing and photography) and Music (theory and composition, performance and musicology), as well as a Creative Writing Concentration through the English department. HC students interested in studying Art History, Theater or Dance can do so, but only as part of the reciprocal Bi-college arts curriculum with Bryn Mawr College (BMC).

HC does possess a number of positive attributes in the arts, including:

- A unique forum for interdisciplinary exploration of the arts within the Hurford Humanities Center;
- A large, highly-respected photography collection;
- An extensive music library (when BMC materials are incorporated);
- A dedicated faculty; and
- A high level of student interest in curricular and co-curricular arts participation.

Despite Haverford College's (HC) reputation as a premier liberal arts college, its curricular and co-curricular arts programs and facilities do not meet the needs of HC's students and faculty, and are less attractive than those of HC's peer institutions as exemplified by:

- Inadequate numbers of faculty, relative to student demand and peer rankings, in Fine Arts, Music and Theater;
- The absence of adequate storage and exhibition space for most of the HC collection of art objects;
- Insufficient studio art space for those interested in creating and exhibiting their work;
- Insufficient rehearsal and performance space for those interested in music, theater and dance activities; and
- Inadequate digital multi-media equipment to support student and visiting artist performing arts activities, as well as classroom lectures/presentations and a growing commitment to the integration of visual culture within the overall curriculum.



Recent Arts Initiatives

In the last several years, an Ad Hoc Committee on the Arts, appointed by the Provost, comprising HC faculty, students and administrators, has developed a set of recommended immediate actions and long-term program initiatives to expand and enhance its academic and co-curricular arts programs. The major program initiatives, in varying stages of implementation, include:

- A Creative Residencies Program for Music, Fine Arts and other inter-departmental collaborations;
- A Curricular Program Initiative that augments HC's academic arts offerings, particularly in those areas that remain a focus at Bryn Mawr College, through the establishment of a Faculty Development Fund in Visual Culture and an Endowed Post-Doctoral Fellowship in Visual Culture;
- A Collections Management and Exhibitions Program, which – through the creation of full-time Curator, Exhibitions/Gallery Coordinator and administrative assistant positions – will enable HC to develop a comprehensive plan for the collection, maintenance, storage and exhibition of HC's existing art collection, as well as develop policies and procedures relating to the acquisition and deaccession of additional artwork; and
- A Student Initiated Arts Activities Fund, to support the co-curricular visual and performing arts activities of students

In addition, the Faculty Committee on Academic Enrichment (FCAE) has recently issued a report, which includes recommended increases in the number of faculty positions in the Fine Arts and Music departments.

Charge

Although the Ad Hoc Committee on the Arts has a fairly clear set of objectives and recommendations for enhancements to its arts programs, it decided to commission outside consultants to undertake an external review of HC's arts curriculum and facilities that would:

1. Assess the sufficiency of HC's curricular and co-curricular arts programs and facilities relative to the perceived needs of its faculty, students and administrators, and benchmarked against the model arts programs and facilities available at peer institutions; and
2. Develop a detailed set of recommendations for additions and/or improvements to HC's art collection policies, curricular and co-curricular arts programs, and arts facilities, which would give HC a comprehensive array of academic and extra-curricular arts programs and activities that are universally recognized as one of the best of any small liberal arts college in the country.



The Ad Hoc Committee on the Arts objective for this assignment was to create a list of initiatives that would result in the realization of a number of institutional goals, including:

- The creation of an arts program that matches in breadth and depth the excellence of HC's other academic and co-curricular programs;
- The conceptual and programmatic foundation for a significant investment in new facilities for the arts on the HC campus;
- An increase in the attractiveness of HC to potential students with particular interests in the arts, who may now bypass HC in favor of peer institutions with more comprehensive arts programs and state-of-the-art arts facilities;
- An opportunity, through expanded arts programming, for increased community outreach and involvement between HC and its off campus constituencies; and
- The creation of fundraising opportunities among HC alumni and other supporters, who have a particular affinity for the visual and performing arts.

The objective of the assignment was not merely to identify relative improvements in HC's arts programs and facilities, but to articulate a vision of what would be required for Haverford College to have a comprehensive array of curricular and co-curricular arts opportunities that is universally recognized as one of the best of any small liberal arts college in the country.

PROCESS

WolfBrown was engaged in November 2007 by an Ad Hoc Committee on the Arts – a group of faculty appointed by Haverford College Provost Linda Bell – to assist the leadership of HC in accomplishing the above objectives. The process that WolfBrown consultants used to produce this report included:

1. Confidential interviews with over 50 representative members of the faculty, students, and administration (see Appendix D), to obtain their perspectives about the proposed arts planning process at HC and its arts program and facility needs and priorities;
2. An analysis of the arts programs and facilities at 14 of HC's peer institutions (see Appendix C), including:
 - a. a list of the arts programs (curricular and extra curricular) offered at each school
 - b. an inventory of the arts spaces they have to support those programs (type, size and quantity) and
 - c. an assessment of which institutions have model situations (program and facilities) that Haverford might emulate;



3. Coordinating meetings with faculty and administrators from Bryn Mawr College, to incorporate their views on how best to continue the successful Bi-College arts relationship;
4. Coordinating meetings with the HC Master Planning Committee and VSBA, their architectural planning consultants, to insure that the arts facility needs were reflected in the overall master planning process (and that the process of developing the arts facility recommendations was completed in time to be incorporated into the master planning process);
5. Coordination of recommendations in this report with the work of other HC committees, including FCAE and the Art Collections Advisory Committee (ACAC);
6. Regular meetings with the Ad Hoc Committee on the Arts and HC leadership throughout the process, to insure that the analysis and resulting recommendations – including drafts of this final report – met their expectations for objectivity and thoroughness; and
7. Review of a draft of this report with key HC stakeholders, to insure that it accurately reflects their input and meets as many of their expectations and concerns as possible

EXECUTIVE SUMMARY

This external review process has synthesized the views of Haverford stakeholders with the results of the peer benchmarking study and generated many recommendations for changes and improvements to HC's arts related academic programs, faculty resources, and facilities. When implemented, these changes will enable Haverford College to provide faculty and students with an environment for the study and creation of the visual and performing arts that matches in breadth and depth the excellence of HC's other academic and co-curricular programs. The major recommendations include:

Faculty/Curriculum:

To augment the HC arts curriculum in areas where there are material gaps, relative to its peer institutions, at least five full-time faculty positions should be added in the following areas:

1. ***Fine Arts Department:***
 - a. As suggested in the recent FCAE report, add two tenure-track Fine Arts faculty positions: one in sculpture (now a visiting professor position); and one new position, with a focus on teaching digital media, including film/video and multimedia art;
 - b. Appoint one of the new or existing faculty members as Chair of the Fine Arts department, with the academic credibility and leadership skills to effect



integration of the HC Fine Arts and BMC Art History curriculum, to create a unified, in depth approach to the study of visual culture;

- c. Consider adding an additional Fine Arts faculty position in drawing, based on a review by the new Fine Arts Chair of curriculum needs, faculty teaching loads and student interest.
2. **Music Department:** Also as suggested in the recent FCAE report, add two full-time faculty positions to the Music Department: one tenure track position in music history, with a particular focus on ethnomusicology and one full-time position in music theory and composition, with expertise in digital electronic media; as well as standard musical genres; and
3. **Theater Department:** Add one full-time member to the BMC theater faculty, with an emphasis on the classics, who would teach classes on the HC campus and assist with HC student productions.

Facilities:

In order to provide the HC community with modernized, high quality arts facilities in areas where there are material gaps, relative to its peer institutions, HC will need an additional 103,772 sq. ft. for a variety of visual and performing arts purposes (see Appendix E). The major facility needs include:

1. Build a new **visual art facility** (near the Fine Arts studios) to provide at least 10,000 sq. ft. of centralized art storage and connected art study rooms; and a primary, curated exhibition space of at least 6,000 sq. ft. for the permanent HC art and photograph collection (which would augment, not replace, the existing dispersed exhibition spaces);
2. Enlarge the HC **Print Making Studio** from 4,000 to 7,000 sq. ft. and relocate from Bryn Mawr to the HC campus;
3. Increase the existing 12,000 sq. ft. of **fine arts studio space** in the Marshall Fine Arts building to 18,400 sq. ft., to meet the studio needs of faculty and students (adjacent if possible to the art collection facility indicated in section 1 above).
4. Obtain approximately 4,600 sq. ft. of space and state-of-the-art equipment for a **digital studio** for the study, creation and exhibition of photography/film/video and multimedia art.
5. Build a new “main stage” **performance space for theater and dance**, with adaptable 200-400 seating capacity, state-of-the-art theater equipment and backstage space;
6. Build additional **support spaces for theater and dance**, including a black box 150-seat theater, a large, 40 X 60 ft. theater rehearsal space and a dance studio;



7. Upgrade and **modernize Marshall Auditorium**, which should remain as the primary performance space for the Music Department;
8. Provide a modernized, state-of-the-art, **integrated Music Department facility** for the classroom, library, rehearsing and performing needs of the faculty and students, connected or with easy access to Marshall Auditorium;
9. Create six **rehearsal spaces for a cappella groups**, each with an upright piano (if possible within a new or renovated Student Center, rather than in the Music Building)
10. Equip as many **“smart” classrooms** as possible (all subjects) so that digital images of art, as well as film and video, can be incorporated into the core liberal arts curriculum;
11. Develop a plan to increase the number of proximate **parking spaces** available to Haverford visitors, interested in attending the increased number of performances and exhibitions.

Center for Humanities and the Arts:

To enhance the impact of Haverford’s expansion of its arts curriculum, faculty and facilities, the Hurford Humanities Center (HHC) should be renamed the Center for Humanities and the Arts (CHA). It should serve a coordinating role in creating synergy among the curricular and co-curricular programs, projects and activities across arts disciplines and with other related academic pursuits; and should be led by a faculty director, as well as an Executive director and steering committee. Elaborated from the HHC’s design for intellectual exploration, the enhanced Center for Humanities and the Arts (CHA) will be in an especially good position to:

1. Create an environment in which faculty and students can immerse themselves in the curricular and scholarly pursuit of related interdisciplinary arts subjects;
2. Promote the incorporation of the arts into relevant aspects of the curriculum of other liberal arts disciplines;
3. Provide students with arts related summer study and internship opportunities;
4. Coordinate the integration of visual art exhibitions and performing arts events by visiting artists into the curricular and co-curricular life of the campus;
5. Insure the development and implementation of a cogent policy for the acquisition, conservation and exhibition of the HC art and photography collection;
6. Create a forum in which faculty, students and administrators can reach consensus on policies and procedures relating to the allocation of resources for the arts;



7. Build bridges between HC's current departmental offerings in Fine Arts and Music, and cognate disciplines in other areas of the academic curriculum;
8. Coordinate access to digital and multi-media equipment and studios to serve the academic needs of faculty and students; and
9. Develop and administer curricular activities as might be proposed to and approved by the Educational Policy Committee and the faculty.

For the CHA to be successful, several new administrative positions must be created, including an Executive Director; Arts Facilities Manager, Technical Director and Administrative Assistant. (The new Curator and Registrar positions recommended in the Art Collection section below would also operate within the administrative structure of the CHA.)

See Appendix A for a more complete description of the mission, scope of activities, proposed organizational structure and facility needs of the Center for Humanities and the Arts.

RECOMMENDATION PARAMETERS

Bi-College Relationship

For many years, Haverford College (HC) and Bryn Mawr (BMC) have divided responsibility for providing students at both schools with academic study of the arts. HC faculty currently teaches courses in Fine Arts and Music,¹ as well as Creative Writing. BMC faculty currently teaches courses in History of Art, Creative Writing, Dance and Theater. The Bi-College arrangement enables these two nearby small liberal arts colleges to maximize the opportunities available to their respective students, while conserving resources through the elimination of redundant² programs.

Despite the charge of this study to recommend whatever changes were necessary to achieve HC's arts aspirations, a parameter was placed on the exercise to maintain the Bi-College relationship between HC and BMC. There was an overwhelming consensus that HC faculty should continue to be responsible for providing Fine Arts, Music and Creative Writing offerings to HC and BMC students, and that BMC faculty should continue to provide History of Art, Creative Writing, Dance and Theater offerings to HC and BMC students. There are many recommendations in this report, however, for improvements to the manner in which the Bi-College arts relationship is coordinated and integrated, including the addition of curricular offerings in Theater by BMC faculty at HC; the integration of the HC Fine Arts

¹ Since the 1980's, when BMC eliminated its Music Department, HC has offered Music History courses, as well as Applied Music and Music Theory study.

² The offering of Creative Writing courses at both colleges is not viewed as redundant, since HC's offerings are a concentration within the English department and represent a different philosophical and stylistic approach from the teaching of Creative Writing at BMC.



and BMC Art History curriculum, to create a unified, in depth approach to the study of visual culture; and moving the Print Making Studio from BMC to HC.

Faculty/Student Size

As HC embarks upon a Master Planning process, which will presumably be based in part on this arts facilities report, there are two fundamental decisions that must be fixed before any facility decisions can be made. Any material change in the size of the student body and/or the number of faculty will have a corresponding impact on some of the arts facility issues addressed in this report. For purposes of this report, it is assumed that the HC student body will remain at approximately 1,200 students and that the BMC student body will remain at approximately 1,300 students.

The quantity and scope of arts faculty and programs must expand, however, if HC and BMC are to even begin to approach the arts offerings at peer institutions. Some increases in arts related faculty positions are included in this report and others may emerge as a byproduct of the FCAE initiative. Except as noted in this report, it is assumed that any increases in the size of the HC faculty will not have a material impact on the arts facility recommendations.

Art Collections Management Policy

Over the years, HC has acquired a varied collection of paintings, photographs, sculpture and other art works. HC has a set of Artworks Policies and Procedures, which is currently being used primarily as a guide for the office of Institutional Advancement (IA) in the acquisition of art by gift from donors to Haverford. With the exception of the extensive HC photography collection, there has not been any strategic planning, with faculty input, relating to the curriculum based acquisition, retention or deaccession of any HC art.

Recognizing the importance of actively managing the conservation and exhibition of the art and photography collection, and creating an organizational structure that will put the acquisition, care, and display of artworks firmly in the context of the educational mission of the College, HC recently hired an Exhibitions Coordinator and is poised to begin the search for a professional Curator. The Curator will be responsible for developing a strategic art collections management plan, appropriate for HC in the context of its visual arts curriculum. Included in this strategic collections management plan will be recommendations regarding HC's long-term art and photography storage and exhibition space needs. These recommendations, in turn, will have an impact on the visual art facility planning decisions that HC must make in the near future. Because it will be some time before a new Curator is hired and has developed the collections management plan, the recommendations in this report regarding art storage and exhibition needs are based on the amount of exhibition space of peer institutions in the benchmark study and tentative revisions to the HC Artworks Policies and Procedures made by a committee of HC faculty and administrators (see Appendix B). The art and photography collection recommendations in this report are also made in the context of the accompanying recommendation to expand the scope and responsibilities of the Center for Humanities and the Arts (Appendix A), which would include oversight of the HC art collection.



ART COLLECTION

Current Situation

1. Haverford College (HC) currently has an art collection (including some artifacts) that occupies approximately 2,874 cu. ft. in various spaces – both on display and in storage – on and off campus. 2,128 cu. ft. of the total collection comprises art that is currently in public spaces.
2. The collection includes:
 - a. 700 paintings and other graphic works, some of which are reproductions, but many are originals.
 - b. More than 5,000 photographs, with an aggregate market value of several million dollars.
 - c. Outdoor sculpture is interspersed throughout the HC campus.
 - d. Greek vases, furniture and other valuable artifacts
3. The status of the Haverford College (HC) art collection is:
 - a. The College stores art in four locations:
 - i. a 10-sq. ft. vertical shelving area (maximum dimensions of a work it will accommodate are about 4 ft. x 6 ft.) in the Magill Library's vault;
 - ii. on the 2nd tier of Magill in the “cage” in the Special Collections staff work area;
 - iii. a locked area on the 5th tier of Magill; and
 - iv. the attic of Roberts Hall.
 - b. Only the vault space is adequately secure from intrusion and only in the vault does HC have anything resembling adequate climate control (although even the vault has experienced some water seepage through the floor).
 - c. Most of the valuable art is currently stored in the “vault” on the library 1st tier, with additional materials in rented off campus storage
 - d. Although HC is in the process of creating a digital catalogue, as well as digital images, of the art collection, only the photography collection is complete to date.
4. The current exhibition spaces include:
 - a. Koshland Integrated Natural Sciences Center (INSC)
 - b. Sharpless Gallery (Magill Library)



- c. Study Gallery (Magill Library)
- d. Foyer of Magill Library
- e. Stokes Hall
- f. Cantor Fitzgerald Gallery
- g. Marshall Fine Arts Building Atrium

Facility Needs

1. HC art collection:
 - a. More storage space is needed for the existing collection and for any additional acquisitions. The amount of storage space that is needed is difficult to estimate, until a new HC Curator is hired, who will be responsible for developing a comprehensive collections management policy. Based on a review of the size of the art collections at peer institutions,³ providing art storage space of approximately 10,000 sq. ft. should be sufficient to meet HC's current and future needs and can be used as a working estimate until refined by the Curator.
 - b. Two 400 sq. ft. art study rooms, in the same facility as the majority of HC art objects are stored, so that students can receive instruction on how to handle art objects and have a safe environment in which to design and mount museum exhibitions
 - c. An additional 6,000 sq. ft. of space in which to exhibit the HC collection is needed in the same facility as the objects are stored (to minimize risk of damage) and as close as possible to the Fine Arts Studio building. This is also an estimate based on the amount of the art exhibition space at peer institutions, which can be used as a working estimate until refined by the Curator. The additional 6,000 sq. ft. of additional exhibition space is needed to display:
 - i. Faculty art
 - ii. Student art
 - iii. The HC collection
 - iv. Visiting exhibits, sometimes tied to academic curriculum themes
2. Add a sufficient number of parking spaces near the new art exhibition facility, available to Haverford visitors interested in attending the visual art exhibitions.

³ See Appendix C: Arts Program and Facilities Benchmarking Report, p. 19



Program and Policy Recommendations

1. Primary responsibility for the acquisition and conservation of the art and photograph collection should be assigned to the new Curator of Art, under the guidance and supervision of Center for Humanities and the Arts (CHA) Steering Committee and its Art Collections Advisory Committee (ACAC), working in collaboration with others on staff (e.g. Archivist, Librarian, Curator of Photographs, IA, etc.).
2. An art Registrar should also be hired to assist the Exhibitions Coordinator and new Curator with cataloguing, loans and other administrative tasks associated with the art and photography collection.
3. One of the policy questions for the Curator to consider in the future is whether some or all of the art exhibition spaces should be staffed with full-time staff, instead of student workers.
4. The Curator should be responsible for supervising the Exhibitions Coordinator and the Registrar, for staffing the Art Collections Advisory Committee (ACAC) and will report, once the position is filled, to the Executive Director of the Center for Humanities and the Arts (CHA).
5. Creating a comprehensive digital catalogue of the entire HC art collection is a prerequisite to the development of a thoughtful collections management plan. Digitizing the images of the art work will also significantly increase the ability of faculty to incorporate visual culture into the curriculum. Allocating sufficient resources to accomplish these objectives should be made a high priority.
6. As part of the Master Planning Process, HC stakeholders need to exercise great care in balancing the competing desires to centralize storage of the art and photography collection on campus, with the principle of maintaining the unique nature of the beautiful campus (i.e. it may be better to keep some art in offsite storage, to maintain more green space).
7. Until the new Curator arrives and has an opportunity to propose revisions, the HC Artworks Policies and Procedures in Appendix B should be used by HC to determine whether to accept gifts of art and whether to retain or deaccession any donated art.
8. The new Curator will also be responsible for developing policies and procedures governing how much art and photographs to display at any one time and how the art on display should be allocated among faculty art, student art, visiting exhibits and the HC collection.
9. Despite the need for additional storage and exhibition space, which ideally should be near each other, there appears to be consensus among most HC stakeholders that art exhibitions should not be centralized in one facility, but dispersed throughout the HC campus, to the extent feasible in spaces that are in or adjacent to related curricular facilities. In order to minimize the additional risks – and potential



insurance costs – of transporting art between facilities, the most valuable art should be exhibited only in the new exhibition gallery, assuming it is built in the same facility as the new art storage space. The Curator will be responsible for determining how to organize exhibits throughout campus that balance the safety and preservation concerns for the art collection with the desire for dispersed integration of exhibits throughout the campus.

FINE ARTS

Current Situation

1. The HC Print Making Studio, which is part of the HC Fine Arts Department, is currently housed in a Bryn Mawr facility, with the following problems:
 - a. It is inadequate in overall size, numbers of rooms and print making equipment to meet the needs of the department.
 - b. There is a psychological barrier to participation in print making classes by HC students, because of the travel time required to get from HC to Bryn Mawr. (For some reason, HC students do not mind traveling to BMC for theater or dance classes; and BMC students do not mind traveling to HC for Fine Arts and Music classes.)
 - c. The BMC arts faculty understands the rationale (described below) for moving the HC Printmaking Studio to the HC campus, but would like to continue to have a physical print making presence on campus for BMC students. They are not certain, however, where this could take place (as the current print making studio in Arncliffe may be converted to other uses) nor clear whether this should be under HC faculty direction or as part of some other co-curricular structure.
2. The Marshall Fine Arts building presents the following challenges:
 - a. The drawing studio spaces are not large enough, relative to the number of students in each class. (This situation is exacerbated by the use of a former studio space by a faculty member for storage.)
 - b. There is insufficient storage space for student art, both in terms of the amount of space and its unsuitability to coherent curricular instruction.
 - c. There is insufficient studio and office space for faculty.
 - d. The technology is not in place in Marshall to produce digital images (i.e. no digital dark room for multi-media or photography)
 - e. There is also no studio photography space for working with a view camera and lights in Marshall that is adjacent to the darkroom and photography classroom.



- f. The space allocated for exhibitions of student art is in the center hallway of the building and, therefore, is inappropriate for such exhibition use. Due to overcrowding, it doubles as studio space. (It is also too cramped and informal.)
3. The Foundry, a relatively new arts facility, appears to be serving the needs of sculpture fairly nicely. (The only policy question is why a retired professor is permitted to maintain an office there, when space is at such a premium on campus.)
4. Although the Fine Arts curriculum offerings appear to be very popular with HC and BMC students, they are scheduled in ways that pose obstacles for many students. There are an insufficient number of classes available at times which do not conflict with other required courses.
5. There appears to be a philosophical barrier between the BMC Art History faculty and some of the HC Fine Arts faculty, which is preventing students from developing an understanding of the connection between the study and creation of art.
6. There is also a tendency on the part of some Fine Arts faculty members to focus their teaching on a narrow study of their respective disciplines, rather than taking advantage of the curricular emphasis elsewhere at HC for the contextual study of visual culture.
7. In addition, there is paradoxically no 100-level survey introductory course in Art History at BMC to give all students an overall background in the visual arts, nor a mechanism for experienced students to bypass 100-level courses outside of their interest (which they do not want to take, but should be encouraged to do.)

Facility Needs

1. The HC Print Making Studio, which is part of the HC Fine Arts Department, but currently housed in a Bryn Mawr facility, should be relocated to the HC campus. The studio should contain approximately 7,000 sq. ft. of space (with 12 foot high ceilings), divided as follows:
 - a. Main studio class: 4,000 sq. ft.
 - b. Print making professor's private studio: 1,000 sq. ft.
 - c. Four additional spaces: office, media room, dark room, master room: 500 sq. ft. each
2. Two art study rooms, each approximately 400 sq. ft.:
 - a. In the same facility in which the majority of the HC art collection is stored
 - b. So that Museum Anthropology students can receive instruction on how to handle art objects and have a safe environment in which to design and mount museum exhibitions



3. Film/Video:
 - a. Obtain digital video cameras, so that students can make documentary films
 - b. Create a digital editing studio (subject to demonstrated frequency of need), if possible within Center for Humanities and the Arts, to serve the needs of the Fine Arts and Music Departments, as well as those creating documentary films.
 - c. Identify space to acquire dedicated screens for showing of documentary length senior thesis films
 - d. The exact space and equipment needs, including for example whether there are any economies or synergies between the Fine Arts studio space needed for creating multi-media art and a documentary film editing studio (which is not a Fine Arts discipline), will depend on emerging interests within the Fine Arts and other departments, for which further study is required.
4. Equip as many “smart” classrooms as possible, regardless of subject matter, so that digital images of art, as well as film and video, can be incorporated into the liberal arts curriculum.
5. Increase studio space from 12,000 to 18,400 sq. ft., in a facility that is as close as possible to the facility that will store and exhibit most of the HC art collection, in order to provide adequate studio space for:
 - a. Painting and drawing classes
 - b. Storage space for student art.
 - c. Fine Arts faculty
 - d. Fine Arts majors (who should not be separated in Parker House from other non-major Fine Arts students)

Program and Policy Recommendations

1. An overarching objective should be to establish a greater level of academic respect between the HF Fine Arts department and the BMC Art History faculty, and a commitment to the contextual study of visual culture within the Fine Arts curriculum, so that art history students can have a better understanding of what it takes to create art and fine arts students can understand the historical context in which they are creating;
2. One strategy to attain this objective would be to appoint one of the existing or new faculty members as Chair of the Fine Arts department, choosing someone with the academic credibility and leadership skills to effect integration of the HC Fine Arts and BMC Art History curriculum, to create a unified, in depth approach to the study of visual culture;



3. As suggested in the recent FCAE report, add two tenure-track Fine Arts faculty positions; one in sculpture and one in digital media:
 - a. The first position is not really the addition of a new position, but the conversion of the existing visiting position in sculpture to a tenure-track faculty position.
 - b. The second full-time faculty position in Fine Arts would focus on teaching digital media, including film/video and multimedia art (but not documentary film, which would continue to be the responsibility of other departments)
 - c. The addition of these faculty positions would help redress Haverford's ranking in Fine Arts as having the lowest student/faculty ratio among the peer institutions reviewed in the benchmarking study.
4. In addition, consider adding an additional Fine Arts faculty position in drawing, based on a review by the new Fine Arts Chair of curriculum needs, faculty teaching loads and student interest. The rationale for the consideration of this additional position in drawing is that it would give Haverford a faculty position in each of the five Fine Arts disciplines (drawing, painting, sculpture, photography and printmaking). At present, there is only one professor teaching both drawing and painting, which may be insufficient to meet the demand from both HC and BMC students. This limits access to these courses and causes them to be larger than the desired size.
5. As the quantity and sophistication of film and video equipment increases, responsibility for acquisition and maintenance of the equipment should be centralized as a responsibility of the Arts Facilities Manager in the expanded Center for Humanities in the Arts (see Appendix A). Whether the Arts Facilities Manager also assumes responsibility for scheduling access to these spaces, or merely serves as a focal point for scheduling requests, which are then approved by the Fine Arts department, is an administrative matter that requires further study and discussion.

MUSIC

Current Situation

1. The Music Department faces significant challenges, due to inadequate and antiquated facilities and equipment. The challenges include:
 - a. An insufficient number of student practice rooms, none of which are soundproofed (four in Union and four in Roberts).
 - b. An insufficient number of rehearsal rooms for student ensembles, with access to large instruments (only one in Union, which doubles as a large classroom)
 - c. An insufficient number of classrooms (two in Union)



- d. An insufficient number of pianos, with the existing pianos in unacceptable playing condition (four in Union and four in Roberts)
 - e. Faculty offices that are not soundproofed
 - f. Insufficient equipment for the electronic creation and performance of music
2. The lack of sufficient rehearsal and practice room space is a particular source of tension between the Music Department and the many a cappella groups which rehearse in Union Hall rooms. The Music Department's view is that the social nature of the a cappella groups should be a secondary priority to the serious nature of the curricular needs of the department's faculty and students (including instrumental lessons and individual practice). The a cappella groups do not covet the Music Department rehearsal spaces per se, but would be satisfied with any acoustically appropriate spaces on campus, as long as they have pianos and are available to the groups when needed. They feel that the number and quality of a cappella groups at HC warrant giving it higher priority access to rehearsal space.
 3. Marshall Auditorium, which is used for multiple purposes, has the following challenges as a performing venue:
 - a. It lacks adequate HVAC systems, lighting, sound systems, recording equipment and backstage facilities (dressing rooms, green room, etc.).
 - b. There is no technical staff to support the myriad kinds of uses that take place.
 - c. It is too large for certain kinds of theater and dance events.
 - d. As the only large venue for seated audiences on campus, it is in great demand for many different kinds of purposes. There is a tremendous amount of time and energy expended setting up and taking down the facility to meet the constantly changing needs (see impact on theater use below).
 4. Inadequate on campus parking is a barrier to increasing attendance at music events from people outside the HC community.

Facility Needs

1. The Music Department needs a new modernized, state-of-the-art facility⁴ for its classroom, rehearsing and performing needs, connected or with easy access to Marshall Auditorium, containing:
 - a. Four classrooms (two for 25 to 30 students each, one for 40 students and one for 60 students)

⁴ Renovating Union might be a possible solution, if the façade were maintained and the building extended in the back. Whether this approach is more or less cost effective than building a new facility requires further study by the Master Planning Committee.



- b. Rehearsal rooms (one for large chorus and one for chamber ensembles)
 - c. 10 practice rooms for instrumental lessons and individual practice and
 - d. A state-of-the-art studio with music technology software and a music tech lab for CD, score and computer music production
2. Marshall Auditorium, which should remain as the primary performance space for the music department, needs upgraded and modernized HVAC systems, lighting, sound systems, recording equipment and backstage facilities (dressing rooms, green room, etc.). There is also an acoustical “slapback,” which should be correctable with absorptive panels.
 3. The Music Library needs to be enlarged, with new filing cabinets, in order to house the full collection of musical books, scores and sound recordings (including the BMC collection and those in the Magill Library). The combined HC and BMC collections would be among the finest music libraries among the peer institutions, but needs adequate physical space to store the materials in one place, along with study spaces that are crucial to successful the functioning of any Music Department.
 4. Six rehearsal spaces, each with an upright piano, available on a priority basis to a cappella groups (if possible within a new or renovated student center, rather than in the Music Building).
 5. Equipment needs include:
 - a. 9 Pianos:
 - i. 2 Steinway B's for the Union classrooms 111 and 114,
 - ii. 2 Steinway A's for MacCrate
 - iii. 3 Yamaha U1's (uprights) for the Roberts practice rooms and Wenger module,
 - iv. One studio grand to replace the Everett
 - v. A new concert Steinway to replace the Steinway B in the Marshall instrument storage room.
 - b. Musical equipment for use by various student performance groups: E flat Clarinet, Piccolo trumpet, Harp, Violin, Viola, Cello, Doublebass, English Horn, Baroque bows, Vibraphone, Orchestra bells (chimes not glockenspiel), Marimba, completed set of Crotales.
 - c. Recording equipment for Marshall
 6. Add a sufficient number of parking spaces near Marshall Auditorium, available to Haverford visitors interested in attending the performances and other public events.



Program and Policy Recommendations

1. The Music Department serves a combined HC and BMC student body of approximately 2,485 with only three full-time faculty (i.e. a ratio of 800:1), which is unusually small, when benchmarked against peer institutions⁵ which have a range of student/faculty ratios from 130:1 to 300:1 and an average (excluding HC) of 225:1.
2. From a music curriculum perspective, as suggested in the recent FCAE report, HC's Music Department would be enhanced greatly by the addition of two faculty positions:
 - a. One position should be a tenure-track music history professor, with a particular focus on ethnomusicology
 - b. A second position should be an additional music theory and composition position, with expertise in digital electronic media, as well as standard musical genres.
 - c. The addition of these faculty positions would help redress Haverford's ranking in Music as having the lowest student/faculty ratio among the peer institutions reviewed in the benchmarking study.
3. In addition, given the success and importance of the bi-college orchestral and choral programs, HC should consider:
 - a. Changing the status of the leaders of those programs from part-time to full-time and
 - b. Engaging a resident chamber ensemble.
4. Marshall Auditorium also needs trained technical staff to operate and maintain audio-visual equipment and support the myriad kinds of uses that take place there.
5. The Music Department has a fairly well-respected, but limited in scope, program of presenting visiting artists on campus. The value and impact of these performances could be enhanced, especially for music students, with additional resources allocated for HC residencies and/or cross-promotional relationships with Philadelphia based organizations (e.g. Astral Artistic Services, Philadelphia Chamber Music Society, Philadelphia Orchestra, and AVA).
6. Given the tension that exists between the Music Department and the a cappella group community regarding access to rehearsal space, scheduling protocols and guidelines should be established and communicated clearly to all faculty and students, which address the needs of all concerned. Although some of the tension is probably a symptom of frustration with inadequate facilities, which will dissipate once their respective facility needs are met, an effort should be made to resolve the philosophical divide between these curricular and extra curricular forms of music

⁵ See Arts Program and Facilities Benchmark Report, p.12



- (even if rehearsal space for a cappella groups can be identified someplace other than in the Music Department building.) Ideally, rehearsal space for a cappella groups, including room for electronic gear and instruments, ought to be adjacent to social and performance spaces, which are the proper context of the needs of the a cappella groups, electric and folk groups, and other student-organized performances (and ideally disentangled from the study, library, and practice spaces of the Music Department).
7. Although there is a Haverford/Bryn Mawr Jazz Ensemble, it is not promoted as a performance opportunity within the Music Department, which may have a negative impact on admissions applications.

THEATER

Current Situation

1. Although it is dangerous to quantify relative frustration levels on a campus with so many opportunities for improvements in the arts, it is safe to say that there are more unsatisfied students at HC with a passion for theater than any of the other art forms.
2. The dissatisfaction with HC's theater opportunities is partly rooted in the Bi-College relationship, through which theater courses are available to HC students only through BMC. The BMC theater faculty also plays an advisory role only in BMC productions.
3. BMC has only two faculty positions in theater, one of which focuses on acting and directing and the other on set and lighting design and other technical issues. This is an extremely small number of faculty members, for a subject area that is of interest to so many liberal arts students (especially non-majors).
4. Exacerbating the curricular frustrations for HC students is the artistic focus of the BMC Director of Theater, which is almost exclusively contemporary, avant-garde theater. Although he is well respected for the quality of his work, the students would prefer to have a choice of acting opportunities, which includes at least some classic productions.
5. The most disappointing aspect of HC's theater experience for students is the lack of adequate facilities on the Haverford campus for student productions. (It is one thing to expect a HC student to travel to BMC for a theater class once or twice a week. Given the many hours required to rehearse a theatrical production, it is unrealistic to expect them to go there to put on most student productions.) The inadequacies apply to several makeshift theatrical uses of existing HC spaces, including:
 - a. Marshall Auditorium is used for large scale theatrical student productions, but it is too large for the audience demand and does not have the lighting, staging,



backstage facilities and other equipment needed. Because of the many and varied usage demands for Marshall, and clustered demand for performance dates at peak times in December and April, the student theater productions must be set up and taken down after each performance. In addition, the scheduling of Marshall (which is controlled by the Music Department, rather than the Student Activities Coordinator) does not give student theater productions much scheduling priority.

- b. The Lunt Hall basement, which works well for concerts with small rock bands, does not work as a theater space. There is no lighting system; the stage is only 4 inches off the ground, inhibiting sightlines; and the café in the rear is a constant distraction.
- c. Makeshift performance spaces in Founders, Stokes and Sharpless Halls are equally inappropriate spaces for theater (even if they might work for a cappella group or improv comedy performances.)

Facility Needs

1. A mainstage theater, with adaptable 200-400 seating capacity, with state-of-the-art theater equipment and backstage space (and a dance floor that can be easily placed on top of the stage).
2. A black box 150-seat theater
3. A large, 40 X 60 ft. rehearsal space
4. One small room for acting classes
5. Add a sufficient number of parking spaces near the new theater, available to Haverford visitors interested in attending the performances and other public events.

Program and Policy Recommendations

1. HC students believe there would be sufficient student interest (from BMC students, as well as HC students) to support the addition of one theater faculty position. The additional faculty member should be capable of teaching acting and/or directing, with an emphasis on classic material that complements the existing BMC faculty strength.
2. To maintain the Bi-College relationship, the additional theater faculty member could be a BMC position, even if the financial responsibility were shared with HC.
3. As a way of reinforcing the availability of theater offerings to both HC and BMC students, the theater faculty would spend part of their time on the HC campus and part on the BMC campus, both teaching classes and working as directors on student productions.



4. With the addition of a new theater/dance facility, someone should be hired within the administrative structure of the Center for Humanities and the Arts (see Appendix A) to serve as the technical director for the facility, who could also assist with student productions where help is wanted or required for safety reasons. Due to the very odd hours when students may want to work on these kinds of productions, the individual in this position must be willing to work within unusual work schedules.

DANCE

Current Situation

1. The dance curriculum is offered to HC students through BMC. The only dance classes at HC are student led classes that satisfy the PE requirement (which is something resented by the BMC dance faculty.)
2. There are limited and inadequate spaces for students to dance at HC. Access to dance spaces at BMC is also very limited.
3. The primary dance rehearsal space is the Multi-Purpose Room in the Gardner Integrated Athletic Center (GIAC), which:
 - a. Does not have a Marley floor, which means that it is too slippery for En Pointe
 - b. Cannot be used for tap dancing (per GIAC policy)
 - c. Has insufficient mirrors and no sound system
 - d. Is difficult to schedule for dance rehearsals (which are a lower priority than athletic events, even ones that are scheduled after the room has been reserved for dance) and
 - e. Has a nice piano, to which no one at HC seems to have a key

Facility Needs

1. New 200-400 seat theater space (see above)
2. Scheduled 24/7 access to the GIAC Multi-Purpose Room, when not needed for athletic purposes (without begrudging resentment)
3. One additional 2,400 sq. ft. dance studio is needed, with a Marley floor, mirrors, bars and a sound system/boom box.



Program and Policy Recommendations

1. Assuming HC acquires more adequate dance facilities, and BMC faculty could be made available, HC should consider offering some dance classes at HC.
2. HC reconsider whether students should be teaching PE dance classes.
3. If Dance is to be an area of curricular interest at HC, then responsibility for providing academic and facility needs at HC should rest – as with Theater – with BMC staff. If Dance on the HC campus is to be only an extra-curricular activity (with course offerings at BMC), then responsibility for access to dance rehearsal and space at HC should rest with the Student Activities Coordinator and Deans.

STUDENT GROUPS

Current Situation

1. There are approximately 42 student led extra-curricular groups, which are either focused or related (in some cases very loosely) to the performing, visual or literary arts. The groups are divided into the following categories:
 - a. 5 Publications
 - b. 14 Music-related groups
 - c. 2 Film groups
 - d. 3 Visual art groups
 - e. 3 Dance groups
 - f. 3 Theater groups
 - g. 2 Comedy groups
 - h. 10 miscellaneous groups
2. The challenges include:
 - a. Tension with the Music Department over access to rehearsal space (see Music above).
 - b. Lack of standardized systems for acquiring funding for a cappella groups to make CDs.
 - c. Insufficient dance rehearsal space on campus (see Dance above)



- d. Practice space for the improv/comedy groups is sometimes limited (only Campus Center 313 is really suitable right now for practice and it is often booked).

Facility Needs

1. Dance rehearsal space (see Dance above)
2. A cappella group rehearsal space, with good acoustics and a piano (see Music above)
3. General “open-mic” performance space (e.g. for improv/theater groups)
4. Space for the photography club to have a show (e.g. Lunt)

Other Needs

1. An online scheduling system for the Gardner Multipurpose room, which enables the HC community to schedule free use of the space on a first-come, first-served basis (after certain priority athletic and academic events are scheduled.)
2. The Bi-College Flute Choir is currently struggling to get the money to buy a bass flute for the group (for which the Music Department may be able to provide resources, in the context of assuming responsibility for the ensemble).
3. New equipment and supplies for the student photography club
4. An opportunity may exist to create a film partnership program with the Bryn Mawr Film Institute (which already exists at BMC), if access to use of their space can be aligned with HC class times.

APPENDIX A: ARTS AND HUMANITIES CENTER

APPENDIX B: ART COLLECTIONS MANAGEMENT POLICY



APPENDIX C: ARTS PROGRAM AND FACILITIES BENCHMARKING REPORT

Schools

Amherst College
Bates College
Bowdoin College
Davidson College
Goucher College
Grinnell College
Hamilton College
Middlebury College
Sarah Lawrence College
Swarthmore College
Trinity College
Vassar College
Wesleyan University
Williams College

Analysis

See Haverford College Arts Program and Facilities Benchmarking Report

APPENDIX D: STAKEHOLDER INTERVIEWS

<u>Name</u>		<u>Department/Position</u>
Suzanne	Amador	Science Center
John	Anderies	Library
Ingrid	Arauco	Music
Linda	Bell	Provost
Kim	Benston	English/Humanities Center
Jen	Boyko '09	Student
Bianca	Bromberger '08	Student
David	Burstein '11	Student
Curt	Cacioppo	Music
Matthew	Callinan	Gallery/Humanities Center
Madeline	Cantor	Arts Program (Bryn Mawr)
Jacob	Carroll '09	Student
Linda	Caruso-Haviland	Dance/Arts Program (Bryn Mawr)
Kim	Cassidy	Provost (Bryn Mawr)
Duncan	Cooper '09	Student



Emily	Cronin	Humanities Center
Justin	Dainer-Best '09	Student
Emma	Eisenberg '09	Student
Julie	Eubank '08	Student
Richard	Freedman	Music
Maris	Gillette	Anthropology
Jennifer	Hare '09	Student
Sean	Hughes '10	Student
Hiroshi	Iwasaki	Theater (Bryn Mawr)
Heidi	Jacob	Music
Sam	Kaplan '10	Student
Bob	Kieft	Library
Hee Sook	Kim	Fine Arts
Matt	Klinman '08	Student
Jim	Krippner	History
Ying	Li	Fine Arts
Tom	Lloyd	Music
Jess	Lord	Admissions
Mark	Lord	Theater (Bryn Mawr)
Asha	Mahajan '11	Student
Laura	McGrane	English
Jason	McGraw	Student Activities
Maud	McInerney	English
Nancy	Merriam	Music/Performance Coordinator
Chris	Mills	Publications/Public Relations
John	Mosteller	Institutional Advancement
Anastasia	Nikolis '11	Student
Diana	Peterson	Library
Evan	Rodriguez '08	Student
Rebecca	Siegel '10	Student
Paul	Smith	Center for Peace/Global Citizenship
Emily	Tartanella '10	Student
Ron	Tola	Facilities Management
Goda	Trakumaite '10	Student
Megan	Warres '10	Student
Willie	Williams	Fine Arts



APPENDIX E: FACILITY SPACE ESTIMATES

<u>Program</u>	<u>Function</u>	<u>Size [ft²]</u>	<u>Number</u>	<u>Total Area</u>	<u>Notes</u>
Collections	Storage	10,000	1	10,000	Centralized art storage
	New exhibition space	6,000	1	6,000	For HC Art and Photography. Not to replace existing spaces elsewhere in Library, INSC, Cantor, Stokes and Marshall
	Admin support				See Curator, etc, for Center Hum/Arts
	Object Study rooms	400	2	800	
TOTAL COLLECTIONS				16,800	
Fine Arts Dept	3D drawing studio	2,500	1	2,500	includes storage. Via WW
	2D drawing studio	1,600	1	1,600	includes storage Via WW
	Print making studio	4,000	1	4,000	Via HS Kim
	Print prof studio	1,000	1	1,000	Via HS Kim
	Print support rooms	500	4	2,000	Via HS Kim
	Fine Arts Faculty private studio	225	4	900	? Or included with other spaces.
	Senior Studio	2,500	1	2,500	To replace Parker House
	Student Art Storage	200	1	200	
	Visiting Artists/Assistant	800	4	3,200	As per WW detail.
	Faculty offices	144	6	864	As per WW detail.
	Photography instruction	3,363		3,363	Various functions, as per WW list
	Digital Media Studio	2,000		2,000	LAB 1360/Support 640. This is to be a College facility, for documentary, posters, music.
	Community Darkroom	2,600		2,600	As per WW detail (may duplicate Digital Media Studio)
	Renovation of Marshall fine arts, for Painting Studio	3,100		3,100	As per WW detail. Combines current pair of studios in Marshall Fine Arts.
TOTAL FINE ARTS				29,827	



<u>Program</u>	<u>Function</u>	<u>Size [ft2]</u>	<u>Number</u>	<u>Total Area</u>	<u>Notes</u>
Music Department	Small classroom	800	2	1,600	25-30 students, plus piano, boards, audio
	Medium classroom	1,200	1	1,200	40 students, plus above
	large classroom	1,600	1	1,600	60 students, plus above. Two pianos?
	Large ensemble rehearsal room	1,400	2	2,800	Dedicated orchestra and chorus, with storage for libraries, instruments adjacent. Plus pianos, audio.
	Practice rooms	100	10	1,000	Each with piano
	Digital Music Lab	600	1	600	
	Music Library	7,000	1	7,000	Books, scores, recordings, listening and public areas. Librarian offices, workrooms.
	Faculty Offices	250	7	1,750	Includes 2 new staff.
	Admin support	200	2	400	Admin Assist and Music Performance Coord
		Marshall Auditorium upgrades			
TOTAL MUSIC				17,950	
Theater/Dance	Main stage for theater and dance		1	12,000	Adaptable seating for 200-400, with modern equipment, plus backstage spaces.
	Black box for theater		1	7,250	150 seat theater
	Theater rehearsal space	2,400	1	2,400	For acting classes to be held at HC
	Dance studio	2,400	1	2,400	With Marley floor and sound system. Also piano?
	Technical Director Office			200	
TOTAL THEATER/DANCE				24,250	



<u>Program</u>	<u>Function</u>	<u>Size [ft²]</u>	<u>Number</u>	<u>Total Area</u>	<u>Notes</u>
Center Humanities/Arts	Seminar room		1	360	
	Conference room		1	1,500	
	Breakout rooms	300	3	900	
	Exec dir office		1	225	
	Fac dir office		1	180	
	Assoc Dir offices	225	2	450	
	Accounting office		1	150	
	Admin Assist office		1	180	
	Mellon Fellow office	150	2	300	
	Visual studies post doc office		1	150	
	Environmental Studies post doc office		1	150	
	Reception		1	250	
	Exhibition Coord Office		1	225	
	Curator Office		1	225	
	Hum/Arts Exhibition Space		1	500	
Digital Media Lab		1	2,000	See Fine Arts proposal above for shared space. OR: Perhaps adjacent to Hum/Arts. Or in ACC, or in Library?	
Screening Room/Lecture Hall		1	1,500		
CHA Café			2,500		
TOTAL CENTER HUMANITIES/ARTS				11,745	
Student Groups	Student Group Rehearsal Space	200	6	1,200	For student music ensembles. Each with upright piano. Not in Music Building, but adjacent to student center and possible open mic stage.
	Gen'l performance space	?	1	2,000	Informal performance space, with sound reinforcement and instrument storage. Replaces lunt basement café?
	Marshall Auditorium upgrades				See under Music above. Space shared with many campus groups.
TOTAL STUDENT GROUPS				3,200	
OVERALL TOTAL				103,772	



HVERFORD

C O L L E G E

Department of Music

April 23, 2008

We are pleased to present the attached Arts Planning and Program Report, the result of many months of careful deliberation and thought. Work for this project began in the summer of 2007, when Provost Linda Bell and President Steve Emerson asked Richard Freedman to gather a group of interested colleagues to choose a consultant who could advise the College on ways to enhance the study of the arts here on campus. Ingrid Arauco (for Music), Kim Benston (for the Hurford Humanities Center), Laurie Hart (for the College Planning Committee), and William Williams (for Fine Arts) generously agreed to take part in the process. Joseph Kluger and the firm of Wolf Brown quickly emerged as having the right balance of skills and experience for the job. Together we assembled facts, lists of students, faculty and staff for Joe to speak with, and a range of basic questions about our arts programs for him to consider.

Our work has been informed by several over-arching concerns and themes, each relating to the place of the study and practice of the arts in the context of the liberal arts. These include:

- The Arts as Disciplines. We recognize that each artistic medium has its own techniques and traditions. They are ways of doing, but they are also ways of knowing the world that take their places among the other disciplines represented at the College. We need to create the facilities and staff required to allow our students to study various traditions and methodologies in depth, as they do in other aspects of the liberal arts curriculum.
- The Arts among the Disciplines. We also recognize that particularly in the context of the liberal arts environment it is essential that we find ways to link the arts with other aspects of inquiry. Like other cultural forms, the arts come from particular times and places, and we will do well to study them in such contexts. The arts also afford a means of translating aspects of human experience unmatched by other ways of knowing or describing the world.
- The Arts in an Age of Changing Technologies. The arts have always been about the disposition and control of materials. This is especially true of the arts in the contemporary landscape, which is marked by rapid changes in the reproduction of visual and aural forms. Haverford needs to make it possible for students to learn from and about these new media, whether in the studio, in a course on film, or as a means of documenting the world.
- Haverford, the Arts, and Philadelphia. Haverford is uniquely situated adjacent to Philadelphia's rich legacy of cultural institutions, from art museums to orchestras to dramatic companies. None of our peers share this singular geographical resource. Our Humanities Center has in recent years made it possible for us to take new advantage of nearby Philadelphia, through trips and internships. We now need to extend this work by developing our own collections, programs, and facilities in ways that will both complement what Philadelphia offers and draw our students to the city as they learn about the arts.



- Haverford, the Arts, and our Peers. Our rigorous benchmarking study compares Haverford's resources for the arts with those found among an extensive range of peer institutions. Currently our facilities and programs fall far short of the mark. But through the resources and ideas set out in this study, we fully expect to build arts programs worthy of Haverford's reputation of excellence.

Our specific recommendations build on the momentum of recent thought on the arts. During the past two years Kim Benston and then Ingrid Arauco led faculty and staff groups charged with articulating and implementing a series of new residencies and arts initiatives. Under leadership of Kim Benston and Richard Freedman we have also seen the rapid growth of the John B. Hurford Humanities Center, which has supported a wide range of arts-related programming that reaches out to faculty and students in and beyond our Fine Arts and Music Departments through seminars, residencies, exhibitions, performances, field trips, and internships. We also build upon the recent work of the FCAE studies, which have identified the Arts (visual, performing, and cultural studies) as one of four principal areas of growth for new faculty appointments. And of course we have been very interested to learn (through Joe Kluger) what faculty, staff, and students here at the College think about the future of our arts programs.

This review has generated many recommendations for improvements to Haverford's arts related academic programs, faculty resources, and facilities. When implemented, these changes will enable Haverford to provide faculty and students with an environment for the study and creation of the visual and performing arts that matches in breadth and depth the excellence of Haverford's other academic and co-curricular programs. The Executive Summary sets out the essential additions to faculty, staff, programs, and facilities needed to achieve these aims. The body of the report and various appendices give added detail on challenges, priorities, spaces, and the situation at our peer institutions in various arts disciplines. We welcome your reaction to the ideas set out here, and look forward to your help in putting our plans into action.

Arts Study Committee

Richard Freedman, Chair
Ingrid Arauco (Music)
Linda Bell (Provost)
Kim Benston (Hurford Humanities Center)
Laurie Hart (College Planning Committee)
Willie Williams (Fine Arts)