Strategic Planning Committee for the Arts at Colgate University

Final Report
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**Introduction: Why the Arts and Why Now**

Colgate’s strategic plan made a commitment to strengthening its arts programs. In so doing we have positioned ourselves at the forefront of a growing national trend among colleges and universities, who increasingly recognize that the infrastructure required to develop “liberal arts skills for the 21st century” is already built into the pedagogy of the arts. A thriving arts program that fosters innovation through the intense open exchange of new ideas naturally builds community and connects faculty and students together “at the frontiers of discovery and creativity.” The arts at Colgate merit strong support both because of the opportunities they offer our students for personal experience and intellectual growth, and because of what a lively and active arts profile can accomplish for the college and the community overall. They can provide important, and to an extent unique, future leadership in achieving the goals of Colgate’s strategic plan.

Healthy support for the arts adds value to the community in many ways. Dean of Admission Gary Ross points out that a vigorous arts program is sought by the best prospective students, even if they are not artists themselves. Dynamic arts programs also bring recognition and exposure to the college by presenting creative work for the enjoyment of the campus community and the region. The exhibitions and programs of university museums, such as the Picker Art Gallery, attract visitors to the area and provide educational opportunities on multiple levels, from undergraduate research to visits from local school groups. The arts should become an integral component of any strategy to stimulate the local economy and help establish Hamilton as a destination, rather than a thoroughfare. Fostering engagement across the community and bridging its fault lines are very much a part of Colgate’s strategic plan and its broader vision of residential education.

Students at Colgate are newly energized across all of the arts; we have seen an explosion in student-run theater, student literary publications, and in visual art, music, and film programming through the residential education program. They are willing to give their time to bring the arts to the next level and are moving towards more effective organization to make this happen. In the process they are learning about self-discipline, excellence, planning, leadership, and collaboration, but more importantly, they are changing the culture and enriching the experiences of all Colgate students. We have a strategic opportunity to capitalize on this recent surge of student interest in the arts; it holds great potential to diversify intellectual life on campus, to create new student communities, which can be housed in the new group residences Colgate has just constructed, and to encourage student efforts to develop more varied social options.

The value and importance of the arts have been much discussed in recent conversations about the future of American higher education. Last fall (2004), an article published in *The Chronicle of Higher Education* coupled rising concerns about the assessment of higher education with support for the arts. “The Creative Campus: Who’s No.1” pointed out that the quality of college art programs provides a useful measure of overall institutional commitment to fostering innovation and creativity. This study recognized
that schools with dynamic arts programs experience a ripple effect that brings them better students and stimulates creative thinking across the curriculum.

**Uniqueness of the Arts**

The arts tap into the individual talents of our students and allow for the development of creativity and personal expression. They also provide a unique form of liberal arts learning that merges direct emotional impact with intellectual inquiry. Students who are moved by an evening jazz performance at the Palace take that experience into the CORE 152 classroom the next day where they learn about musical improvisation as a function of modernity. Study of the arts should be both immediate and reflective, stimulating the intellect, imagination and the senses in an integrated and disciplined way.

The arts also teach us about ourselves and about others. Through viewing a work of art or attending a performance, students step outside of themselves and come into direct contact with the reality of the past and the cultural expression of human societies unfamiliar to them. A Picker Art Gallery exhibition of African statuary and personal objects provides an intensity of experience that cannot be duplicated in a conventional classroom discussion. Through the arts our students become more receptive and aware of the world outside of their own experience.

The immediacy of the arts allows for powerful emotional reaction and taking pleasure in the moment. But they also furnish important opportunities to slow students down. In the liberal arts context students have to think about their reactions to works of art and learn to articulate them. This move from feeling to language cultivates critical thinking as students are asked to put into words what they are doing and experiencing.

Passivity and intolerance cannot easily flourish in the creative art classroom where students talk through their work and to each other. They are encouraged to open up and take risks as they explore what they want to say and how they feel. Art study forces students to step outside of their comfort zones, and to approach uncertainty and lack of understanding without throwing up walls or retreating into silence.

**The Arts as Active Learning**

A successful arts program stresses "learning through doing." We hear constantly that today’s students are “active learners” with a strong interest in process and collaboration. The arts tap into this quality among our students; in the arts classroom students learn from one another and often work together. This is especially true for those who participate in the performing arts. When producing a play they must also routinely call upon each other to reexamine what they are doing in the interest of achieving a better result. Ensemble musical performance often requires that students set aside individual differences in the interest of a common goal.

The creative arts are both collective and results driven; concern with the excellence of the final product is a natural preoccupation. Artistic expression may be highly personal and
process oriented, but it is also true that the arts are in a very real sense about public visibility and accountability in the form of results. Unlike traditional academic work where the intellectual exchange is largely private, the arts are out there. The annual senior exhibitions of student work in the Clifford Art Gallery are open to a kind of scrutiny and public engagement that does not exist for students writing term papers.

Creative arts programs train our students in habits of leadership, organization, communication, and problem solving. They emphasize give and take within a process and they encourage constant re-assessment. On a college campus, where students routinely work in the studio or rehearse after hours, the arts naturally become both social and intellectual. Learning extends beyond the classroom and actively enters the students’ daily lives.

**The Innovation, Difference and the Arts**

Active participation in the creative arts, with a strong focus on innovation, process and collaboration, helps students develop the broadest possible appreciation for the importance of understanding, and working through, their presumptive individual differences. Innovation and creativity thrive in environments that value changing the way we look at things. The arts cultivate original thinking and encourage discovery; they do not simply tolerate differences of opinion and perspective, they require them.

For this reason, the arts educators are deeply invested in the process of teaching people how to confront their fixed notions and remain open to new ideas. By challenging students to face their potential discomfort with the new and unfamiliar, the arts combat the natural human tendency to resist change. They encourage respect for difference and excitement about experimenting with untested approaches to problem solving. The arts classroom is a “safe space” for risk-taking and imaginative thinking that offers unique opportunities for the productive exchange of ideas about the diversity of human values.

**Moving Between Media**

Just as the arts encourage students to confront human differences, they also require them to think critically about the information and culture they consume. Our students are already sophisticated users of technology who think in images and sound as well as text. It is common wisdom that this has resulted in a major paradigm shift in the way we present, learn, and process information. The ability to move seamlessly between text, image, sound and performance, are crucial 21st century skills. Because the arts provide unique access to this kind of multi-sensory experience, they can harness this paradigm and provide a platform from which to investigate its broader impact on human consciousness.

We live in a world full of electronic spectacles that blur the boundaries not only between entertainment and information, but also between what is real and what is fabricated. The visual mass media in particular (television, advertising, film, the internet) increasingly serve as the most widely shared context for the formation of ideas in contemporary
experience. A Colgate education must prepare students to be media literate, to recognize the difference between facts and impressions, between reality and interpretation. Study of the arts equips students to do this, and fosters direct engagement with an important dimension of their future lives.

The Strategic Plan Committee on the Arts

The charge of the 2004-2005 Strategic Plan Committee on the Arts was:

1) To provide the level of detail necessary to implement recommendations in the “The Arts in Liberal Arts” section of the 2003 Strategic Plan.
2) To produce a long term vision for the arts at Colgate.

Our planning for the future of the arts at Colgate takes place in the context of a renewed institutional commitment to the intrinsic value of the arts, to the importance of providing a rich cultural life for our students and community, and to the promise to deliver an arts curriculum that is equivalent to the level of excellence sustained in other areas of study.

The following vision assumes a strong basic foundation from which to address the challenges of strengthening the arts and planning for their future. Our core assets in the arts include an excellent faculty of active professionals dedicated both to the education of the whole student through the arts, and to the training of future generations of artists. We have thriving programs in visual art and creative writing; music and theater provide an impressive array of instructional and performance opportunities for students and the community, in spite of the limitations presented by inadequate staffing and available space. Student arts organizations have reached record levels of participation and hold great potential to diversify intellectual life on campus, to create new student communities, and to encourage development of more varied social options. The University museums have strong leadership and are poised to assume a more active, visible role in the life of the college and the surrounding area.

Previous strategic plans had identified the need for additional investment in the arts, and Colgate’s trustees responded with support that enabled the University to build one the nation’s preeminent undergraduate arts facilities. Little Hall has transformed the visual arts community at Colgate. We now need to turn our attention to strengthening academic programs in the performing arts by addressing their staff, curricular and facilities needs, and to maximizing the impact of campus arts events by improving their quality and enhancing communication.

This document is organized as follows. Part I establishes priorities in nine target areas involving the arts at Colgate. Specific projects and general strategies are identified and described in relation to these stated priorities. These should be undertaken immediately and completed within three years. Part II proposes four long term priorities that should guide decision making about the arts in the future.

Some of the projects and strategies described in Part I involve operational changes that can be accomplished through existing administrative structures. Others will require
additional institutional planning and resource allocation, and should be given high priority within that context.

Part I: Immediate Priorities and Recommendations

Support for University Theater

The state of the theater program took on considerable urgency in our general discussion of ways to strengthen the profile of the arts at Colgate. While the other arts have reasonably solid programs that stand to benefit from the largely operational changes described in Part I of this report, theater is in a state of crises. It has been weakened by an extended period of inadequate and piecemeal staffing made worse by the tragic death of Jacques Levy, the long-time director of University Theater, and the unanticipated departure of Sarah Bay-Cheng. Given the former vitality of the program, and the extent of student interest in theater, this is an unfortunate turn of events that requires immediate attention. Improving the situation for theater can be justified by the implicit understanding (in the Strategic Plan) that Colgate has uniformly strong art programs that need a higher profile. This is certainly not the case; in its current state, the theater program has come dangerously close to collapsing. The program is now poised to enter a period of re-assessment and rebuilding, and should receive the university’s full support.

- The most important immediate need in the theater program is to achieve stability in staffing. This program relies too heavily on visiting faculty and part-time instructors. In principle there is nothing wrong with bringing in guest artists to introduce fresh perspectives in such a program, but this should be done to enrich and broaden the program, not to staff it. The basic curriculum should be the responsibility of a permanent tenure-stream faculty. The situation for theater is further complicated by the fact that, with this kind of revolving door staffing, it is very difficult to plan and execute a season. Students are increasingly frustrated and either they are dropping the concentration or transferring to other schools. This is particularly unfortunate because of the recent strong group of students who concentrated or minored in theater and the resulting proliferation of arts activities and student participation throughout the university.

- In addition to replacing Sarah Bay-Cheng, every effort should be made to create an incremental position in theater. This is the most responsible way to insure that enough courses are offered each year for students to complete the concentration as it is currently structured. An ideal theater curriculum in a rigorous liberal arts school should integrate history, theory, and practice (as do the majors in music and art). Certain basic areas have to be covered on a consistent basis to support this: acting, directing, design, stagecraft, playwriting, history, and theory. The minimum staff required to accomplish this is at least 3 full time faculty members, plus the part-time design and tech positions already in place. A new director has been hired and will be on campus in July of 2005. With a stable faculty in place, the program can then consider the option, also a recommendation in the Strategic Plan.
Plan, of establishing an independent theater studies program, which is the norm in most of our peer reference group schools.

- The potential separation of theater from the English department is the most important strategic question facing the arts. The outcome would have significant consequences for the entire community; an independent theater program will affect academic governance structures, curriculum, staffing, and operating resources, including facilities. Support for detaching theater from English is by no means unanimous (particularly within the English department itself); but there is definite momentum gathering around the principle that the future of the program will be best served by the establishment of a free standing theater department that can accommodate emerging trends in performance studies. This cannot happen without a firm commitment to increasing the size of the theater faculty. Any further consideration of this idea, and attendant revision of the theater curriculum, should be guided by the new theater director and faculty in consultation with the English department and the Dean of the Faculty. (Before leaving to take another position, Sarah Bay-Cheng drafted a proposal for a revised theater curriculum. See appendix for a copy of this document.)

- Another curricular issue in theater is the narrow emphasis in the current program on traditional Euro-American western traditions. The Colgate theater curriculum should add non-European performance traditions to make the program more international and diverse. This might be accomplished through a rotating visitor (supported by O’Connor, NEH, Johnson, or other funds). Someone working in the field of non-western performance could be brought in for regular visiting appointments; this would have the advantage of developing a network of contacts in the field which could then be tapped for future hires.

(For further discussion of the future of theater see Part II of this report)

Performing and Creative Artists on Campus

Guest artists provide crucial stimulation for the arts curricula and contribute enormously to the cultural life of the college and the community. Arts programs thrive on the constant presence of interesting visitors to campus to inspire their students and provide critical feedback, particularly in residential colleges that are distant from urban centers. Universities have in turn become important sources of support for creative artists. Colgate art departments and university museums are able to invite a limited number of such visitors to campus each year, which are paid for mainly out of their operating budgets. There are several endowed programs that can also be tapped for additional resources, including the Batza Chair in Art and Art History (awarded to a studio artist every other year), the Christian A. Johnson Artist-in-Residence (alternates annually between music and theater), and the O’Connor Chair (creative writing). But because Colgate often relies on these endowments to provide leave replacements or teaching power in understaffed departments, they cannot always be utilized to fund interesting short term stays and individual projects. This places us at a competitive disadvantage in
relation to peer institutions with greater resources available to provide rich and diverse arts experiences for their students.

- The Strategic Plan calls for the implementation of an annual series that would bring well-known artists and performers to campus every year. Artists, filmmakers, musicians, writers and theatrical performers would be invited for short term visits. Each event will be accompanied by additional programming that may include formal receptions, informal social events that would allow for contact between the artists and the students, curricular outreach in advance of the event, related events organized by the DOC staff, classroom workshops, master classes, and guest critiques. The goal is to provide the direct experience of world-class artistic talent in a way that fully integrates the event into the community and the curriculum.

- Programs that support the presence of professional artists on campus should be expanded to accommodate diverse models for both visiting artists and artists-in-residence. Each respective program should offer varied degrees of engagement with students and the curriculum. Stable funding should also be secured for long-standing signature arts series already sponsored by Colgate that are separate from departmental budgets, including Visiting Writers, Alternative Cinema, and the Chenango MusicFest.

- Visiting artists and short term artists-in-residence should be temporary, non-faculty appointments. They could be tied to a specific course, come for a brief residency or make several visits over the course of a semester. During their stay they would give a reading, performance or have an exhibition that includes an artist’s talk (possibly as part of the Creative Artists Series). They would also do critiques and master classes with students. (This model is similar to the Christian A. Johnson Artist-in-Residence program which alternates annually between music and theater. There is currently no program at Colgate to support this model in the visual arts)

- Artist’s residencies might also result in the production of a work at Colgate: a composer who writes and performs a piece here and later credits Colgate for support, or an artist who makes a work that enters our collection. Visual artists would get a studio in which to work with students and on their own. (The Schupf Building already provides space for this.) Students could work with the artists on the production of the piece and possibly receive partial credit for acting as studio assistants on a project. This would be a good model to consider for the introduction of public art program to Colgate. (See Part II of this report for a more detailed discussion of public art.)

Improving Communication about the Arts

One problem facing the arts at Colgate, and perhaps the easiest to rectify in the short term, is that of poor communication. The profile of the arts on campus can be raised by
more focused attention to arts events and programs on the part the people responsible for promoting Colgate and shaping its public image. This problem should be addressed jointly by those who generate programming (art departments and museums) and the office of communications and others charged with publicity.

- The best way to achieve this goal is to establish regular contact between a designated arts liaison in the communications office and a faculty or staff member in the arts (preferably an Institute or Center Director) who gathers programming information across departments, museums and programs. Together they should guide the process and develop strategies to insure that information on the arts is accumulated and disseminated in a timely and systematic way. This information should be available in both electronic and print form.

- To insure easy access to such information, there should be an arts icon on the website that serves as an entry point to a master arts webpage with links to both academic art departments and events programming information. An arts webpage should also showcase the history of the arts at Colgate by incorporating a list of past visiting artists and artists-in-residence who have been to campus.

- Electronic communication about arts events and programs should be designed in a way that gives the arts a “personality” on the Colgate website that is equivalent to the presentation of our athletic programs. The committee examined the websites at peer institutions who present the arts more effectively. They have both better organization and more attractive bundling of information with visual and sound effects.

- The campus web committee stressed that an arts icon on the website could be created but that the content would have to be supplied by the individuals and programs. As part of this process, the art departments should redesign their websites in a way that provides information in an easily accessible, uniform way, but also reflects the individual personalities of the departments and programs involved. Multi-media presentations should augment the standard practice of describing programs and listing events on the university calendar.

- The physical structures of the campus should be better used to give the arts a more visible presence. Arts events should be promoted through posters, banners on buildings, and displays on flat screen TVs in the Coop.

- Media contacts for arts events should be cultivated by the communication office arts liaison. The Scene should have a regular arts feature or column that rotates among the arts so that people can begin to look forward to what is happening. (This should also be a feature on “Gateline.”) Art reporting in The Maroon News has vastly improved in the last year and should be further encouraged.

- Resources should be found to develop a full-color arts brochure that can be used by admissions to promote interest in the arts at Colgate (similar to the science
brochure recently completed.) This publication should highlight facilities, faculty, and programs, as well as opportunities for student/faculty collaboration in creative work and student run art activities and organizations. A faculty point person should be identified to work with the admissions and communications on this project.

Organization, Collaboration and Curricular Integration of the Arts

Most arts events at Colgate are undertaken to support departmental curricula; there is a great deal of such programming and the general level is very high. With some notable exceptions, however, the arts have remained insular; they tend to operate in relative isolation from one another and from other academic departments. Curricular outreach too often takes the form of requests for cost sharing. In order to achieve maximum impact, arts programming should be actively integrated into the curriculum. This transition will require better internal organization and advanced planning. But such outreach holds the potential not only to make the arts more visible in the community, but also to alter significantly the capacity of the arts to contribute to the educational mission of the college. The challenge we face is to make the arts “everybody’s business” at Colgate, not just the interest of a select few. In the words of one committee member, Colgate needs to move from “co-sponsorship to collaboration.”

- A greater effort should be made to exploit the interdisciplinary nature of the arts and to broaden the audience for arts events. The process implemented by Sarah Bay-Cheng to link the fall University Theater production to CORE 152 could serve as a prototype for curricular integration. Sarah did outreach to CORE instructors and faculty in other departments, pointing out to them how they could use the play. Sections of CORE 152 actually ordered copies of the play which they then read before attending. Once a performance, reading or exhibition is selected, contact should be made with various constituencies (academic programs, departments, Centers) for whom the event might be interesting; arts faculty may want to consider visiting classes or offering workshops to deepen the impact.

- In the context of the upcoming CORE revision, we should ask how the arts can be better adopted into general education at Colgate. CORE 152 now includes visual art and sponsors music events such as the Manhattan String Quartet and Jazz. We need to address concerns of the faculty who teach in CORE; many of them never learned anything about the arts in their own education and are not comfortable teaching this material. There could be faculty workshops in the arts to prepare CORE teachers; this is already done on a small scale (for music in particular), but it could be expanded and regularized. The Picker could play a more significant role here.

- In the CORE the arts are an accessory; should Colgate consider making an arts course required in the distribution? Students remove themselves too easily from the concerns of the arts; to make them truly integral they cannot be confined to a “slot.” We don’t want the arts relegated to the margins nor do we want them
completely separate from other parts of the curriculum. The goal as we approach revision of graduation requirements and the CORE should be to find the best way to achieve successful integration and balance in a way that is consistent with the liberal arts mission but that also protects the autonomy and integrity of the arts themselves.

• We should also be looking for new ways to mainstream media studies into the CORE or revised graduation requirements. The visual mass media increasingly serve as the most widely shared context for the receipt of information and ideas in contemporary experience. A Colgate education must prepare our students to be more media savvy. Their future participation as intelligent, articulate world citizens increasingly depends on the ability to unpack their complex media-saturated world.

• The arts are themselves too discipline bound. Time and resources should be found to do more team teaching or to bring in speakers that address the issues of breaking down boundaries in the arts. An introductory course taught by visiting artists from different disciplines to a large audience would get students excited about the arts at an early stage. Such a course could be extended through on-line media presence including virtual chats about the arts at Colgate. The course could also have an extended study component that arranged visits to art museums and studios and attendance at performances. Alums involved in the arts could be invited to contribute as guest lecturers in such a course and work with the Dean of the College office and career services while on campus. This is already being done on an ad hoc basis through several programs, particularly in film and media studies.

• The old general education program at Colgate used to offer courses that merge art and science and we should consider reviving them. These could examine scientific approaches to the arts; they could also break down perceptions that art is random or strictly personal by taking a serious look at artistic creation as something that runs parallel to the development of scientific knowledge. We might consider sponsoring science/art colloquia. CORE scientific perspectives courses on art and chemistry, and on music, perception and cognition, are already exploring these intersections.

• Opportunities for collaboration with the sciences in the context of the new ISB building could prove very fertile. The new observatory in particular will have interesting possibilities for artists. It could become an innovative performance or teaching space complete with laser technology and projection capability.

• Integration of the arts into things such as the COVE, service learning and other community out reach programs should also be considered. Some arts education related projects are already in place, including master classes in music for teachers in the local schools and short arts courses on campus for local high school students. The arts can be used in the public schools to draw attention to
social issues; public art projects are especially well suited to this and can have a huge impact on the community through stimulating discussion. *(See discussion of public art in Section II of this report).*

- In addition to arts education, arts management holds some potential for service learning. Colgate students have had internships at the Earlville Opera House and have done children’s theater workshops there. The Chenango Music Fest regularly employs student interns who obtain valuable experience in both arts management and performance. More opportunities of this sort are now being provided through the Upstate Institute Summer Field School. These kinds of programs require partnerships with local organizations. There is an Upstate Institute and Hamilton Initiative proposal being formed to create a performing arts festival in the village during the academic year that could make use of student interns for purposes of organization and promotion.

*(Some faculty members on the committee expressed frustration that their programs are barely surviving as it is; it’s hard for them to think about doing outreach when they struggle just to teach their curriculum. This problem needs to be solved before any kind of additional curricular outreach or community-based thinking can take place.)*

**Support for University Museums**

The Strategic Plan underscored the importance of Colgate’s museums and called for them to have a more active, visible role on campus. Members of the SP Arts Committee also acknowledged the very real challenges posed by such things as on-going storage problems for university art collections and ad hoc administrative structures that reduce efficiencies and undermine programming. Thus its discussions focused both on ways to achieve the goals of the plan with respect to enhancing the impact of the museums and on ways to solve some of their pressing operational problems. For purposes of clarity, the University museums are understood to include the Picker Art Gallery and the Longyear Museum of Anthropology; they do not include the Clifford Art Gallery which functions strictly as a temporary exhibitions space administered by the Art and Art History department. The Longyear and the Picker are housed in separate physical spaces and have separate staffs. The Picker has an administrative director, a collections curator and manager, and several other part-time employees, including a coordinator of education. The Longyear has a curator of exhibitions who also functions as curator of its ethnographic and contemporary collections (recent cultural artifacts associated with the lives of ethnic peoples), as well as a curator of its archaeological collections (prehistorical or historical artifacts).

- The Picker and the Longyear originally served very different purposes. The mission of the Longyear was to exhibit the material culture of primarily non-European ethnic peoples; the Picker was established as a museum oriented largely toward Western art, that is, the art of Europe and the US. They have both expanded and evolved in ways that have blurred the boundaries between them. For example, the Longyear has been historically understood as an anthropology
museum but it now also collects and shows art work. This situation has been exacerbated by the similar blurring of boundaries in the study of visual culture. What was once called “art” is no longer as clearly distinct from what was once considered simple cultural “artifact.”

• Colgate needs to undertake a systematic evaluation of its museums against the backdrop of this very messy historical and scholarly picture. An advisory committee should be formed to examine both their exhibition and collection practices. It should carefully consider their respective pedagogical functions, clarify their missions, assess the strength of their collections, and identify their staffing and storage needs. A coherent acquisitions policy should be established that will guide future decisions about de-accessioning and potential growth. At the end of this process, plans should be considered that would consolidate administrative operations of university collections and museums with the goal of achieving greater efficiency and overall impact.

• Storage is the most urgent problem facing both university museums. Picker collections are stored in Dana, distributed to campus offices, and store at several off-site locations. Longyear collections are stored in what is called “Africa House” (African objects), the Colletti studio (African objects), Alumni Hall (Longyear archaeological holdings including the valuable Mesoamerican collection), and in the curator’s office in Little Hall (works on paper, modern Native American art). The Longyear collections in particular need to be consolidated into a single space with flexible storage options that include ready access for teaching purposes as well as deep storage. Much of the Longyear collections consist of organic materials that have to be monitored for deterioration and mold, so this space will also need proper air circulation. Storage conditions for the Picker collection are better but there is not enough. Some material is still currently housed in undesirable conditions.

• Dana is an architecturally interesting building and we should do more to capitalize on its idiosyncrasies. We are in the midst of a Rudolf revival; the museum should consider mounting an exhibition of his work and hosting a symposium on his career. But as a museum, the Picker presents a challenge in terms of visibility and access; it is hard to find, confusing, and not a particularly welcoming place. Some thought should be given to finding a new way to approach the gallery. The sculpture court is a more attractive approach but less convenient. Perhaps pedestrian traffic could be re-directed by signage to approach from the uphill side of the building.

• One committee member who is new to the faculty noted that he went to the Picker when he first came to Colgate to check it out, but he has not been drawn back. This is in part a programming issue that needs to be addressed by the new director. But there should be more planned events that bring people into the museum and promote Dana itself as an arts center. For example orientation events could be held there, especially new faculty orientation.
• The Picker currently utilizes student casual wage workers and runs a formal internship program in which students receive hands-on experience in handling objects and creating exhibitions. Although the Longyear does not have a formal internship program, it has a long tradition of involving students in the planning and implementation of shows, often in the context of academic coursework. Students select pieces, do research, write labels and have also done on-line exhibitions. These programs should be expanded; they provide students with very valuable pre-professional experience otherwise difficult to obtain on campus. Formal internships should be available also in the Longyear and the opportunity for partial credit experiences offered in both museums. There could be more course-based instruction on site for faculty as well as students. The Picker in particular should become a major site for developing arts literacy on campus.

• Both the Picker and the Longyear mount many excellent exhibitions that are not accompanied by published catalogs. Supporting materials are often limited to wall text and labels which are removed when the show comes down. Without catalogs these exhibitions are lost to institutional memory; there is also no lasting public record that documents and elaborates on their content and importance. The mission of a university museum should include both the display of objects and the creation of scholarship. There is a great deal of expertise on the Colgate faculty but no real incentive for them to organize exhibitions involving complex research when publications do not result from their efforts. This is loss to the university and faculty alike, as well as to the students who might collaborate with faculty on such projects. The Colgate museums could gain considerable prestige and recognition if resources were made available for the publication of several catalogs per year and efforts made to travel these shows to other institutions.

Support for the Student Arts Community

There are approximately 600 students actively involved each year in student-run arts organizations; their efforts greatly enrich extracurricular life at Colgate. These students have passion and a vision of what the arts could be at Colgate; they have short-term goals and are also thinking about their legacy for future students. This is an opportune moment to harness the enthusiasm embodied in organizations such the Students Arts Imitative and Creative Arts House. Students commit a great deal of time to these activities, but they need increased guidance and support from the faculty and administration. Overall, the students we spoke to expressed many of the same concerns as the Strategic Plan Arts committee as a whole: problems with scheduling and securing adequate space for their events, poor on campus publicity and press coverage, the need for a stronger commitment to the arts on the part of Admissions and Alumni Affairs. In order to grow and realize their full creative and expressive potential, these student groups need to have a sense of greater control over the spaces and resources that support their activities. (See appendix for a memo regarding the Student Arts Initiative and the Palace Theater.)
The Student Arts Initiative (SAI) is a council that represents the interests of all student-run arts organizations. SAI was founded in 2003 by a group of students who wanted to see the arts have a stronger identity on campus and more influence on the allocation of student activities resources. Their collaborative spirit is best exemplified in the very successful annual spring Arts Festival, which is a multimedia event that presents the work of diverse student arts groups. To sustain their momentum and ensure continuity of their valuable work in the future, this organization needs a dedicated professional staff member in the DOC office who can act as mentor and liaison with the faculty and administration.

Creative Arts House (CAH) has been revived as a student residence and promises to thrive in the context of the Broad Street initiative. They host numerous events every year, often in collaboration with other student groups, such as student theater or the LGBTQ community. Arts faculty involvement with Creative Arts House has been intermittent in the past, and should be reconsidered in light of the present circumstances.

The students are eager for institutional support, although also concerned about the potential loss of autonomy when faculty are too invested in their sponsored events. One possible compromise would be to have an RA or a resident mentor in CAH who is a recent MFA getting ready to enter the job market. Some Colgate art students expressed interest in having someone to talk to about their future professional options, including graduate programs. This could be a young artist or performer in residence who is neither a peer nor a faculty member. Studio space or rehearsal space could be provided along with housing.

Both SAI and CAH should have increased funding to realize their programming ambitions. But they also need to improve their organizational strategies by planning more carefully in advance and articulating their needs with greater clarity.

Student performance groups need more dedicated, flexible space in which to rehearse, store props, and stage events. They have expressed interest in having the Palace theater function as primarily a student performance space. The student organized events that have been held in recent years at the Palace have in the main been well attended and successful. Student groups need to feel that there is a space they can call their own and to which they can consistently adapt their performances.

Admission and Financial Aid for Art Students

Evidence confirms that the best students are interested in schools with active arts programs even if they are not artists. Arts faculty have also periodically expressed concern about the admission and retention of students with a dedicated interest in the arts. Music and studio art regularly review portfolios and audition tapes for the office of admissions. This kind of communication is largely one-sided; it is a service primarily for
prospective students who want their creative activities to be factored into their admissions profile. We need to do more to identify talented high school students and try to interest them in Colgate. The sciences provide a model for the arts to follow in this regard. They are very proactive in recruiting; they work closely with the admission’s office to find strong science students and inform them about Colgate’s programs. These kinds of initiatives should be undertaken in combination with coordinated efforts to furnish recruiters with information about what goes on in the arts at Colgate on a regular basis.

- We need to do a better job getting information on the arts at Colgate to high school teachers (rather than guidance counselors) and bringing students here to interact personally with our arts faculty. According to the office of admissions, the recruitment of arts students can be done most effectively at the local level. This could be done by organizing a day-long information session that is separate from the “crush” tour in which many of them already participate.

- Another way of putting Colgate arts on the radar screen of local schools is to invite high students in the region to art openings, concerts, and performances. We might also consider organizing and hosting high school arts, music and theater festivals. Students from the area could be invited to perform or show their work; it would be an honor for them to be included and would give us the opportunity to showcase our programs.

- We need to develop a full color publication on the arts at Colgate and be sure that information about arts events is readily available in the office of admissions throughout the year.

- During the summer, students who are on campus working on research often come to admissions office information sessions to talk about their projects; we should be sure to have arts students represented.

- Efforts could be made to coordinate travel with the admission’s office in much the way some arts faculty members already do with the alumni clubs. When on the road, they could agree to make stops at local schools or to meet with teachers and counselors. In anticipation of these visits, we need to find out who is winning the scholastic art awards and which schools are the most active in terms of cultivating students who want to pursue further study in the visual and performing arts. We currently give music awards to 30 promising high school students each year to encourage applications. This could be extended to include theater, creative writing, and visual art. We should make a special effort to target inner city schools; the arts often tend to be taught in magnet schools in larger urban districts. Once students have applied, the arts faculty could write letters about our programs to perspectives who have expressed an arts interest.

- Increased recruiting efforts should be accompanied with a willingness to admit more art students. It may be advisable in the future to consider having a
percentage of arts students legislated or recommended in the pool of annual admits. This would have to be done without compromising overall admissions standards, but it could potentially make a big difference in the quality of arts events on campus. Also, arts students often present the kind of “angular” profile that Colgate seeks to diversify campus culture overall.

- We should also address the issue of financial aid for arts students. Increasing financial aid is a big priority in the capital campaign; we could request that more money be raised for arts students or that scholarships in the arts are encouraged as special endowment opportunities.

The Arts and Colgate Alumni

*The alumni office notes that arts alums are not particularly active in terms of either financial or service contributions to Colgate. We need to find a way to turn this around and encourage continuing involvement. One place to start is through improved communication; the alumni office should be aware of arts events on campus and use this information as a way of cultivating ongoing interest and support. Departments need to communicate a clear vision of their programs so that alums have a concrete idea of what is going on with various projects. Alums who do want to be involved are often inspired to attach their support to particular initiatives where they feel they can make a real impact.*

- Colgate should do a better job at systematically collecting information about alumni in the arts. The Alumni Affairs office and Careers Services should both maintain a list of alums connected to the arts. Arts faculty should create a similar list of alumni with whom they are in close contact and share this information with the alumni office. We should identify alums who are professionally involved in the arts and also those who serve as board members of museums, theatres, etc. These are important contacts for possible internships as well as financial support for the arts at Colgate.

- Colgate alums want to stay connected to the intellectual life of the college. This was evident in the recent bio-tech conference in NYC which included alumni, faculty and students. This event could serve as a model for a similar conference on the arts. It could draw on the expertise of arts alums, creating a conversation that could then continue in electronic form.

- We could host an interdisciplinary reunion arts symposium or exhibition on campus that showcases current faculty work alongside the work of alumni in various fields. This could be organized in conjunction with students engaged in summer research and possibly be augmented by an extended study opportunity.

- Our website should implement a specific link that displays student artwork, alumni exhibits, news, etc. The arts should have a presence on “Gateline” the regular e-mail newsletter that is send out to alums. This is a very efficient way to keep alums informed about what is happening on campus.
A number of alums with arts interest have already been identified and expressed interest in promoting arts careers at Colgate. Jim Smith, who is an expert on NGOs and Chair of Philanthropy at Georgetown University wants to bring alumni affiliated with the arts to Colgate. Jim is especially interested in bringing vision to the arts on campus via an arts institute. Robert Dorf runs a dance troupe in NYC, would also like to stimulate more dance opportunities here. Film producer Jeff Sharp, opera producer Francesca Zambello, and entertainment lawyer Larry Levine are other important contacts. Such alums could be invited to participate in a series of talks on arts careers co-sponsored by Career Services and Alumni Affairs. This could be extended by soliciting information from alumni for a web link/website, on “life after Colgate” that would include specific information regarding the arts, such as how to get an agent and contact information on alumni in various cities (Chicago, NY, L.A.) who are willing to help a Colgate graduate.

Institute in the Arts

The Strategic Plan calls for the establishment of Institutes of Advanced Study that will support faculty research, encourage interdisciplinary collaboration, and enhance our reputation in targeted areas of scholarly expertise. Such institutes are to function as “intellectual incubators” that will bring together students and scholars from both on-campus and around the world to explore ideas and foster research and creative activity. Though non-curricular in principle, institutes are expected to undertake initiatives that contribute to existing programs. The Strategic Plan Arts Committee was in general agreement that an institute model would be an appropriate structure both to implement some of its recommendations and to further Colgate’s long-term goal of promoting the arts as integral to its educational mission, its national reputation, and the cultural vitality of the community. Many of the committee’s suggestions will require the involvement and attention of an individual or group who will take responsibility for making these things happen and will continue strategic discussion of the arts at Colgate. The most efficient way to sustain momentum in the arts, and implement the various programmatic initiatives described in this report, would be to create such an infrastructure headed by a faculty director who acts in consultation with an advisory board. The Upstate Institute has already become of a powerful model of what can be achieved when “the dots are connected” around a coherent sense of mission. An arts institute could similarly foster collaboration among various constituencies that results in significant contributions to the curriculum, faculty scholarship, and the community.

Colgate should create an institute that focuses on the interdisciplinary investigation of creativity, culture, and the arts. This institute will support creative work and scholarly research on the relationship of the arts to learning and to history, politics, society, and mass culture. Its initiatives will encompass a broad spectrum of creative and performance activity, including creative writing, the visual arts, film, music, theater, and dance.
• In addition to generating new programming and scholarly initiatives, the institute will perform an integrative function that will raise the visibility of the arts at Colgate. It will do this in part by providing logistical and strategic support for the coordination of existing departmental arts programming, and through collaboration with other interdisciplinary centers and institutes.

• The arts institute and its advisory board would also work with the university museums on programmatic and practical issues, and act as liaison with the offices of institutional advancement, communications, admissions and alumni affairs in matters relevant to the arts at Colgate.

Part II: The Future of the Arts at Colgate

The Case for a Performing Arts Center

Once the Ho Science Center is built, music and theater will remain the only departments that cannot successfully accomplish their academic missions because of their poor facilities. The project that would have the greatest strategic impact on the arts at Colgate would be the construction of a performing arts center. Such a structure would bring the arts to a level of excellence and excitement that is impossible given our current facilities. Colgate should undertake a feasibility study for a future performing arts building and produce planning documents that would establish the space needs of both theater and music and an estimated building cost. (See appendix for a document prepared by the music department outlining its needs. A comparable document should be created for theater.) Without a performing arts center, Colgate cannot realize many of its other strategic goals in the arts. We are limited in our capacity to support a rich curriculum in theater, dance or music, to bring world-class performers to campus, to encourage faculty and student creative work, and to provide diverse cultural experience for the community. A performing arts center would make these things possible and in the process change Colgate.

• When students interested in the performing arts are considering Colgate, they quickly realize that our facilities are not competitive with our peer schools, and increasingly with those of their high schools. This makes it extremely difficult to attract good student performers and to build decent programs in music and theater. Also, the best students, irrespective of their participation in musical activities, seek out schools with a rich cultural environment, and they notice this deficit when they visit Colgate.

• The dramatic contrast of Little Hall demonstrates what could be achieved with adequate facilities. The Art and Art History Department moved into Little Hall in January 2001 and the impact was immediate. Interest in the visual arts has been steadily increasing and the class of 06, which entered Colgate in the fall of 2002, will graduate close to fifty art concentrators. This is nearly double the average number before the building was completed. In four short years Little has become a dynamic space that has energized the arts community and brought in a steady
stream of visitors from on and off campus. Student artworks cover hallway walls and the Clifford Gallery is now well known to professional artists as a premier exhibition space. Original 35 mm film screenings have become regular events in Golden Auditorium, which hosts a separate film series nearly every night. Little Hall is alive at all hours of the day and night, with students working, sharing ideas, looking at art, or just hanging out. The building has transformed the visual arts community at Colgate.

- Both theater and music face severe restrictions as a result of poor facilities.
  - The music department is scattered with offices, performance, and rehearsal spaces in several buildings across the campus. Dana, the department’s home, has virtually no sound insulation resulting in highly stressful teaching and rehearsal conditions. Faculty cannot provide appropriate musical instruction because their studios are too small for their students and them to play simultaneously. Dana provides about half the number of rehearsal rooms required according to our student participation rates.
  - Theater has dedicated space in both Dana and Ryan, but the Brehmer is barely adequate as a performance space and there is no black box theater. The theater has no flies to speak of so scenery and backdrops must be minimized. The costume shop is at 100 percent capacity. The inadequate wings compromise student safety during shop construction. Because there is no black box theater, new and experimental works cannot be produced in the types of flexible spaces required. Acoustical problems with Brehmer’s stage area dramatically reduce its useful size.
  - Finally, there is also very strong student interest in dance which is completely frustrated by the lack of available space. (See appendix for a memo regarding the possible adaptation of the Palace as a student performance space.)

- Performing arts programs that have to function in too many multi-purpose spaces waste a great deal of time setting up and taking down. Without dedicated spaces, scheduling problems are chronic. This not only hurts their academic programs, but it also limits their options in terms of visiting performers, some of whom simply will not come because of the facilities. Music is particularly disadvantaged in this respect. Outside performers expect be able to rehearse in the space where they will perform. Students and other attendees do not get the maximum impact from these events because they cannot be experienced as they should be.

- These programs also suffer from a lack of common area and spaces for students to interact informally with each other or with their professors. It is nearly impossible to develop a strong program or sense of community without such spaces. Common areas function as social spaces for students to come together based on mutual interest. This kind of interaction has a profound impact on student culture.
at Colgate (The creation of such spaces was a big priority in the design of the new art building, with great success.)

- Revitalizing the town of Hamilton is a strategic goal, and there would be potentially significant economic benefits for the community if such a center were built. People who came for performances would patronize local businesses and services. This would be especially true in the summer when local businesses most need patronage and cash flow. Relationships with Glimmerglass, Syracuse Stage, Cortland Reparatory Theater, Syracuse Symphony, Tri-Cities Opera, Hanger Theater, and Binghamton Opera, could lead to some interesting and productive collaborations. For example, some of these groups receive state and federal funding, and their grants require outreach activities – including performances - in rural areas. Our most talented student performers would be able to participate more easily in the internships provided by these organizations.

- The minimum space requirements of a decent college performing arts program and center include the following:
  
  o Concert hall
  o Recital hall
  o Group music practice rooms
  o Individual music practice rooms
  o Music classrooms
  o Music library
  o Black box theater
  o Main stage theater
  o Theater rehearsal space
  o Theater classrooms
  o Costume shop
  o Set construction space including storage
  o Design studio

- The needs of theater and music could conceivably be met by a single building but they cannot easily share performance or rehearsal spaces. The acoustical and logistical demands of each are different and it would be unwise to place them in competition with one another. While recognizing that their needs are specific and separate, we must also recognize that the future of performance is multidisciplinary. We would want to plan for a building that could adapt to this vision. The concept of cross-disciplinary collaboration between the performing arts should be part of the vision for this building.

Curricular Issues

*Early strategic plan discussions called for careful consideration of curricular programs in the arts to insure that Colgate provides the best possible options for the formation of future artists and performers. Our review of curricular programs in the arts highlighted*
their general strengths and also exposed some gaps and weaknesses. The latter are related to primarily to the need for better facilities and increased staffing, although there are also some thorny philosophical issues that need to be resolved before substantive revisions can be undertaken. This is particularly true of the theater program, which currently resides in the English department but has long entertained the idea of splitting off to form an independent department.

- Future discussions of the theater curriculum should explore models that would incorporate dance into a free standing department. To build a full scale dance program is beyond Colgate’s resources; this is huge undertaking requiring broad instructional expertise and a great deal more space. Also, dance outside of the conservatory context has obvious limitations. Students cannot begin the study of dance in college; like music, they typically begin preparation and study at an early age, logging many hours of individual practice. It is more realistic to think in terms of teaching students about the history and theory of dance than training dancers. Our students are very interested in dance performance but our challenge is to find a way to move them from the realm of entertainment to that of serious academic study in the face of these limitations.

- This would best be achieved in the context of a free standing theater department. It is not unusual for colleges of our size to offer dance and movement as part of the theater curriculum. Also, academic theater programs are increasingly being organized around the concept of performance studies and dance could be introduced in this context. This is especially appropriate as theater studies move outside of the western canon. Global perspectives on theater performance would have to incorporate the study of ethnic dance traditions. A visiting person in non-western performance traditions could also provide that aspect of theater in addition to bringing a more culturally diverse perspective.

- Some thought should be given to the potential role of musical theater in a future performance studies curriculum. Members of the music faculty expressed concern that too much emphasis on musical theater would dilute the music performance program. There are too few student musicians already and their attention would be further divided. Because they often perform on a non-credit basis, this could create harmful competition. Nonetheless, there is great student interest in musical theater that remains undeveloped.

- Student interest in vocal music in general is underserved by the lack of a full-time choral director. This position is currently part-time, non-tenured at the senior lecturer level. It is virtually impossible to attract and retain quality candidates for this job. Turnover is high and the program suffers as a result. It takes a great deal of time to work with the community to build a good program in vocal music. Colgate cannot have a showcase chorus under these circumstances. Before a full time position is created the music department will need to consider whether it would be better served by a choral director or a director of vocal music who
would be responsible for broad program including chamber chorus, jazz chorus, a cappella and voice study.

- A choral director position could be combined with ethnomusicology, perhaps jointly appointed with SOAN. It is not unusual to find this combination on a music faculty. An ethnomusicologist would make contributions to interdisciplinary programs and strengthen the arts presence within CORE cultures in particular. The person could be 2.5 in performance and then teach CORE. Cross cultural arts connections would be greatly enhanced by this position; there would be spill over into programming in university museums and elsewhere. This would extend the conversations about cultural and intellectual diversity into the arts.

- Art and art history offers a well rounded program that combines studio art with the study of art history and it has recently expanded to include a focus on architectural studies. But there remains a pressing need for a full-time position dedicated to contemporary art history, criticism and theory. Requests for this position were repeatedly denied during the last few years as the Colgate faculty overall was expanded to recover positions lost in the 1990s. The art history curriculum in this area is weak; there is no one on the arts faculty specifically trained in the history, criticism, and theory of contemporary art. Concentrators are not well served and this places us at a competitive disadvantage in terms of our peer schools as the demand for courses in contemporary art history and visual culture is very strong. The lack of a contemporary art historian also limits student research possibilities, especially in the capstone senior project.

- The new film and media studies program was developed to address the need for critical study of visual media in the context of mass culture. This program has been very successful, but like theater it relies too much on temporary appointments and visiting faculty. If it is to grow, or ever become a major concentration at Colgate (it is currently a minor only), we will need to hire someone with dedicated expertise in media theory.

- Colgate may want to think in the future about potential synergies between media and performance studies. We must be prepared to adapt to emerging interdisciplinary models of arts practice. For example, as theater continues to evolve in the age of media, it will redefine itself and seek new paths of innovation that may combine theater, dance, film, video, and music. The concept of performance studies provides space for the arts to change and at the same time protect traditional areas and practices.

- We should proceed cautiously, however, before introducing any kind of a performance element to film and media studies as it is currently defined at Colgate. This program does seek to combine theory and practice (students are required to take courses in digital or video art), but the primary emphasis is on the critical approach to the consumption of visual mass media and popular culture.
Acting in front of a camera, as in television or film acting, is very different from theatrical acting. What’s more, it is also more pre-professional in nature than critical. Colgate will need to sort these issues out as we move our art and media programs into the future.

The Future of the University Museums

The university must ensure that its museums and galleries have appropriate facilities and adequate program support to carry out their expanded role. More space is clearly needed for storage, exhibition and handling of Colgate collections. Long term, the university needs to consider extant physical spaces on campus that might be adopted for this purpose or whether it wants to explore the possibility of building a new museum. What is the strategic value of an active, high quality museum? There would certainly be a significant “wow factor” associated with this. Ambitious university museums make a good public impression; they speak to the overall cultural vitality of culture and the arts at an institution. These things would make Colgate more competitive but not unique. In the absence of a permanent director for the Picker, the committee’s discussion of a vision for Colgate’s museums was inconclusive. Storage needs, however, are clear and immediate.

- We need to give more serious consideration to what we want to accomplish with our museums. Should our goal be to maximize the curricular value of the existing resources or do we want to become a public destination? The intellectual vision for the university museums has to be clearly articulated before we can talk about space.

- Any move to a single structure (either physical and/or administrative) would need to maintain the respective identities of the Picker and Longyear but allow for maximum efficiency and cooperation. This might be accomplished in a museum building with two wings or separate physical spaces joined by a common space. We could also create a single museum with distinct departments.

- If a museum and performing arts center were built near one another we could create an arts focus on the lower campus. Along with Little Hall, they would benefit from synergy and proximity. An arts complex of this sort, situated at the entry point to campus, adjacent to the Broad street community and the athletic facilities, would make a powerful statement about Colgate’s priorities and its sense of overall mission to educate the whole student.

Public Art at Colgate

There is no better way to raise the visibility of the arts, and make a statement about their integral role in the mission of the college, than through a high profile public art program. Colgate should explore models for the development of a program that would create a permanent space for ongoing reflection on the relationship of the arts to our daily existence. Public art programs foster student/faculty dialog and collaboration.
around projects that engage large audiences with a variety of issues. They have been used very effectively to facilitate conversation about sensitive topics such as tolerance, diversity and social justice. Public art can take the form of objects or active performance, inhabiting physical or social space, and may be permanent, temporary or virtual (a good deal of public art is made on the internet). Careful attention must be given to physical location as well as intellectual content. Maximum synergy is obtained when targeted projects and artists engage a range of artistic, social, political, cultural and scientific concerns. Initially we could look for locations and projects where cost is not the overriding factor but ideally a public art program would become an endowment opportunity organized under the aegis of a future arts institute.

- A successful comprehensive public art initiate should emerge from a position of community enthusiasm; it will require careful planning and sufficient resources to support a commitment extended over a multi year period. Planning should begin with educational programs that provide lots of opportunity for useful dialogue between artists and the community about why public art is interesting and why it is valuable to have it on campus. A thoroughly considered plan with clearly articulated goals should then be presented for further debate and eventual approval.

- Public sculpture can be brought to the Colgate campus either through acquisitions or loans. Long term loan programs work especially well for institutions with limited financial resources. Work is borrowed from museums, galleries, and artists and installed on the campus. The institution is responsible for insurance, maintenance and transport. Loans are more flexible than direct acquisitions; they give the community time to coalesce around a shared notion of how to use the campus as a venue/site for artwork without making a permanent commitment. A successful loan program that was dynamic and responsive to the community would be an ideal catalyst for future fund raising. Another possibility is to designate a percent-for-art on future capital projects. This could be supported by an endowed fund and would not have an impact real building costs.

- Selection of artists and projects can be made in several ways. We could adapt a symposia model wherein a group of artists are invited to campus under university sponsorship (preferably by the arts institute). They are then provided with space and resources and where applicable the sponsor keeps the work after the symposium is over. This model could give Colgate a very high public profile in the arts. It would be newsworthy and would engage the larger community and transient audiences as spectators and participants. This could be tied to a visiting artists program or we may want to consider such a program as a way to activate the campus during the summer. Student assistants could be involved as summer research fellows. The model could be utilized for visual art, theater, music, and other kinds of performance.

- The symposia or public art action could be attached to place, including site or history, thus encouraging productive interactions with other initiatives at Colgate.
It might include the installation of public works along highways between two destinations so that they become part of the landscape you travel. (The example of an artist who does public art installations based on anthropological studies of a given area was put forward. Such a piece based on the Erie Canal could be tied into the Upstate Institute.)

• Colgate could also consider a public art competition. This requires a pre-set budget for a particular project at a specific location, but could be done at many levels of funding. Costs would include administering the competition, as well as support for the design, fabrication and installation. We would target a diverse talent pool, from emerging to very established artists, depending on budget.

• Our vision of public art should be broadly interdisciplinary. We should consider art actions and performance, site specific theater as well as objects. These actions take place in real time and have great potential to engage local audiences on many different levels.

• One interesting way to use public art as a means of addressing issues such as diversity and social justice would be to introduce public art in some way during first-year orientation. This is a highly effective way to engage students in conversation about issues and position art as an integral first experience at Colgate.

• Public art programs normalize the experience of the art by making it a natural part of the social, intellectual, and physical landscape. Palace posters designed by students are already in place and the Barge hosts art exhibitions. But Colgate students should learn that art can be anywhere: on our website, in the bookstore, on shuttle buses and at bus stops, on plasma screens in the coop, or projected on the side of buildings (The latter is an especially interesting possibility because projections are temporal and do not require any physical change to campus). The new library will have dedicated media and social spaces that could become effective venues for interdisciplinary arts events.

• Alumni could be engaged in this process, as artists, patrons or lenders. Individuals who have a strong commitment to a particular artist or a work to loan should be cultivated. We could sponsor a piece made by an alum who would then visit campus to install it and generate further discussion. This might be a good way to launch a public art initiative and involve numerous constituencies in the planning process. (Such a proposal has already been made by Colgate alum Owen Morrell who has expressed enthusiasm about doing a piece at his alma mater.)
Part III: Process and Documents

Process

The Strategic Plan Committee on the Arts at Colgate met weekly during academic year 2004-2005. The original charge of the committee, as outlined by the Dean/Provost in the summer of 2004, was as follows:

- To provide the level of detail necessary for the implementation of “The Arts in Liberal Arts” section of the Strategic Plan.

- To produce a long term vision for the arts at Colgate.

We began with the existing strategic plan. In the fall we talked about the implementation of these goals and set immediate priorities. These were in the main conversations about operational strategies (better collaboration, organization, and communication) that could effectively raise the profile of the arts at Colgate without a major increase in resources. Second semester we moved to the articulation a long term vision for the arts at Colgate. Priorities for future projects and initiatives were identified within this scheme, including programs, space and staffing needs that would require significant financial support.

Members of the Strategic Plan Committee on the Arts:

Peter Balakian (Creative Writing)
Noel Bisson (Assistant Dean of the College)
Hugh Bradford (Budget Director)
Mary Ann Calo (Chair, Associate Dean of the Faculty)
Glen Cashman (Music)
Sarah Bay-Cheng (Theater)
Murray Decock (Vice President for Institutional Advancement)
Dewitt Godfrey (Art and Art History)
David Gregory (Chief Information Technology Officer)
Jon Jacobs (Philosophy and Religion; Division Director, Humanities)
Christine Miller Kelly (Multicultural Coordinator, Office of Undergraduate Studies)
Laura Klugherz (Music)
Carol Ann Lorenz (Longyear Museum; Art and Art History)
Brian Moore (History; Africana and Latin American Studies)
Paul Pinet (Geology)
Lynn Schwarzer (Art and Art History; Film and Media Studies)
Mark Spiro (Vice President for Administrative Services)
Fall Agenda:

- Promoting the arts at Colgate (Jim Leach and Charlie Melichar in attendance)
- Curricular integration of arts programming
- The arts, service learning, and community outreach (Marnie Terhune in attendance)
- Student arts initiatives (Matt Brogan ’05, Rebecca Spiro ’05, Nick Thielen ’05, Steph Wortel ’06, and Steven Koehler ’07 in attendance)
- Review of the theater program
- Review of the music program
- Review of university museums

Spring Agenda:

- “The Arts in Liberal Arts“(discussion of white paper on the arts)
- Models for a creative arts series
- The case for a performing arts center
- Dance and theater at Colgate
- Staffing needs in the arts
- Visiting artists and artists-in-residence programs
- Models for public art initiatives
- The future of Colgate’s museums
- Recruitment and retention of art students (Karen Giannino in attendance)
- The arts and alumni relations (Ruth Ann Loveless in attendance)
- Institutes at Colgate (Jill Tiefenthaler in attendance)
- Models for an Institute in the Arts
“The Arts in Liberal Arts” (distributed to members of the committee for discussion purposes)

This outline merges ideas from two strategic planning documents. The underlined text reflects the language of the Strategic Plan in final published form. The other material derives from objectives identified during the preliminary discussions leading up to the articulation of the Strategic Plan.

**General Objective:** Build on existing faculty, collections, and facilities to improve and promote the creative and performing arts both on and off campus

*Part I: Strengthen profile of arts on campus*

Make the arts a more vital part of the life of the college

- Sophomore Year Experience
- Pluralism and diversity
- Community outreach
- Student/faculty collaboration.

**Tighter curricular integration**

- Core and CEWS
- Programs and departments
- Art and art history series
- Living Writers

**Performing and creative arts series**

- Artists, writers, orchestras, theater and dance companies
- Performances
- Master classes
- Programming committee with arts faculty and DOC staff
- Collaboration with nearby institutions to reduce cost

**Create more active, visible role for museums and galleries on campus**

- Picker director
- Consolidation of administrative operations of university collections and museums
- Ensure museums and galleries have appropriate facilities and program support to carry out their expanded role
- Long-term plan for African and Mesoamerican collections
Part II: Plan for future of arts at Colgate

Review of curricular programs

- Interdisciplinary program or department of theater and dance
- Comprehensive curriculum inclusive of non-Eurocentric traditions

Identify fundraising opportunities to support the arts

- “Friends of the Arts” alumni group to stimulate support and raise funds

Identify current and future space needs for performing arts to build on arts profile

- Lower quad as a “neighborhood” of arts spaces

Recruitment of talented students with strong arts interest

Public art and campus sculpture

Communications and media coverage of arts events
Curricular Arts Programming at Colgate (distributed to the committee)

Music—Concerts and Performances

- Chamber
- Jazz
- Chorus
- Orchestra
- CORE 152 (Manhattan String Quartet and Jazz Performance)

Creative Writing—Readings and Workshops

- Poetry
- Fiction
- Non-Fiction

Arts—Exhibitions, Speakers, Films

- Clifford Gallery
- Wednesday Series
- Alternative Cinema
- Ryan Lecture

Theater—Performances

- University Theater
- Spring Festival
- Children’s Theater
- Guest Theater

Film Series

- FMST
- German Film
- Peace Studies
- World Cinema
- Gender and Film
- China Through Film
- Russian and Soviet Film
CORE Arts Programming

- CORE Cultures
- CORE 151 and 152

Extra-Curricular Programming

Museums

- Longyear Museum of Anthropology
- Picker Art Gallery

Other

- Friday Night Film Series
- Chenango Music Fest
- Chenango Valley Writers’ Conference

Student Initiatives

- Literary Magazines
- Creative Arts House
- Colgate Arts Initiative
- Student Music, Theater, Dance, and Performance Groups
A Vision for the Arts at Colgate—Executive Summary

The charge of the Strategic Plan Committee on the Arts was 1) to provide the level of detail necessary to implement “The Arts in Liberal Arts” section of the 2003 Strategic Plan and 2) to produce a long term vision for the arts at Colgate. Our planning for the future of the arts at Colgate takes place in the context of a renewed institutional commitment to the intrinsic value of the arts, to the importance of providing a rich cultural life for our students and community, and to the promise to deliver an arts curriculum that is equivalent to the level of excellence sustained in other areas of study.

The following vision assumes a strong basic foundation from which to address the challenges of strengthening the arts and planning for their future. Our core assets in the arts include an excellent faculty of active professionals dedicated both to the education of the whole student through the arts, and to the training of future generations of artists. We have thriving programs in visual art and creative writing; music and theater provide an impressive array of instructional and performance opportunities for students and the community, in spite of the limitations presented by inadequate staffing and available space. Student arts organizations have reached record levels of participation and hold great potential to diversify intellectual life on campus, to create new student communities, and to encourage development of more varied social options. The University museums have strong leadership and are poised to assume a more active, visible role in the life of the college and the surrounding area.

Previous strategic plans had identified the need for additional investment in the arts, and Colgate’s trustees responded with support that enabled the University to build one the nation’s preeminent undergraduate arts facilities. Little Hall has transformed the visual arts community at Colgate. We now need to turn our attention to strengthening academic programs in the performing arts by addressing their staff, curricular and facilities needs, and to maximizing the impact of campus arts events by improving their quality and enhancing communication.

This summary is organized as follows. Part I establishes clear goals in nine target areas involving the arts at Colgate. Specific projects and general strategies are identified in relation to these stated goals. These should be undertaken immediately and completed within three years. Part II proposes four long term priorities that should guide decision making about the arts in the future.

A distinction is maintained in Part I between essential (Group 1) and supporting (Groups 2) target areas. Projects in Group 1 are vital to realizing strategic goals and should receive the highest priority. Group 2 includes recommendations in areas that can provide important overall support for the arts and sustain the momentum need for continued progress. Some of the projects and strategies described in Part I involve operational changes that that can be accomplished through existing administrative structures. Others will require additional institutional planning and resource allocation, and should be given high priority within that context.
Brief Summary of Goals in Target Areas

Part I: Immediate Priorities and Recommendations

Group 1: Areas essential to realizing strategic goals

*University Theater*
  - Provide support for a full theater curriculum
*Performing and Creative Artists on Campus*
  - Diversify and improve the quality of on-campus arts events.
*Communication*
  - Raise the public profile of the arts
*Curricular Integration*
  - Make the arts a more vital part of the curriculum
*University Museums*
  - Enhance the impact of university museums and solve existing operational problems
*Student Arts Community*
  - Mentor and empower student arts groups

Group 2: Areas that provide support for strategic goals

*Admissions*
  - Improve recruitment and retention of students interested in the arts
*Alumni Relations*
  - Increase support for and interest in the arts among alumni
*Institute of Advanced Study in the Arts*
  - Sustain momentum in the arts and enhance our national reputation

Part II: The Future of the Arts at Colgate

*Performing Arts Center*
  - Remain competitive with our peer schools, attract the best students, and provide an arts curriculum that meets Colgate’s customary standard of excellence
*Curriculum*
  - Ensure that Colgate provides the best possible curricular options for the formation of future artists, performers and patrons of the arts
*University Museums*
  - Ensure that museums and galleries have adequate facilities and the appropriate administrative structures to carry out their expanded role
*Public Art*
  - Create public spaces for ongoing dialog and reflection on the relationship of the arts to liberal arts education and to our daily existence
Summary of Goals with Specific Projects and Strategies

Part I: Immediate Priorities and Recommendations

University Theater

Goal: Provide support for a full theater curriculum

Projects:
- Create an incremental full-time faculty position
- Undertake full scale curricular revision
- Take the steps necessary to create an independent theater studies program
- Secure a greater presence for instruction in non-western performance traditions

Performing and Creative Artists on Campus

Goal: Diversify and improve the quality of on-campus arts events.

Projects:
- Launch an annual high profile Creative and Performing Arts Series
- Expand options for visiting artist and artist-in-residence programs

Communication

Goal: Raise the public profile of the arts

Projects:
- Identify an arts faculty member to serve as communications liaison
- Designate a member of the communications staff to serve as point person on arts information and events
- Improve arts content and presentation on the Colgate website, including adding an arts icon to the home page
- Create an electronic calendar of arts events as well as an annual printed brochure
- Fund and develop a full-color arts brochure for use by admissions
Strategies:
- Make better use of the physical structures on campus to promote arts events
- Cultivate media contacts to develop and publish stories about the arts at Colgate

Curricular Integration

Goal: Make the arts a more vital part of the curriculum

Projects:
- Create a large interdisciplinary arts course offered at the introductory level taught by distinguished visiting artists and alums involved in the arts

Strategies:
- Broaden the audience for arts events through more aggressive outreach and approaches to curricular integration that exploit their interdisciplinary appeal
- Rethink the position of the arts in CORE and in graduation requirements
- Increase prominence of art and media literacy across the curriculum
- Encourage collaborative teaching and develop courses that integrate the arts with other disciplines
- Explore models for arts service learning and community outreach, including arts education and arts administration projects.

University Museums

Goal: Enhance the impact of university museums and solve existing operational problems

Projects:
- Form an advisory committee to assess the mission, pedagogical function, collection practices, and administrative structures of the Picker and the Longyear
- Find or build appropriate storage for the university museum collections
- Improve the physical approach to the Picker Art Gallery
- Provide the Longyear with expanded exhibition space
- Use the partial credit option to expand formal museum internship programs in both the Picker and the Longyear
- Provide resources to support the publication of catalogs for major exhibitions in the Picker and the Longyear

Strategies:
- Exploit the architectural significance of Dana
- Raise the profile of the Picker by using it as a venue for more university wide events such as new faculty orientation

Student Arts Community

Goal: Mentor and empower student arts groups
Projects:

- Dedicate a staff member in the DOC office to act as advisor and liaison to the student arts groups
- Provide active mentorship for Creative Arts House, possibly in the form of a non-teaching junior artist-in-residence
- Increase financial support for SAI and CAH programs, and provide guidance on how to improve their planning and logistical operations
- Explore options for providing better student performance space, including use of the Palace Theater

Admissions

Goal: Improve recruitment and retention of students interested in the arts

Projects:

- Work with admissions office on a new full-color arts brochure

Strategies:

- Increase forms of contact and personal interaction with regional high school art teachers and arts students
- Include arts summer research students are in admissions information sessions
- Write follow up letters to students who have expressed interest in the arts
- Coordinate faculty travel with admissions office to make recruiting visits
- Target urban school districts that teach the arts in special magnet schools
- Increase number of arts admits and financial aid for arts students

Alumni Relations

Goal: Increase support for and interest in the arts among alumni

Projects:

- Organize a conference on the future of the arts that includes students, alums and faculty

Strategies:

- Sponsor exhibitions or symposia during reunion weekend that showcase work by arts alumni along with faculty work
- Collect better information about alumni in the arts and make it available
- Keep alums informed about the arts at Colgate through the Scene and Gateline
- Tap alumni involved in the arts to participate in programs that promote careers in the arts
Institute of Advanced Study

Goal: Sustain momentum in the arts and enhance our national reputation

Projects:
- Create an institute dedicated to the advanced study of the arts and culture
- Charge the institute and its advisory board with the coordination, organization and implementation of strategic plan objectives in the arts
- Designate the institute director as arts liaison to administrative offices at Colgate, including institutional advance, communications, admissions, and alumni affairs

Part II: The Future of the Arts at Colgate

The Case for a Performing Arts Center

Goals: Remain competitive with our peer schools, attract the best students, and provide an arts curriculum that meets Colgate’s customary standard of excellence.

Projects:
- Build a performing arts center that will provide dedicated performance and rehearsal spaces for music and theater with adequate staging, rehearsal and acoustical requirements, and common areas for students to congregate and informally interact with professors.
  - Black box theater
  - Main stage theater
  - Theater classrooms and rehearsal space
  - Set construction space including storage
  - Design studio and costume shop
  - Concert hall
  - Recital hall
  - Music practice rooms and classrooms

Curricular Issues

Goal: Ensure that Colgate provides the best possible options for the formation of future artists, performers and patrons of the arts.

Projects:
- Incorporate academic study of dance into a free-standing theater program as an essential component of global theater studies
- Provide opportunities for the academic study and performance of musical theater
- Create a full-time tenure-track incremental position for a director of vocal music and chorus, possibly combined with ethnomusicology
• Create a full time tenure-track incremental position for an historian of contemporary art and visual culture
• Stabilize staffing in film and media studies, especially in media and film theory

Strategies:
• Expand and revise arts curriculum in response to evolving models of interdisciplinary performance studies that merge theater, dance, film, video and music

The Future of University Museums

Goal: Ensure that museums and galleries have adequate facilities and the appropriate administrative structures to carry out their expanded role

Projects:
• Merge the administrative operations of the collections without sacrificing their respective individual identities

Strategies:
• Articulate an intellectual vision for the university museums that weighs the value of maximizing current resources against the strategic value of building a new museum
• Consider the development of an arts quad on the lower campus that would include the university museums, Little Hall, and a performing arts center

Public Art at Colgate

Goal: Create public spaces for ongoing dialog and reflection on the relationship of the arts to liberal arts education and to our daily existence

Projects:
• Develop a public art program

Strategies:
• Bring public sculpture to campus through purchase, commission, or loans
• Host high profile public art competitions and symposia
• Connect public art projects to other initiatives at Colgate, such as the Upstate Institute
• Use public art to address issues of diversity and social justice
• Engage alumni in a public art initiative as patrons, artists and lenders