

# Proposal to Establish a Brown Arts Institute

March 2021

<b>MISSION AND OVERVIEW.....</b>	<b>2</b>
<b>INTELLECTUAL AND CREATIVE FRAMEWORK.....</b>	<b>4</b>
ARTS AS RESEARCH.....	4
DIVERSE AND EQUITABLE ARTS: TRANSFORMATIONS OF POWER.....	4
INTEGRATION OF ARTISTIC AND ACADEMIC PROGRAMMING.....	5
ART AS TRANS-DISCIPLINARY PRACTICE.....	5
ART AS UNIQUE SOCIAL AND PEDAGOGICAL PRACTICE.....	6
TRANSNATIONAL COLLABORATION.....	7
<b>ACCOMPLISHMENTS TO DATE.....</b>	<b>7</b>
INTER-DEPARTMENTAL AND INTERDISCIPLINARY PROGRAMS.....	7
CENTRALIZATION/SHARED SERVICES AND SPACES.....	9
<b>WHAT AN ARTS INSTITUTE WILL OFFER.....</b>	<b>9</b>
DISTINGUISHED INTERDISCIPLINARY FACULTY.....	10
INNOVATIVE INTERDISCIPLINARY COURSES AND PROGRAMS.....	10
UNDERGRADUATE AND GRADUATE CERTIFICATES.....	12
UNDERGRADUATE CONCENTRATION IN INTERDISCIPLINARY ARTS.....	12
MFA IN INTERDISCIPLINARY ARTS.....	13
PROFESSIONAL WORKFORCE TRAINING AND MENTORSHIP.....	13
CENTERS/INITIATIVES.....	14
ARTS LIBRARY AND RESEARCH CENTER.....	14
A STRONGER PARTNER TO THE RHODE ISLAND SCHOOL OF DESIGN.....	14
<b>ENHANCED PRODUCTION CENTERS AND FACILITIES.....</b>	<b>15</b>
PERFORMING ARTS CENTER.....	15
PERRY AND MARTY GRANOFF CENTER FOR THE CREATIVE ARTS.....	16
THE DAVID WINTON BELL GALLERY.....	16
RITES AND REASON THEATRE AT CHURCHILL HOUSE.....	17
PERFORMANCE AND EXHIBIT SPACES IN THE ARTS COMMONS.....	17
ALL CAMPUS SCENE SHOP.....	17
FILM/VIDEO SUPPORT SPACES AND PROGRAMS.....	18
<b>GOVERNANCE.....</b>	<b>18</b>
<b>MEASURES OF SUCCESS.....</b>	<b>20</b>
<b>APPENDIX A: BAI 2016 STRATEGIC PLAN EXECUTIVE SUMMARY.....</b>	<b>22</b>
<b>APPENDIX B: BROWN ARTS INITIATIVE PROGRAMS 2016-2020.....</b>	<b>27</b>
BAI ACADEMIC PROGRAMMING.....	27
BAI PUBLIC PROGRAMMING 2016-2020.....	31
BAI GRANTS AND OPPORTUNITIES.....	34
BAI EXTRA-CURRICULAR SUPPORT.....	35
<b>APPENDIX C: OTHER INSTITUTIONAL MODELS.....</b>	<b>38</b>

*An artist must be free to choose what he does, certainly, but he must also never be afraid to do what he must choose. -- Langston Hughes*

## **Mission and Overview**

Since its foundation in 2016, the Brown Arts Initiative has reaffirmed and celebrated the role of the arts at the heart of Brown's distinctive Open Curriculum by providing original creative collaborations, interdisciplinary programs, and innovative and bold engagement with important artistic, social, and environmental issues at Brown and beyond.

We stand at a point where the successes of the Brown Arts Initiative, the nearing completion of the Performing Arts Center, and the hiring of our inaugural Artistic Director require that we assess how the goals of the 2016 Strategic Plan that established the Initiative are being met, and what next steps might be. As stated in the opening paragraph of the Strategic Plan, the proposed investments in interdisciplinary programs and campus-wide resources were intended to help realize "the aspiration of evolving into a Brown Arts Institute."<sup>1</sup>

In September 2020, the Provost convened a small Task Force on the Arts to examine the BAI in the context of Brown's arts ecosystem, in order to gain a broad view of how Brown's strengths in the arts are being enriched and how obstacles to collaboration could be diminished. The Task Force solicited feedback through a faculty survey and in-person focus groups, examined data on the arts departments, and explored the different ways our peer institutions are handling the complex arrangements of arts programs on their campuses. The recommendations that emerged from that process reaffirmed the far-reaching vision of the 2016 Strategic Plan, especially the excitement and momentum of interdisciplinary areas of growth that would bring faculty, students, and artists together in new and innovative ways. The task force recommended the creation of "a vital and interdisciplinary **Brown Arts Institute** that not only plays a central administrative role by overseeing programming and coordinating staffing and space but is able to build a collaborative and interdisciplinary academic hub for the arts." This proposal seeks to establish that Institute.

A Brown Arts Institute can provide -- through the dual leadership of a Faculty and Artistic Director -- a unique institutional structure for a new era of innovations in course design, interdisciplinary degree programs, coordinated support for the arts departments, and collaboration with other academic units on campus and community partners who wish to engage in artistic projects, broadly defined. By offering new collaborative and practical courses and mentorship, the Institute's spaces, staffing, and artistic programs will allow for significantly increased access to arts training for students from across the curriculum, as well as the local community. Thus, to achieve the full potential and realize the bold conceptual framework of the original Strategic Plan, the Arts Institute will facilitate joint faculty appointments between the BAI and academic departments, expand Professors of the Practice to support visiting artists' teaching, offer research opportunities for faculty and students, create interdisciplinary curricular programs, and sponsor new artistic projects whether in performance, exhibitions, or long-term development. These plans are described in more detail below (p. 9 ff).

---

<sup>1</sup> See the Executive Summary of the Strategic Plan, Appendix A.

## Values and Goals

The Brown Arts Institute will continue to affirm the goals articulated in the 2016 Strategic Plan for the Arts, of supporting arts that are *experimental, collaborative, and engaged*. These goals have been undeniably successful, as seen in the wide array of cutting-edge artists who have appeared on BAI stages, the many events on which faculty, students, and visiting artists have collaborated, the courses and scholarly opportunities that these collaborations have already produced, and the important engagement that has begun with partners off-campus and with other campus units. These events and programs have involved hundreds of students and dozens of colleagues, building a vibrant community of artists and scholars that will be further supported and enriched by an Institute that is a permanent part of the Brown landscape. A summary of the activities of the BAI is included below (pp. 7-9) and in Appendix B.

As we encounter the multiple challenges of a global pandemic and confront legacies of structural racism in the arts and society, it is imperative that the Brown Arts Institute strive to make meaningful contributions to the support and study of the process of art-making, and to the unabashed transformational power of the arts to address critical issues. To that end, the Brown Arts Institute will add **two additional goals and values to its mission:**

### *fearlessness*

At all levels the Brown Arts Institute will support artists and arts-scholars whose work exemplifies bravery and fearlessness across any number of measures. This fearlessness signifies that BAI will not shy away from, and in fact will elevate, controversial, challenging, idiosyncratic, and *sui generis* work, and the full range of ways that courage and freedom intersect in the arts.

### *impact*

The Brown Arts Institute will foreground equity, access, and opportunity, and through these demonstrate how artists, students, faculty, staff, and scholars offer dynamic points of conversation, convene critical topics and approaches, and bring audiences and artists together around a wide array of pressing questions. Providing a potent forum for critique of hegemonic structures, and the means to create change for local communities, Brown's Art Institute will encourage creative investigations of material and spiritual inequities, obstacles, and injustices, with the goal of discovering new forms to express, address, and ameliorate them.

Finally, Brown's signature strength and distinguishing principal of **interdisciplinarity**, alongside the **integration of practice, scholarship, and artistic programs**, bolster the mandate of the Institute to bring departments and faculty into closer collaborations, capitalize on existing interstitial energy between Brown's arts departments, and look ahead to engaging in innovative and previously unthinkable forms of creative inquiry.

## **Intellectual and Creative Framework**

What will a Brown Arts Institute be known for? What will position Brown as a world leader in arts education and artistic programs? *Encouraging real and memorable change in the Arts. Collaboration. Providing meaningful and regular work opportunities. Inclusive and supportive relationships. Openness. Rigor. Conversation. Time: to create, to revise, to discover. Humility. Healing. Questioning. Awareness. Investment. Practice. Critique. Connections.*

Building on the intellectual foundations already articulated and partly realized, the Institute will expand and manifest a singular intellectual and creative framework:

### ***Arts as Research***

Brown has remained unique among its peers in our unwavering support of the intertwined and interdependent nature of practice and study in the arts, convinced that theory, history, and creative processes develop best in combination with each other. The arts departments' collaborations with the BAI on thematic programming (*Arts and the Environment; Remaking the Real*) has already confirmed the power of this approach. These events demonstrated how academic departments can collaborate beyond their own programming, make new connections on important themes, and involve students in ways that would otherwise not have been possible. The principle that arts are a meaningful form of research -- and that artists deploy research in innovative forms -- undergirds the integration of study and practice in every aspect of future artistic programming. Establishing the vitality of conversations between practitioners and theorists across disciplines reinforces the potency of how practice and study build on one another and how the Institute can serve as a venue for these conversations and events.

### ***Diverse and Equitable Arts: Transformations of Power***

The Arts Institute will continue the commitment to equity and diversity that has consistently characterized programs at the BAI from its inception. Ensuring that Black, Indigenous, and People of Color (BIPOC) faculty, scholars, artists, and members from the surrounding communities, are equally involved in and through the arts requires the Institute to act intentionally to ensure every kind of access, opportunity, and celebration of previously under-represented voices. Rigorous support of BIPOC work, and work by artists throughout the spectrum of gender identities and physical abilities, will position the BAI to avoid reproducing the hegemonic societal structures that have resulted in historically unjust producing practices. Professors, professors of the practice, visiting artists, student artists, curators, staff, and community members will thus be supported through steadfast attention to countering practices that do not empower everyone equally.

The Institute will amplify these efforts in concrete and cellular ways, not only through compositional diversity, but through enduring and equitable producing practices including parity in artist, designer, and technical fees, the selection of vendors, hiring and promotion processes, and access to professional mentorship and training for youth in otherwise under-served communities. The Institute will strive to actively counter the legacy of anti-Black racism and anti-BIPOC practices in the arts through creating programs that support BIPOC engagement with aesthetics and transdisciplinary theoretical investigations. Working alongside Brown administration, the Institute

will position itself as a leader in putting diversity and inclusion goals into transformational practice. The Institute will work with the Native American and Indigenous Studies Initiative to seek meaningful ways to regularly acknowledge the Indigenous land on which the Institute resides, and will work toward other outcomes that will improve the climate of the arts at Brown with the goal of making them exemplary sites of equal opportunity, access, health, and support. In strengthening the arts through increased representation and equitable practices, the Institute will attract and celebrate continual renewal through improvisation, imagination, and resistance.

### ***Integration of Artistic and Academic Programming***

Through the unique pairing of an Artistic Director and a Faculty Director, the Brown Arts Institute will be able to model the symbiotic unity between the deep-focus support of artists at all stages of project development and direct and meaningful curricular and community engagement. So, for example, artistic programming decisions can respond to faculty research and teaching, campus life, and student and community conversations. Likewise, the creation of new courses can align with artists who developing work for the Performing Arts Center or to exhibit at the Bell Gallery or in another campus venue. These direct experiences with working professional artists will provide novel credit-bearing opportunities for students, as the BAI models artistic programming that feeds academic goals. Coordinating curricular planning with artists' residencies will forge long-term, unique, and fruitful offerings.

This integrated approach will position Brown to be a genuine leader in arts education. The 2020 Task Force examined models that other universities have developed for organizing the arts landscape, and observed that their structures and governance differed widely, and reflected the eclectic nature of the evolution of the arts in higher education.<sup>2</sup> It concluded that

even a rather cursory survey of the landscape makes it clear that there is no single accepted model or even a convergence of views around how to organize teaching, research, and administration in the arts. Each institution is navigating the articulations between departments, programs, facilities, programming and events, and staffing in different ways, no doubt as a consequence of legacies, constraints, sensitivities, and other local considerations.

The same will necessarily be true at Brown, but here there is a long history of bringing arts practitioners and scholars together, and a distinguished legacy of cutting-edge program development. For a Performing Arts Center and an Arts Institute to be collaboratively entwined through integrated artistic and academic direction embodies Brown's leadership in the arts in tangible and far-reaching ways.

### ***Art as Trans-Disciplinary Practice***

In and through the gaps and terrains created where there are overlaps or lacunae, the Arts Institute will continue to refresh the potential for new areas of practice and scholarship, and for the exuberant exploration of works that are multiple, layered, collaged, and forged beyond existing genres.

---

<sup>2</sup> See excerpts from the Provost's Task Force on the Arts, Appendix C

Academic degrees, certificates, fellows programs, and symposia can be established to recognize and test new areas of promise and interest as they emerge. These and other structures of support will help the Arts Institute continuously expand its original interdisciplinary mission and provide a home for artists and students working fluidly across boundaries of medium, discipline, and genre. The BAI's place at the confluence of many creative streams will remain a defining feature to be developed and sustained.

*Sometimes my work needs to be photographic, sometimes it needs words, sometimes it needs to have a relationship to music, sometimes it needs to have all three and become a video projection. -- Carrie Mae Weems*

Since the foundation of the BAI in 2016, its collaborations with other interdisciplinary units (the Cogut Institute, Watson Institute, Data Science Initiative, Center for the Study of Slavery and Justice, and Nelson Center for Entrepreneurship) have demonstrated how BAI-supported programs, projects, and scholarship provide a unique laboratory for learning, and prove the value of innovative ways for the arts to participate in, and contribute to, knowledge formation in a number of fields. Supporting what may seem like daring transdisciplinary wagers, the Institute can thus provide cornerstones for new collaborative legacies that go beyond even multi-genre experimentation between the arts. Sample areas of creative inquiry that invite the synthesis of widely different disciplines might include: **arts and science** collaborations around public health initiatives or environmental exigencies; **documentary and journalistic** approaches to media, archives, and political or socio-economic issues; **arts and activism** that includes social entrepreneurship or community organizing; **computational media and the poetics of data**; or exploring **systems of "gesture"** in dance/performance, religious ritual, cognitive science, and robotics.

The Institute can encourage these trans-disciplinary and inter-departmental activities through collaborative curriculum building, working closely with the Dean of the Faculty to provide replacement funds to departments to create opportunities for team teaching, and by developing courses in new areas, and most importantly, providing an open and flexible approach to new initiatives that stays responsive to changing circumstances and variations in types and scope of projects.

### ***Art as Unique Social and Pedagogical Practice***

The Institute can provide not only the means to develop new and exciting curriculum and degree programs, and to bring world-class productions and exhibitions to Brown, but will also invite the study of creative practice and the historical and contemporary value, role, and effect of the arts in education and society. Instead of the works of artists being primarily the object of study, the praxis that the Arts Institute will offer is an invitation to *being* and *action* that reflects the power of art as the oldest form of experience and expression, and a continuous primary driver of worldly engagement. Art projects a singular and oscillating "as if" quality -- a unique combination of first and third person experience -- and this fundamentally compelling feature not only sets an Institute dedicated to the teaching, study, practice, and support of the arts apart from other forms of knowledge formation at the University, but reveals why the arts can have such tangible social, intellectual, and emotional power. The invitation to study this power, frame and support the importance of arts in education, and communicate the transformative energy of creative processes

and practices, could allow the Institute to be a thought-leader in the mission and value of the arts in education broadly speaking. And because art has no pre-determined content, the confidence to engage creativity is relevant across every range of inquiry. As Richard Wright put it, artists “should seek through the medium of their craft to play as meaningful a role in the affairs of men as do other professionals.”

At the same time, and without contradiction, the Institute recognizes the quality of arts practice, and its role in education, to exceed defined disciplines and to allow for ludic, autonomous, dream-based, imaginative, contemplative, silent, satirical, anti-anthropocentric, ephemeral, disruptive, magical, non-conceptual, antagonistic, critical, comical, communal, unthinkable, and even invisible forms. Thus -- in a strong form of fertile paradox -- uselessness and experimental play remain equal creative possibilities to social impact at all times, and for equally transformational purposes. Thus the Institute aims to be a leader in meta-critical thinking about all valences of arts-pedagogy and curricular and artistic program integration, and the study and promotion of the arts as uniquely valuable in individual, cultural, educational, and non-market terms.

### ***Transnational Collaboration***

Though there are strong examples of transnational partnerships to date, as an Institute, and with the Performing Arts Center/Artistic Director in place, the opportunity for longer term, ambitious global collaborations, teamwork, co-productions, and programmatic investments becomes realizable, more expansive and in line with the original vision of the Strategic Plan. Institute-level support for faculty working with global arts partners, paused due to the 2020-21 global pandemic, will be a renewed goal, with continued emphasis on diasporic and post-colonial trans-national perspectives, and on areas of particular meaning to Providence and the region. For example, the BAI hosted artist and teacher Jelili Atiku through the Artist Protection Fund. Other areas of potential involvement are with Brown's International Writers Project, and other campus-wide efforts to provide support for international artists in danger or need, through meaningful involvement with dedicated networks.

## **Accomplishments to Date**

As outlined in the 2016 Strategic Plan, the Brown Arts Initiative provided opportunities for programs that built on Brown’s existing strengths in the arts and fostered new areas of growth. It is possible to assess the ways that the BAI successfully developed these programs over the past five years, and how these provide a basis for future Institute planning.<sup>3</sup>

### ***Inter-departmental and Interdisciplinary Programs***

- **The Professor of the Practice** program (PoP) successfully raised four endowed positions, which have supported nine year-long visiting artists to date, including such luminaries as Ralph Lemon, Anne Waldman, Erin McKeown, Andrew Schneider, Yoruba Richen, and RaMell Ross (who has since joined the tenure-track faculty). These positions, shared between the BAI and arts departments, have been effective in demonstrating the value of

---

<sup>3</sup> More information about programming and courses is in Appendix B.

collaborative hires that serve interdisciplinary research and production areas, fill in vital courses, and enrich on-campus life for students of all backgrounds and interests;

- **Collaborative 3-year Themes** actively engaged the arts departments (and other campus faculty) for multi-year investigations, starting with "Arts and the Environment" (2017-2019) that produced almost a hundred scholarly and creative events/exhibits/symposia, and continue with the series "Remaking the Real" (2020-21) that is successfully underway, despite being moved online by Covid19;
- **Faculty research and creative project support**, included exhibitions and installations in the Cohen Gallery and Granoff performances studios, along with support of faculty research initiatives in Dance and Technology, AudioVision, Virtual Reality, and symposia;
- **Faculty First Fridays** invited arts faculty to share current work, discuss issues and share conversation among colleagues. Among the faculty presentations/discussions were Regina Longo (MCM) discussing her activist archival work, Julia Jarcho (TAPS) reading from a new play, Andrew Colarusso (Literary Arts) doing a talk on what it means to be an author, and Enongo Lumumba-Kasongo (Music) performing new musical creations. These intimate performances and discussions created a community of faculty who could explore and identify common interests, thus establishing a foundation for possible future collaboration. Although this program was discontinued due to the move to remote work during Covid, it provides an example of the role that the BAI can play in bringing people together across departments.
- Production support was provided for **interdisciplinary graduate student theses**, including students from Music and Multimedia Composition, Theater and Performance Studies, Literary Arts, Modern Culture and Media, and Rites and Reason Theatre
- **Academic program development** included: a three-week *Wintersession* course in Los Angeles for twelve students; an interdisciplinary *Arts-Workshop* for students, faculty, and staff led by a different member of the faculty each year; film courses such as *Script-to-Screen* (with Literary Arts) and *iPhone filmmaking* (with the Cogut Institute), a multi-year *Songwriting Workshop* for students and community artists, led by local songwriters;
- **Artistic and Academic collaborations with other campus units**, included the Watson Institute (JFK Jr Film Initiative), the Data Science Initiative (panels and talks and commissioned art works for a project on racism and data visualization), the Carney Institute (production of a theater project), the Nelson Center for Entrepreneurship (24-hr challenges), and the Center for the Study of Slavery and Justice;
- **Undergraduate capstone project support** was provided for independent concentrators in the arts;
- **Student co-curricular support** was provided for productions, festival support, courses, development and professional guidance, and career mentorship to groups such as the Ivy Film Festival, Brown Motion Pictures, Brown Opera Productions, Shakespeare on the Green, etc. Additionally, a **Student Arts Committee** was constituted to allow student governance and curation within the BAI;
- **Graduate student community development** included an interdisciplinary performance series, *Anthology*, interdepartmental open-houses, and curatorial project support:
- The BAI has established over \$150K in **endowed and other grant support** for arts projects, visiting artists, public presentations, collaborations, community engagement, and arts research support for students, faculty, and staff. A significant new grant, the Dornstein '85 award, will provide significant funding and mentorship to one graduating senior and one



graduate student in the arts to pursue their creative work in a "next step" out of the university and into the world;

- **Film festival** hosting, production, technical, and course support was provided across campus groups, including Watson's JFK Jr. Initiative, MCM's Magic Lantern, the French Film Festival, Italian Film Festival, Ivy Film Festival and more -- all in the Granoff Center's Martinos Auditorium. The BAI also established a campus-wide **Film Council** to support and expand collective resources in filmmaking and film study on campus.

### *Centralization/Shared Services and Spaces*

The BAI has begun the process of building artistic and administrative infrastructure to support the arts community across campus. This can be realized more fully as the Initiative transitions to an Institute.

- The **Performing Arts Center** is well underway and an inaugural **Artistic Director** has joined the BAI;
- The **Bell Gallery** and the **Public Art Committee** are now under BAI governance;
- BAI augmented administrative and program support to **Rites and Reason** Theatre;
- Centralized **ticketing services** are now being rolled out for all arts departments and units;
- A BAI **newsletter** amplifies the successes and news of the arts departments and faculty;
- During **Covid**, BAI provided technical support for online arts and student programs, and coordinated Return-to-Campus planning and health and safety protocols for the arts.

## **What an Arts Institute will offer**

As an Institute, the BAI will be enabled to build with confidence on the proven energy and desire for interdisciplinary expansion by providing a more connected structure in which to develop innovative approaches to interdisciplinary academic degrees and ARTS-designated courses. As an Institute led by both an Artistic Director and a Faculty Director, along with the Bell Gallery Director, with access to an array of studios, classrooms, galleries, and performance spaces, the BAI can model the inseparability of practice and study in the arts. Faculty who advance the scope of practice and scholarship in interdisciplinary artistic and scholarly fields will find a creative research home in the Institute.

Beyond creating the conditions for developing new areas of study and production, the new Institute will also be able to assess the transformative effects of the arts on University-wide pedagogy, campus life, and the community. All these aspects will position the Institute to be an important contributor to the global conversation about the role of the arts in the production of knowledge and as a safe space for the exploration of difficult, pressing topics. The next five years are a crucial time for the Institute, driven by the opening of the Performing Arts Center and the realization of initial projects created by a cohort of artistic trailblazers invited by the Artistic Director. Fueled by this rising collaborative artistic and academic energy, the following ambitious pathways are envisioned for the Arts Institute:

### *Distinguished Interdisciplinary Faculty*

- **New endowed Chairs and jointly-appointed Faculty lines** will allow the Arts Institute to anchor areas of interdisciplinary expansion through joint appointments with departments. Faculty appointments would be made in collaboration with an academic department serving as the “tenure home,” and would be supported either by new, incremental chairs raised through philanthropy or by undertaking a joint search to fill an existing departmental vacancy. In either case, some fraction of the faculty member’s effort would be dedicated to the BAI. These faculty would allow BAI and departments to develop curricular areas that traverse subject and discipline, creating the necessary condition for dynamic undergraduate and graduate programs.
- Positions for Professors of the Practice that are already endowed and shared with departments will continue to receive support for their projects and teaching through the Arts Institute, while funds for **new Professors of the Practice** will allow **Artists in Residence** and other practitioners and scholars to teach and engage with students in a variety of curricular ways.
- **Faculty/Graduate Arts Fellows awards** will provide significant project development resources, as well as opportunities for sharing work in progress, to Brown faculty and MFA/PhD students working on innovative interdisciplinary scholarly or creative projects. An inaugural cohort of BAI Fellows, aimed to begin by 2023, would have reduced departmental teaching responsibilities and the option to teach interdisciplinary ARTS-designated courses for the Institute based on their work in progress.
- **A Post-Doc/Post-MFA program** will bring outstanding young interdisciplinary artists and scholars from around the world to continue their research at the Arts Institute and provide additional course and program support.
- **The BAI Community Corps** will consist of alumni, students, and other community partners who will participate in workforce development, mentorship and professional training programs offered in the Providence region for all ages.
- **A BAI Arts-Writer-in-Residence** will form an integral part of the BAI's commitment to arts writing as an essential correlate to arts pedagogy and programs.

### *Innovative Interdisciplinary Courses and Programs*

As the Arts Institute hires faculty who will have a permanent home for their research and teaching, and begins to deploy the energy of trailblazing artists who invest in Brown as one of their artistic homes, we expect that new academic degree programs will take shape. A range of academic and other for-credit programs can begin to develop alongside each other in a synergistic way. Providing undergraduates immediate access to the Institute's faculty would be a top priority, followed closely by the new MFA and doctoral programs, and programs for other members of our campus and local communities.

The Arts Institute aims to innovate initially at the level of course design. There are very few institutions that have the combined power and unique blend of artists and academics, of works-in-progress and embodied research on vital contemporary issues, and the manifest intention of providing a mix of learning and application in dynamic and transformational ways. The Artistic Director, along with the Gallery Director and arts faculty and departments, will bring working

artists and scholars to develop work, perform, engage contemporary issues, and influence our conversations. Although it may not be possible to have semester-long residencies, their presence can begin to enhance what is available for students. Mentorship, exposure to new processes, to creative work in development, to the ways that working artists approach their careers, all of this will help the Institute promote real-world experience as part of the pedagogy.

Working closely with the Dean of the College and the College Curriculum Council, the Arts Institute can provide new approaches to curriculum development and practical courses in the arts that take advantage of these artists, as well as existing on-campus resources. It is hoped that the result of these innovations will be to make Brown a thought- and practice-leader in arts education and professional experience. A sample of curricular innovations and course types include:

- **Artists@Work.** These innovative flexible practice-based semester- or year-long courses will take advantage of the programs of the Artistic Director and artists in residence, to offer students the opportunity to apprentice professional artists, tied to arts in development, rehearsal, or production/exhibit. Each student will participate in multiple engagements with artists, experiencing a variety of ways that working artists develop and research projects. Faculty pairings will offer context and direction for independent work alongside these experiences.
- **Interdisciplinary Collaborative Courses.** The Institute will offer 1 or 2 ARTS- collaborative course awards to faculty who propose to co-teach in a new interdisciplinary area that either bring arts disciplines into new conversation, or combines the arts with a non-arts department. MFA and PhD students would equally have the opportunity to apply to receive these course development and support funds.
- **Engaged Practice and Scholarship Courses.** 1-2 yearly course development grant and support will be awarded to faculty or graduate students who wish to develop a new course that explicitly relates arts practice/scholarship to community outcomes and access. Students and sometimes co-instructors in these courses would be a combination of Brown and community participants. Co-teaching with community partners will be encouraged.
- **Wintersession.** Specifically-designed or co-taught Wintersession courses can engage faculty, students, alumni, and visiting artists in intensive innovative offerings that take students beyond campus, or bring new audiences/artists to campus during university off-season.
- **Skills and Practical short courses.** These short-form partial-credit courses will be offered by faculty, staff, visiting artists, or qualified graduate students on topics of practical or critical value but which fall outside of the curriculum (i.e., lighting for film, sound design, art installation, project budgeting, etc). Such courses could be open to the wider community, as appropriate, and with the potential to link several for full credit.
- **Community workshops.** Building on the success of the Songwriting workshop already offered by the BAI for three years, other workshops will be developed and offered in this non-credit mode and open to students as well as the wider community. The next workshop in this area will be in Art Writing.
- **Summer development support.** BAI will begin to sponsor curricular and technical (i.e. motion-capture; sound studio, etc) project-based opportunities for faculty and students to use the unique facilities of the Granoff Center (and eventually the PAC) to receive special training over the summer.

## *Undergraduate and Graduate Certificates*

As the curriculum of the Institute evolves and faculty hires proceed, the Institute could develop a suite of certificate programs that comprise a structured series of courses in the arts that students would take in addition to completing a concentration in another field. Graduate certificates would appeal to doctoral students in a number of disciplines who complete a sequence of ARTS-designated courses and an independent research/creative project in their chosen track. These certificates would support the development of the next generation of cultural producers and develop training in arts production and practice.

New introductory courses offered by Institute faculty could be paired with existing courses currently being taught throughout the University. In addition to the introductory course, students would be required to complete at least three electives chosen from a pre-selected set of courses culminating in an independently designed capstone project. A few examples will serve to illustrate the potential for certificate programs (or for tracks through a single certificate in Arts Practice):

- **Curatorial Studies;** Students interested in pursuing a certificate in Curatorial Studies could elect to enroll in classes such as AMST1510 Museum Collecting and Collections, HIAA1888 Exhibition as Medium, PHUM courses at the JNBC, or MCM 0150 Text/Media/Culture;
- **Arts Administration;** For Arts Administration, students could consider courses that may include AMST 2690 Management of Cultural Institutions, TAPS0220 Persuasive Communication, or PHIL0200H Contemporary Ethical Issues;
- **Arts Production;** Those interested in Art Production could elect to take courses including TAPS1100 Stage Management, TAPS1280Z A Producer Prepares or MUSC 2280 Designing Large-Scale Productions;
- **Installation Art;** Those interested in Installation could enroll in courses such as VISA1800P Art/Work: Professional Practice for Visual Artists, TAPS0260 Stage Lighting, or MUSC2210 Digital Performance for instance;
- **Art and Activism;** Those interested in this could select from courses such as AFRI 1230 Black Protest Music, MUSC 1939 Social Justice and the Musical Afrofuture, HIAA 1810 Contemporary Art & Activism, or VISA 1210L Political Constructions;
- **Digital Environments;** Those interested in this could select from courses such as HMAN 0700A Simulating Reality: The (Curious) History and Science of Immersive Experiences, LITR 1010G Writing 3D, HIAA 0820 Art and Technology from Futurism to Hacktivism, or AMST 1906V Virtual Bodies: Play, Power, Performance

In addition to these credit-bearing certificates, the Institute could also work with the **School of Professional Studies** to bring together on-campus faculty and professors of the practice, alongside professionals with ties to the Institute, for a professional certificate program intended for local arts workers to advance their experience and careers.

## *Undergraduate Concentration in Interdisciplinary Arts*

Brown students have long expressed a desire to be able to combine work in the arts with study in other curricular areas, and especially to study and practice across multiple artistic and academic

disciplines. Permitting the BAI to make faculty appointments jointly with academic departments would create a cadre of artist-scholars within the Institute who have strong links to departments, and who could begin to build a set of curricular offerings that would support our eventual ambition to design an interdisciplinary concentration. Such a concentration could be flexible, combining BAI-sponsored courses with offerings by academic departments in the arts, languages, and other humanities, as well as appropriate courses in the sciences and social sciences. An initial step towards realizing this goal would be to develop one or more interdisciplinary introductory courses, open to all students who want to explore the arts while also providing a foundation for those who go on to pursue more advanced work. In addition to the foundational courses, "tracks" through the concentration to guide students, interdisciplinary capstones, and careful advising would be the cornerstones of an innovative concentration that would provide Brown students with a unique opportunity for critical study and artistic engagement.

### *MFA in Interdisciplinary Arts*

Brown University currently houses top-ranked Masters of Fine Arts degrees that stand out for their innovative and experimental practices within their genres, their full financial support of distinguished young artists, their open curriculums, and their professional development through the opportunity to design, implement, and be the faculty of record for two semesters of undergraduate teaching. Through ongoing joint hires of distinguished interdisciplinary faculty and dedicated Professors of the Practice, along with the opportunity to work with existing faculty within the arts departments, the Institute could explore the possibility of establishing an Interdisciplinary Masters of Fine Arts that contains multiple "tracks." Like the other MFAs at Brown, fully-supported graduate students would participate in and become leaders in dynamic and cutting-edge areas of practice and scholarship. These tracks would preserve the Institute's ability to respond to changing needs and desires over time. Examples of potential areas/tracks within such an MFA might include:

- **Writing for Screen/Television/Games/Transmedia.** A signature interdepartmental area of strength, this is a program Brown could meaningfully deliver based on legacy and assets, supported by faculty growth;
- **Installation/Public Arts and Performance.** An area of faculty interest and strength across many of the arts departments, and imagined in collaboration with RISD;
- **Social Justice, Archives, and Documentary.** This area builds on campus-wide interest in contemporary social justice activism and approaches, and the ways that art uniquely thinks into and influences cultural awareness;
- **Set and Performance Design.** As the BAI provides professional training in its state-of-the-art shop, and with the extraordinary design capacities of the new Performing Arts Center, there is energy and long-standing interest to collaborate with faculty from TAPS/Trinity Rep, RISD, and possibly RIC and other local partners, to create an MFA in Performance Design.

### *Professional Workforce Training and Mentorship*

An important mission for many cultural venues is to provide concrete and meaningful support to their local communities through opportunities for professional training and experience. With the Artistic Director, and a full roster of professional arts producers, technicians, and cultural workers,

as well as the on-campus development of significant works of performance, musical, visual, and other arts, the Institute can quickly become a vital cultural space within Providence and the region. Working alongside other community and professional cultural groups and venues, the Institute could quickly develop mentorship and training programs for arts workers as well as artists. Using the best practices of models of this kind, developed at places such as AS220, Community Music Works, FirstWorks, and the Park Avenue Armory in New York, the Institute could join in becoming a leader for middle-school, high-school, and community programs wherein apprentice opportunities, combined with on-site exposure to professional artists and production team members in the BAI performing arts spaces and galleries, lead to both credit and non-credit accomplishments. For-credit courses for high schoolers, for example, can be offered through the All Courses Network at the Rhode Island Department of Education, or in partnership with local institutions for professional credentials. This program would be deeply tied to artistic programming, where opportunities are activated and integrated.

### ***Centers/Initiatives***

As an institute, the BAI can begin to invest in on-going inquiry in areas that faculty and artists would like to develop over the long term through research funds, colloquia support, graduate fellows, and administrative support. Rather than the three-year theme program, which prioritized departments over individual faculty but was difficult to manage in a "top down" fashion, these potential centers and initiatives would allow more expansive collaborations and deeper dives, driven by arts faculty interest, across departments and units, bringing colleagues from around the world to work alongside graduate students and community members to address urgent and meaningful research areas for a significant length of time.

### ***Arts Library and Research Center***

Before Covid, the BAI had begun work with the Brown Library leadership, and was planning the first phase of what will become a dedicated arts research library and resource center. That first phase included the hiring of an arts archivist for one year to assess the holdings in all the arts departments and related units. Once we can assess the success of this first phase, the Library and BAI will continue to collaborate on a proposal that would include a post-doc and fellows program for research into the unique archives and resources that are present at Brown. Additional attention to maintaining an archive through proper cataloging and storage will be part of this same effort, along with the development of the Library's Brown Digital Repository in order to better integrate it with the documentation of contemporary arts practices. As part of the development of this common resource for the arts, new programs would include:

- Artists in Conversation Podcast
- Arts Writing program and publications
- Mid-Career Research Fellows

### ***A Stronger Partner to the Rhode Island School of Design***

The Institute intends to extend and encourage increased collaborative partnerships with our world-class neighbor, the Rhode Island School of Design, through coordinating invitations to visitors, encouraging co-taught and co-curated courses and programs, and collaborating on performance in

theatrical, musical, performance art, installation, and multimedia forms. There are also several specific areas where fruitful discussion might begin to engender deeper roles, such as:

- Enlarging of existing collaborations in **Digital and Computational media**. Brown has an established relationship with RISD's Digital+Media program, where in the past there have been collaborations on professional conferences, galleries, and teaching. Several Brown alumni are members of that faculty, and existing relationships between this program and Brown's MFA in Literary Arts, and PhD in Music and Multimedia Composition has been a vital link. Finding ways to use the enhanced media capabilities of the new Performing Arts Center, as well as supporting increased collaboration and interdisciplinary work in these areas would remain a top priority of the BAI.
- Increased opportunities in **Film, Video, and Animation** studies. is another area where growth in these programs at Brown would benefit from closer collaboration with faculty, students, co-curricular opportunities at RISD. As we move toward enlarging BAI's Script-to-Screen programs, workshops, and courses, and develop a Film Council that will serve the campus and community, the opportunity to engage with RISD's strengths will be crucial.
- Collaboration on an **MFA in Performance Design**. Long a discussion, if not a dream, of many faculty in the arts, an innovative and joint program that encourages artists to collaborate and study together in the area of performance design is something that the PAC and the facilities of a campus-wide scene shop might one day allow.
- Support of the **Brown-RISD Dual Degree Program**. This jewel of a program has been a tremendous success, and the BAI has already been a partner, supporting the annual student exhibit, and yearly theses presentations. BAI has also provided tours of our facilities and workshops as part of the BRDD orientation. Enhancing and formalizing support of this program might include seminars and workshops that address issues and topics related to interdisciplinary study and practice, guest speakers, and other forms of program and career support.

## **Enhanced Production Centers and Facilities**

The Brown Arts Institute extends to a number of physical spaces. Some of these are already well-positioned to support the work and programming of the BAI; others will require institutional investment if we are to realize the full potential of the Institute.

### ***Performing Arts Center***

The progress made since the 2016 Strategic Plan on the new Performing Arts Center is nothing short of extraordinary. The building's topping off in December 2020, in the midst of the Covid pandemic, was a ray of sunshine in gloomy times, reminding us that the arts are a campus priority, and that Brown will have an incomparable world-class venue for professionals, students, faculty, and community to share in and celebrate. The opening is planned for 2023-24, with an exciting year of programming to inaugurate the building.

In addition to the main hall, with its five flexible configurations, there is also rehearsal space for the orchestra and artists in residence, and two other smaller venues to be used for pedagogical spaces for dance, theater, and experimental performances. Much-needed acoustically engineered and

innovative performance spaces will allow Brown musicians, artists, and student groups to widen and delight their audiences. Works developed on campus and around the world will likewise provide a tangible proof of the wisdom of this investment in a world-class facility. In tandem with the Granoff Center, the BAI expects the Performing Arts Center to create hundreds of new opportunities for arts departments as well as student groups to develop new work and see it realized across an exhilarating range of venues.

### *Perry and Marty Granoff Center for the Creative Arts*

The Granoff Center has served as the home and main venue for the BAI's artistic programs, as well as the site of collaboration and teaching for many others. Martinos Auditorium is the primary site for all projection-based screenings and film events, as well as large lectures and symposia. It is also the home to the Songwriting Workshop and many concerts. The Cohen Gallery has hosted an extensive program of public exhibits, some curated by visiting artists, others by Brown's world-class faculty and students. The Living Rooms, Atrium, and entry space have also been active with curated video installations, murals, and exhibitions of the work of students, faculty, and staff. Fishman Studio remains the primary venue for performances and project development, while the two smaller studios host courses from across the arts. The multi-media lab, recording studio, and electronics studio are continuously used by students in a variety of teaching and production modes.

The Granoff Center will evolve further as the Bell Gallery becomes integrated into the BAI's governance structure and academic programs, and as the PAC comes online. Only courses with specific or technical requirements that take full advantage of what the Granoff offers will be housed there, to maximize the building's potential. At the same time, the Cohen Gallery will be made more available for courses, such as those from History of Art and Architecture, that integrate preparation for culminating exhibitions into their pedagogy. The Granoff Center Living Rooms, Atrium, and other art studios are expected to continue to serve student and community projects. In other words, the Granoff Center will focus on providing a more experimental and development-oriented space for on-campus faculty, graduate students, and student groups, but also for visiting artists and Professors of the Practice.

### *The David Winton Bell Gallery*

The incorporation of the Bell Gallery into the governance structure of the BAI, and the Gallery Director as part of BAI leadership, signifies an additional formal asset to the arts across campus, and a way that curatorial, object-based, and installation, public art venue can expand the "white cube" of the Bell Gallery itself, to a relationship with BAI spaces (including the Granoff Center and the new Performing Arts Center) as well as campus and departmental curricula. The Bell will be a member of consortium partnerships nationally and globally, and the Institute will thus provide new thinking about how visual arts, public and installation arts, and performance arts are supported and curated.

The integration of the **Public Art Committee** into the Institute also provides momentum and focus for crucial campus-wide initiatives in the visual and installation arts, as well as a means to center campus conversations such as those initiated by students concerning the history and discourse around monuments and public art. Fruitful conversations can be convened through the Institute's



auspices, in collaboration with other campus units such as the John Nicholas Brown Center for Public Humanities and Cultural Heritage, the Center for the Study of Slavery and Justice, and of course departments such as Classics, and History. There is a need on campus for guidance around exhibition-making, and the Bell Gallery can be a pedagogical leader and convener, and a go-to resource for exhibits for all units on campus.

### ***Rites and Reason Theatre at Churchill House***

Another jewel at Brown is the renowned Rites and Reason Theatre located in Churchill House, the home of Africana Studies. One of the oldest continuously producing Black theatres in the nation, over the course of its 50-year history Rites and Reason Theatre has become in many ways a model for the Brown Arts Institute. With its signature *Research to Performance Method* that uses theatrical production to develop new creative works by organizing artists, scholars and researchers to work together, the Theatre has always emphasized the productive unity of study and practice with an emphasis on community engagement. Major updates and renovations to the theater, and program support from the Arts Institute and other major endowments, will ensure its continued autonomy, impact, and visibility as a unique and formative part of the arts on campus.

### ***Performance and Exhibit Spaces in the Arts Commons***

According to the 2016 Strategic Plan, the "aim is for greater physical consolidation of departments and venues that would lead to the development of an arts campus." The "adjacencies and abutments" that this campus would provide were envisioned as a way to further catalyze arts production, with an eye toward greater equity, access, professionalization, and fit-to-program. Greater integration of spaces under the Arts Institute will allow for maximum resource deployment for renovations, equipment, and technical staffing. This is an ongoing area of active planning, and one that the Institute would be positioned to manage effectively. Areas of common support throughout the arts ecosystem include ticketing/box office, house management, mentorship programs in technical and production, technical staffing and resources, marketing and financial support, course support, international visitor support, along with the grants and opportunities available for faculty, staff, and students to realize their projects in the many ways that the arts spaces can provide. To augment services to small departments, the Institute can also provide centralized staffing assistance in negotiating national and international visitors and art loans. The Institute wants to be a go-to resource for arts support on campus. The Institute can also support diverse student groups by developing equitable and transparent access to arts spaces (for performances and rehearsals) and resources (for production needs). Finally, the Institute would be well positioned to help oversee the commitment to renovations across all public-facing performing spaces on campus.

### ***All Campus Scene Shop***

The formation of the Performing Arts Center, along with the mission of the Artistic Director to curate and develop world-class artists and their projects, invited the Institute and campus leadership to explore the need for design-worthy and technically-advanced shop space to support this new level of program, and at the scale of the PAC. A professional shop assessment was therefore conducted alongside the Provost's Task Force on the Arts. This assessment examined campus-wide

shop spaces and interviewed stakeholders among the existing public-facing performance venues. The outcome of that assessment was a feasibility study regarding the hope of realizing a state-of-the-art facility somewhere in the campus vicinity in time for the opening of the PAC. Also of long-standing interest to the art departments, faculty, and student groups, this "dirty and messy" design and build resource, with increased storage for student art and architectural project work, shared access (and greater safety and professional training) to shop (wood, metal, and painting) equipment and space, will allow coordinated scheduling so that campus productions can receive the best possible design and build opportunities. Centralization of costume, prop, and stored production elements would also allow for greater management and sustainability of resources. Perhaps most importantly, and much better than the option of "bidding out" sets for theatrical productions to external vendors, an on-campus facility, professionally managed by the Arts Institute, will allow for long-desired curricular development in technical theater (lighting, design, film production) and support for campus-wide ad hoc courses that need physical shop space. Student groups, including Production Workshop, will benefit from training and access to the central shop, augmenting their ability to use their spaces efficiently, and increase their production values for their shows and projects. In short, a state of the art shop space for Brown campus is a game-changing opportunity, and will be a focus of excitement, creativity, and energy, and result in forward-thinking innovative design supporting feats of theatrical magic for years to come. We await further information about whether, and when, it will be possible to develop this asset.

### *Film/Video Support Spaces and Programs*

One of the long-standing campus needs has been for increased resources and opportunities in film and video production. The BAI has provided some additional resources through Martinos Auditorium, its Multi-media lab and the equipment check-out in Granoff Center, but there remains a need for production facilities to serve the growing student interest in this area. As an Institute, and in collaboration with the new Film Council, RISD, and MCM, BAI plans to support film production, eventually including physical resources such as a sound-stage, and curricular support through new interdisciplinary approaches to technical and professional experience and training.

## **Governance**

As noted above, the Brown Arts Institute uniquely comprises both a **Faculty Director** and an **Artistic Director**, with both positions reporting to the Provost. The work of the Directors, and of the Institute more generally, will be guided by several bodies.

**President's Council on the Arts** will continue to provide advice and support from external members of the extended Brown community.

**Governing Board.** Appointed by the Provost with input from the BAI Faculty Director and BAI Artistic Director, the Board will be composed of:

- Three tenure-stream faculty members from the arts whose creative and/or scholarly work and teaching are related to the activities supported by the BAI, and whose experience and perspective align them with the mission and goals of the Institute;
- Up to three additional faculty members from the wider campus who have collaborated with the BAI, or have demonstrated an interest in greater participation with the arts community;

- One member of the Arts Chairs Committee (see below), who will represent the collective views of the chairs of the academic arts departments, ensure that they are informed of the priorities established by the Board, and apprise them of the ongoing work of the Board;
- One graduate and one undergraduate student in the arts;
- A community arts leader.

Members will serve staggered terms. The Governing Board will advise the Artistic and Faculty Directors about strategic priorities and programmatic initiatives, help establish academic, artistic, and funding priorities and development, and oversee the overall strategic implementation of the Institute plan, in accordance with its values and goals. As programs develop, the Board may also serve to (e.g.) provide guidance regarding areas for possible faculty appointments, discuss areas of curricular need, give input on the artistic seasons in the PAC and Bell Gallery, evaluate candidates for Fellows and Post-Doc programs, and contribute to the work of the BAI in other ways. Sub-committees may be appointed as appropriate. The role and responsibilities of the Board may be amended as the Institute evolves.

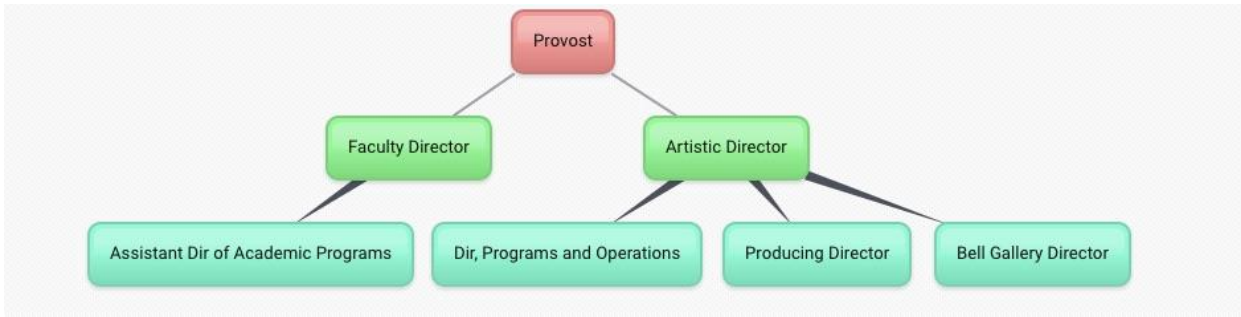
The current BAI Executive Committee will transition into an **Arts Chairs Committee** that will convene at least twice per semester to review shared services and administration, such as box office, marketing, event support, as well as ongoing technical support that involves the arts commons as a whole. The Chairs Committee will collaborate on the selection and support for jointly-appointed Professors of the Practice, facilitate communication between departments and the BAI, and ensure efficiency and develop good practices in scheduling performing arts spaces for projects, courses, faculty and student research, and other relevant concerns. Membership includes:

- The chairs of the departments of History of Art and Architecture, Literary Arts, Modern Culture and Media, Music, Theatre Arts and Performance Studies, and Visual Art
- The directors of the Rites and Reason Theatre and Bell Gallery
- BAI Director of Programs and Operations
- BAI Faculty and Artistic Directors

A BAI **Student Arts Council**, composed of graduate students and undergraduates, has existed since the original days of the Creative Arts Council (CAC) and is a vital link to the students on campus. The Student Arts Council curates and develops programs, serves as jurists on some grants and awards, and can interface and provide input to the Governing Board.

**New working committees** focused on curriculum and program development will be formed from arts faculty and other faculty on campus who participate in BAI projects, to address specific areas of development and growth as the Institute begins to move forward in academic areas. Other working groups chaired by the Artistic Director/Producing Director, and the Director of Operations, will be convened as necessary. The number and composition of working committees will be reported to, and overseen by, the Governing Board.

At the level of the BAI organization, there are two "pyramids" of management run by the Faculty Director and the Artistic Director. The Director of Programs and Operations, the Producing Director, and the Bell Gallery Director report to the Artistic Director. The Director of Operations oversees finances, administration, marketing, and centralized services, while the Producing Director oversees production and technical staff. Here is a sketch of the high-level leadership structure:



## Measures of Success

How will we measure the outcomes of what we're doing? At what point does Brown become more of a magnet for artists, students and audiences because we have manifested the values and intellectual framework of a new and innovative Arts Institute? At what point do we realize that the world is watching and talking about the programs and curriculum that the Brown Arts Institute is developing, and wanting to collaborate, co-produce, and co-present with us?

The Directors and the Governing Board will work together to establish a set of criteria by which we can evaluate progress toward meeting our goals and maintaining our values. These might include:

- An increase in faculty participation, whether through newly endowed chairs and Professors of the Practice, through joint-appointments with departments, or through co-taught and ARTS-designated courses;
- An increase in support for faculty-driven research in the arts, and support of conferences, events, and programs that involve graduate and undergraduate students in new areas of inquiry;
- New degree programs for undergraduates and graduate students;
- Expanded professional training and mentorship in arts careers, serving Providence and the wider regional community that will show us to be responsible community members and an engine of change on the arts ecosystem;
- Growing audiences that come to experience arts performances and exhibits on campus;
- New collaborations and co-productions with institutional and artistic partners nationally and from around the world;
- Whether the number of students and faculty served through shared resources represents a significant and growing portion of the Brown community;
- Whether visiting artists have successfully engaged students and faculty, and if the projects were completed to the satisfaction of artists and audiences alike and have had positive and measurable benefits for the community;
- Whether artists supported by the Institute -- both students and professionals -- have an influence on the world as their work and ideas take root in new venues, with new audiences, and find new collaborations.

Finally, and perhaps most importantly, we will want to begin to measure the ways that the Institute's approach to programs and pedagogy lead us to become a thought-leader in how the arts

participate in both the university and the wider culture, and in other forms of knowledge. Are other universities turning to Brown for guidance as they seek to innovate support for and integration of the arts on their campuses? Is Brown able to recruit faculty at the cutting edge of their fields? Measures of this outcome can be through traditional means (critical and creative research) but also through collaborative exploration with social sciences interested in studying the social and cultural value and positive impacts of the arts.

In order to make these meaningful measures of success, we will also look at more than just numbers. We want to see artists embedded in social, environmental, political, and activist organizations of all kinds. We want to see artists teaching and bringing their Brown experiences to wider and wider groups of citizens, and of all ages. We can ask, have we succeeded in having WPA-style results in Providence and beyond? Have we demonstrated the value of the arts beyond the commercial? Have we met the immediate need to put artists to work, to gain access to health and other forms of care? Have we made long term changes to the ways that artists and all the people who work in and around the arts are paid, programmed, taught, organized, and employed? Has the BAI succeeded in becoming a unique and vibrant think-tank that allows the arts to reach their full transformative potential-- in practice and pedagogy -- and have we documented our journeys and our setbacks so it is all accessible for others to share in and celebrate?

*there will be a new form; and ... this form will be of such a type that it admits the chaos and does not try to say that the chaos is really something else ... To find a form that accommodates the mess, that is the task of the artist now.*

-- Samuel Beckett

## Appendix A: BAI 2016 Strategic Plan Executive Summary



*Experiment / Collaborate / Engage*

# A New Plan for the Arts at Brown

Executive Summary  
June 2016

## Introduction

The arts are integral to the academic mission of Brown University—so vital, in fact, that “cultivating creative expression” is a key component of the University’s current strategic plan, *Building on Distinction*. Known as the “Creative Ivy,” Brown is recognized for its rigorous fusion of arts practice and scholarship, and serves as an incubator for both traditional and experimental art and media. Its Open Curriculum fosters curiosity-driven investigation and invites participation from students of all disciplines and skill levels, as well as from faculty and scholars using the arts as a foundation for cross-cultural exploration and an agent of social change.

Brown’s programs are distinguished by a culture of artistic excellence, risk-taking and invention, evidenced by its renowned faculty and alumni, and the artists who visit and engage the campus community. Brown is proud to have nurtured alumni who have become leaders and innovators in their fields. These include visual artists **Keith Mayerson, Seth Price, Paul Ramirez Jonas** and **Taryn Simon**; Academy and Tony Award-winning actors and directors such as **Kate Burton, Daveed Diggs, Davis Guggenheim, Todd Haynes** and **Laura Linney**; Academy and Grammy Award-winning composers and producers like **Marco Beltrami** and **David Lai**; important contemporary writers such as **Edwidge Danticat, Steven Johnson** and **Sarah Ruhl**; plus film and media legends **Ira Glass, Nina Jacobson** and **Debra L. Lee**.

The University is capitalizing on these assets and a long history of advancing the arts through the Creative Arts Council by establishing the **Brown Arts Initiative (BAI)**. Launched in FY2016, the BAI will continue to consolidate and fortify the arts to make Brown the leading university for experimental arts practice and education. Through an ambitious set of investments in inter- disciplinary programs and campus-wide resources, the BAI will evolve into the **Brown Arts Institute**, with the ultimate objective of transforming higher education in the arts.

## Goals and Philosophy

The goals of the Brown Arts Initiative are:

- To expand Brown’s legacy of enriching tradition by supporting all that is **experimental**, forward-thinking, and cutting-edge in the arts.
- To facilitate greater opportunity for **collaboration** across arts departments, among artists, with other academic fields, and with external partners locally, nationally and globally.
- To enhance opportunities for **engaged**, activist artists and scholars whose work responds to contemporary issues.

The BAI is built on a philosophy that integrates arts research and inquiry with experimentation and practice, leading to new forms of knowledge and new ways of thinking. As an institution, it supports such exploration by fostering interdisciplinary approaches that advance cultural, scholarly and scientific discourse. The BAI will exploit these strengths by developing new intellectual, technical and physical resources for research and discovery in the arts.

## Plan Components

The Brown Arts Initiative collaboratively engages six departments and two affiliated programs to advance the arts—**History of Art and Architecture, Literary Arts, Modern Culture and Media, Music, Theatre Arts and Performance Studies, Visual Arts, David Winton Bell Gallery, and Rites and Reasons Theatre**. Designed to expand opportunities for research, teaching and practice, the BAI uses rotating three-year themes as one organizing principle to address important contemporary questions. Sample themes may include: African Diasporic Arts, Arts and Environment, Documentary Arts and Activism, Future of Narrative, and Translation Studies; the first theme will be announced in Spring 2017.

The BAI will provide increased resources for project-based support, especially those that promote interdisciplinary experimentation and collaboration. BAI objectives will be realized via funding for longer-term production, research and scholarly projects; shorter-term, smaller-scale activities; competitive research funds; co-sponsorship for arts production/scholarly presentations by departments, student groups, and internal and external partners; and funds for staff professional development.

Taken together, these will enable the following:

- **Hiring and faculty development**, which will build on Brown’s commitment to creative critical inquiry and undergird its goal of becoming the university of choice in the arts. The BAI will steward three new tenure-track faculty positions whose work reflects the integration of practice and theory; new non-permanent professors of the practice positions to attract distinguished artists, curators and other arts professionals for short-term, flexible appointments; faculty fellows, whose participation in the BAI can augment their research and teaching; and visiting artists and scholars invited to participate in curated series, exhibitions, presentations and performances, purposefully integrating both BAI programming and departmental curricula.

- **New curricular offerings**, such as the Arts Seminar (modeled after other successful campus seminars), ARTS courses, interdisciplinary courses (i.e., arts and engineering, arts and philosophy, arts and economics), Wintersession and travel courses, summer programs, half-credit art lecture and curatorial courses, arts engaged scholarship programs in partnership with the Swearer Center for Public Service, internships, independent studies and more. Led by faculty, graduate students, fellows, postdocs/post MFAs, professors of the practice and visiting artists, these new opportunities are designed to catalyze community around the arts while making effective use of scholarly and other resources at Brown.
- **Graduate program development**, creating the opportunity for interdisciplinary MFAs and arts PhD programs, for example, in experimental digital media; as well as a post- doctoral/post-MFA fellows program and certificate programs in arts practice and arts entrepreneurship, the latter offered in partnership with the School of Professional Studies and the Jonathan M. Nelson Center for Entrepreneurship.
- **Enhanced co-curricular and student programs**, including concerts, performances, lecture series, symposia, exhibitions and art festivals; internal, project-based collaborations across departments; external partnerships with local, national and international organizations (see below); and expanded resources for undergraduate and graduate projects, e.g., student-run exhibitions, workshops with visiting artists, new productions, digital publications, etc. Student engagement will be prioritized through the BAI Student Council, offering opportunities to conceive of and lead projects, curate events and foster synergies across the campus community.
- **An arts campus and common facilities** to centrally locate the arts at Brown and physically represent the collaborative, engaged ethos of the BAI. Shared arts facilities include:
  - Perry and Marty Granoff Center for Creative Arts, a 35,000 sq. ft. building with state-of- the-art multi-media designed by Diller Scofidio + Renfro and opened in 2011, intended as a home for experimental media fostering innovation through the intersection of arts, sciences and digital technologies.
  - A new, signature 80,000 sq. ft. Brown Performing Arts Center housing performance, rehearsal and back-of-house spaces; dance, acting and instrument studios; student practice rooms; and offices for staff and visiting artists.
  - A new arts archive and research library established in collaboration with the University Library to consolidate, preserve and provide access to departmental holdings and serve as a resource for integrated scholarship.
  - Enhanced production centers and facilities coordinated through the BAI and making use of existing resources wherever possible, including film and video production spaces, such as black box, sound and video editing spaces, a green screen studio, and screening rooms; and “dirty” spaces/maker spaces outfitted with wood- and metal- working equipment, plus 3D printers, laser cutters, and other tools enabling wet and dry construction and fabrication.



## **Community Engagement: Internal and External Partnerships**

In support of its overall mission to develop experimental and engaged work, the Brown Arts Initiative emphasizes building on its professional relationships and investing in partnerships as a way of broadening its scope. Designed to foster collaboration across campus, the BAI will amplify current inter-departmental efforts and expand its reach to involve the Cogut Center for the Humanities, the Center for the Study of Slavery and Justice, Institute at Brown for the Environment and Society, the John Nicholas Brown Center for Public Humanities and Cultural Heritage, and the Swearer Center for Public Service, among numerous others.

Long-standing external collaborations, such as with the Rhode Island School of Design, and emerging ones with local, national and global arts organizations, will be enhanced through new programs and activities that take advantage of institutional strengths and a network of Brown arts alumni. From Providence-based organizations like Community MusicWorks and AS220, to small presses like Triple Canopy and Coffee House Books, to major cultural institutions like the Public Theater and the Solomon R. Guggenheim Museum, to internationally renowned experimental media centers like Institut de Recherche et Coordination Acoustique/Musique (IRCAM, in Paris) and Studio for Electro-Instrumental Music (STEIM, in Amsterdam), the BAI will pursue program opportunities for co-development and co-production. The BAI will also explore the potential for partnerships with corporate and other nonprofit entities, such as media or software companies, hospitals, colleges and universities that will help to deliver increased resources, outreach and impact for the arts.

## **Governance, Administration and Shared Services**

The newly instituted tripartite leadership structure of the Brown Arts Initiative mirrors that of a robust performing arts organization. It is led by a Faculty Director guiding its future aspirations and academic and artistic directions; a Managing Director overseeing administrative operations, fundraising and external communications; and an Associate Director responsible for program production for BAI-sponsored activities and events featured in BAI common facilities.

An Arts Executive Committee, comprising the Faculty Director and chairs/directors of the eight participating departments and programs (see page 2), shapes vision and strategy, identifies opportunities and defines parameters for BAI-sponsored programs, and provides a forum for the exchange of knowledge, ideas and information among departments, across the campus and within the greater arts community. In addition, standing and ad hoc committees enable broad participation among arts stakeholders, who provide guidance on the distribution of grants, the development and promotion of new programs and events, and the engagement of faculty, students and staff with the BAI.

The President's Advisory Council for the Arts, an external advisory council invited by the President in consultation with the leadership team and Executive Committee, is in formation. Composed of notable arts alumni, as well as friends and benefactors of the arts at Brown, the Council's role is to publically advocate for the BAI. Its members will help to build support for new programs, leveraging opportunities to develop needed resources to fulfill the BAI goals, and enhancing Brown's reputation in the arts nationally and internationally.

The BAI also intends to reduce or eliminate duplicative, pan-departmental functions through the application of shared services, such as event production management, communications and visiting artists services. These services will be made available, as appropriate, following a reconfiguration and expansion of the BAI staff.

## Investing in the Arts

The University's strategic plan envisions an ambitious philanthropic investment of over \$225 million in the arts. Funds are needed to support \$60 million in arts program expansion underwriting faculty, curricular and co-curricular development. In addition, the plan calls for \$150 million for the new Brown Performing Arts Center (\$120 million for construction and \$30 million for an operating endowment). Another \$15 million is needed for improvements to existing facilities, such as Churchill House/Rites and Reasons Theatre, the Granoff Center, and Stuart Theatre, among others.

## In Closing

BAI advances a bold vision that unites arts faculty, students and staff—a vision that embraces the rigor and freedoms that creative practice and study offer, and the transformative, often provocative, cultural conversations that creative excellence engenders. At a time when the commercial and nonprofit sectors recognize the vital role of the arts in both innovation and social impact, Brown is upholding its established leadership in these areas by further investing, strategically and substantially, in the arts.

This plan for the Brown Arts Initiative validates the complex and emergent nature of art practice and scholarship in the university environment, one that offers students a conservatory-like environment with a liberal arts education. With the BAI's commitment to sharing ideas, skills, spaces, partners and audiences, Brown's diverse community of arts stakeholders are collectively invited to *experiment*, *collaborate* and *engage*.

—Updated 9-16-16

## Appendix B: Brown Arts Initiative Programs 2016-2020

### *BAI Academic Programming*

Brown Arts Initiative provides unique opportunities for students and faculty to collectively study, create, and experience art. Through academic programs like Professors of the Practice, ARTS-designated courses, and thesis/capstone support, BAI is helping develop the next generation of artists, thinkers, and cultural producers.

#### **Professors of the Practice (PoPs)**

PoPs provide opportunities for students to work closely with practicing artists over the course of a semester. PoPs are linked with an academic department and hosted by BAI. Appointments are typically two semesters: one teaching semester followed by a research semester. PoPs are also required to work with BAI to provide one public event which could be a presentation of work, a performance, lecture, conversation or another form of event. Since 2016, PoPs have included:

- **RaMell Ross** (filmmaker, photographer), Fall 2016, taught Digital Photography with the Department of Visual Art and offered a public screening of *Hale County This Morning This Evening*
- **Sebastian Ruth** (musician) Fall 2016, taught Music, Civil Society and Public Service with the Department of Music and hosted a performance in collaboration with Community Music Works where he also serves as Executive Director
- **Ralph Lemon** (choreographer, dancer), Fall 2017, taught 13 Positions with the Department of Theatre Arts and Performance Studies and held a public artist talk
- **Anne Waldman** (writer), Spring 2018, taught The Restless Desk: Hybrid Writing, Performance, Collaboration with the Department of Literary Arts and hosted a public reading of her work and later brought her collaborator Meredith Monk to campus for two performances at Granoff Center
- **Tania Bruguera** (social action artist), Spring 2019, taught The School of Arte Útil with the Department of Visual Art during and offered a public artist talk
- **Andrew Schneider** (performer and producer), Spring 2019, taught Perception and Performativity of Neurology with the Department of Theatre Arts and Performance Studies and planned to host a performance at Granoff Center during Spring 2020 which was canceled due to COVID
- **Coco Fusco** (critic and social action artist), Fall 2019, taught Mediating the Live: Making and Documenting Performance Art with the Department of Modern Culture and Media and organized a panel discussion focused on Cuban art
- **Erin McKeown** (musician and playwright), Spring 2020 and Spring 2021, taught Making the 21<sup>st</sup> Century Musical with a joint appointment between the Department of Music and the Department of Theatre Arts and Performance Studies and hosted a series called Watch Me Work allowing audience members to engage with her writing process

- **Yoruba Richen** (filmmaker), Fall 2020, taught The Afro-Diasporic Experience Through Documentary Film with the Department of Africana Studies and will be hosting a public film series during Spring 2021.

## **Wintersession**

As students had increased opportunities to learn from practicing artists, BAI recognized the shift towards developing larger projects spanning multiple semesters and students struggling to maintain momentum for larger projects over time. To address this need, BAI designed and led an interdisciplinary course in Los Angeles for 12 students focused on helping participants develop large scale, long term projects that extended beyond the University. During the three-week intensive Winter Session course titled From Beginning to End, students followed the arch of a project by meeting with artists and professionals working at each stage of developing and implementing projects including composers, musicians, and recording executives, artists, curators, and museum professionals, screenwriters, actors, and directors. The course was generously hosted by **Davis Guggenheim** at Concordia Studios where students met daily to discuss projects before venturing out in the afternoon for site visits to museums and galleries, recording studios, film studios, concerts, performances, and screenings. The intensive experience led to the creation of capstone projects for juniors while allowing seniors to create plans for continuing their work after graduating in May. BAI aims to provide future Wintersession courses that continue to provide opportunities for students to learn directly from practicing artists and working professionals while addressing evolving student needs. Guest artists and arts professionals for the 2019 course included:

- **Kerry Tribe, Shana Lutker, Loren Holland, Connie Butler, Jay Stuckey, Stephen Barker, Peter Goulds, Richard Benefield, Rob Reynolds, Jonathan Groff, Ken Carlson, Nina Jacobson, Rachel Moore, Gabe Sokoloff, Keith Mayerson, David Bartis, Ted Shapiro, Davis Guggenheim, and Allison Weise.**

## **ARTS1000 Arts Workshop**

The Arts Workshop, provides space for available collaboration among artists with varied experiences and backgrounds with a focus on developing projects that span traditional disciplines. Available to take for credit or to audit, the Workshop is open by application to faculty, graduate students and undergraduate students. Past faculty leaders have included:

- **John Cayley**, Department of Literary Arts, Fall 2019
- **Sydney Skybetter**, Department of Theatre Arts and Performance Studies, Fall 2020-21

## **ARTS Designation**

The designation is assigned to interdisciplinary courses supported by BAI including the PoPs courses and interdepartmental collaborations including **Ted Bogosian**'s iPhone filmmaking class (Spring 2019 – Spring 2021) and **Laura Colella**'s Script to Screen class (Spring 2021). This designation first became available during Fall 2019 and was used with the first Arts Workshop.

## Course Support at Granoff Center

In addition to supporting the ARTS courses, BAI accepts proposals to teach courses at Granoff Center from departments throughout the University. Priority is given to courses that require the unique capabilities of the building and/or cannot be hosted in their home departments. Courses held at Granoff are supported by BAI through course funds to be used at the discretion of each faculty member, dedicated equipment lending organized and maintained by BAI to ensure enrolled students have access to all necessary hardware for assignments, and through the presentation of final projects. In addition, BAI provides logistical and administrative support when bringing in guest speakers and visiting artists to class.

BAI typically hosts 12 to 17 courses at Granoff Center each semester, plus designated lab times, screenings, and dedicated rehearsal times as required by each course. A few recent courses include:

- **Building Musical Instruments taught by Kristina Warren** (Department of Music) in which students used the Physical Media Lab to create electronic instruments and controllers performed during an end of semester concert
- **Site and Sound taught by Ed Osborn** (Department of Visual Art) resulting in an exhibition of work in the Granoff Center project spaces
- **Stage Lighting taught by Tim Hett** (Department of Theatre Arts and Performance Studies) using the newly installed Kooper Studio tension grid
- **Recording Studio as Composition Tool taught by Jim Moses** (Department of Music) held in the Granoff Center recording studio designed to comfortably accommodate up to sixteen students in a class environment.

## Final Projects

In addition to supporting course work, BAI staff work with faculty from Brown and RISD to showcase final projects at the end of each term. Projects often include concerts in Martinos Auditorium and Fishman Studio, exhibitions in the Atrium Gallery or Granoff corridors, installations in the living rooms and project studios, and events such as performative readings held in Kooper and Englander studios. Since COVID, BAI staff have transitioned to producing and hosting online events and managing content during finals. Past examples of course final presentations include:

- **Mixed media exhibition by students in Poetry II taught by Charles Shields** (MFA Literary Arts)
- **Immersive environments created by students in Writing is Live taught by John Cayley** (Department of Literary Arts)
- **Vignette performances and installations by students in 13 Positions taught by Ralph Lemon** (PoP with the Department of Theatre Arts and Performance Studies)

## Capstone and Thesis Support

Coursework developed in Granoff Center or with the support of BAI often results in ambitious projects that frequently become the basis for capstone or thesis projects. BAI works closely with graduate and undergraduate students working on projects that require the unique capabilities of Granoff Center and dedicated space to research and present work. Projects have included performances, installations and concerts. Each academic year, BAI typically supports three to five capstone or thesis projects with staff working closely with students to mount largescale public presentations that would not be possible in their home departments due to space, equipment, and resource requirements. Projects have included:

- **Sound and sculpture installation by Andres Chang** (BA Music and Visual Art)
- **Large-scale projection mapping installation by Jinku Kim** (PhD Music and Multimedia Composition)
- **Electronic instrument performance by Asha Tamirisa** (PhD Music and Multimedia Composition),
- **Exhibition of woven textiles by Francesca Capone** (MFA Literary Arts)

Additionally, BAI hosts the Brown/RISD Dual Degree capstone presentations each year in Martinos Auditorium. Two days of rehearsals lead to two days of presentations bringing together students, faculty, advisors, friends and family to celebrate the accomplishments of students completing their degrees. During the capstone presentations, students must connect their work at Brown and RISD, synthesizing their experiences in a holistic way to demonstrate how their experiences with each degree program informs the other.

## Graduate Fellows

BAI maintains a strong relationship with the Public Humanities program and frequently hosts graduate student fellows averaging two to four fellowships annually. Fellows work closely with staff on projects that align with the student's academic and professional goals and receive a stipend for their work. Fellowships are two years in duration and provide meaningful opportunities for graduate students to enact their coursework while gaining valuable professional experience. Recent fellowship positions have included:

- **Curatorial Fellow** at Granoff Center (now called the BAI Program Fellow): develops corridors installations at Granoff Center, supports the Student Grant Program and helps organize student-led programs.
- **Social Media Fellow**: manages and posts to all BAI social media platforms
- **Marketing Fellow**: Develops marketing and promotional materials and writes the weekly events newsletter

## ***BAI Public Programming 2016-2020***

Brown Arts Initiative uniquely combines academic programs with a robust public programming season that ensures all students and faculty can engage with the arts while also serving as a hub for regional audiences to experience new works.

### **Exhibition Program**

The BAI exhibition program offers students, faculty and the broader Providence community opportunities to engage with contemporary art in a variety of gallery settings.

- **David Winton Bell Gallery**, the most formal exhibition space, hosts six to nine exhibitions per academic year in the main gallery space and the lobby area. Exhibitions are curated by Bell Gallery staff featuring artists of national and international renown. Recent exhibitions include:
  - **Danny Lyon** *The Only Thing I Saw Worth Leaving*;
  - **Paul Chan with the Badlands Unlimited** *New No 's*
  - **Recent Acquisitions**, *Facing the Camera*

To ensure relevant programming responding to contemporary issues and academic interests, BAI works closely with faculty, students, and departments throughout the University to collaboratively develop exhibitions in Cohen Gallery and the Atrium Gallery at Granoff Center.

- **Cohen Gallery** hosts five exhibitions each academic year featuring work by contemporary artists throughout the country as well as faculty and students. Exhibitions are frequently developed with academic units and provide opportunities to exhibit work in process while supporting curatorial projects from faculty, students and emerging artists. Recent exhibitions include:
  - *Lumen*, sound, video and sculptural installation curated by Professor Eric Nathan (Department of Music)
  - *Annual Juried Student Exhibition*, featuring works by Brown students, held in Cohen Gallery and throughout Granoff Center since 2019.
  - *State of Urgency* featuring protest posters made in Providence during Summer 2020 by the Print Like You Give a Damn collective
  - *Black Mechanics* exploring the entwined history of slavery and Brown University presented in collaboration with the Center for the Study of Slavery and Justice

- **The Atrium Gallery at Granoff Center** provides a high-traffic exhibition space hosting six exhibitions each academic year responding to the needs and interests of departments, faculty, students, and BAI programming. Exhibitions often feature course final projects, work by visiting artists, thesis work, exhibitions that relate to programming held at Granoff Center or works that respond broadly to the campus environment. Recent exhibitions include:
  - Student work from RaMell Ross' Advanced Digital Photography course (Department of Visual Art)
  - *Herman's Library* critical readings selected by Herman Wallace while incarcerated, offered in conjunction with the BAI *Terra Land / Art / Justice* symposium
  - *The Way We See* capstone project by Sophie Schwartz (BA Modern Culture and Media).

## Performances

BAI produces a full slate of season programs open to the public. Performances range from solo instrumentalists to complex touring shows held in Martinos Auditorium and the Fishman Studio. On average, BAI produced six to eight public performances with visiting artists each academic year. Recent performers included:

- **Christine Sun Kim** presenting new work in Fishman Studio
- **Edgar Arceneaux** touring with *Until, until until...*
- **Meredith Monk** with Anne Waldman in an intimate performance for students and faculty
- **Pamela Z** presenting an electronic concert
- **Rosanne Cash** performing in a packed Martinos Auditorium.

## Lectures and Artist Talks

BAI frequently invites artists to visit campus for lectures often accompanied by student engagement opportunities in smaller settings. These events provide opportunities for students to hear from, and directly engage with, well known artists many of whom they are studying in classes. Recent lecturers included:

- **Nick Cave**
- **Shirin Neshat**
- **Wangechi Mutu**
- **Thelma Golden**
- **Helen Molesworth**

## Symposium

Once per academic year, BAI has hosted a **multi-day symposium** focused on the three-year theme. The inaugural three-year theme, *Arts and Environment*, ended in Spring 2020 with the subsequent



theme *Remaking the Real* announced in Fall 2020. Symposia feature keynote speakers, panel discussions, installations, exhibitions, screenings and performances.

- **The re|ACT Symposium**, held in March 2016 featured keynotes by Natalie Jeremijenko and Mierle Laderman Ukeles, panels with Seitu Jones, Amy Lipton, Paul Villinski, Mani Rastogi, Sonali Rastogi, Shannon Scrofano, Arturo Vittori, Jennifer Gabrys, Lev Manovich, Marko Peljhan, Andrea Wollensak, David Dunn, Steven Feld, Alan Nakagawa, Tina Pearson, Joshua Tucker, Marcus Erikson, Chris Jordan, Pam Longobardi, and Carl Safina with an exhibition by Chris Jordan in Cohen Gallery and an audio performance by Steven Feld in Martinos Auditorium. Additional screenings and student projects were featured throughout the event.
- **The Polar Opposites symposium** was held in April 2017 and featured panels with Petra Bachmaier, Justin Brice Guariglia, Amanda Lynch, Ed Osborn, Chantal Bilodeau, Elizabeth Corr, Jeremy McKenzie, Kevin P. Smith, David Buckland, Jacob Kirkegaard with exhibitions by Luftwerk in the Atrium Gallery and Andrea Wollensak, Brett Terry, and Bridget Baird in Cohen Gallery.
- **The Terra Symposium** in September 2019 featured panels with Scott Barton, Laura Brown Lavoie, Jesse Rye, Geri Augusto, Kiara Boone, Mary Miss, Emily Scott, Craig Barton, Tony Bogues, Elizabeth Hoover, Kate Kraczon and a keynote by Jackie Sumell whose work was also featured in the Cohen Gallery.
- With Arts and Environment concluded, BAI introduced the theme of **Remaking the Real** during Fall 2020 with an online festival featuring panels, performances, screenings and artist talks by **Leland Baker, Marisa Angell Brown, Mary Ellen Carroll, Joey DeFrancesco, Erik DeLuca, Melody Devries, Michelle Ellsworth, Orlando Hernandez, Kirsten Johnson, Ioana Jucan, Alexandra Juhasz, Raja Feather Kelly, Matthew Lawrence, Jazzmen Lee-Johnson, Julia Lum, Sammus, Elizabeth Mitchell, Bill Morrison, Lisa Reihana, Shey Rivera, Elisabeth Subrin, Chaitanya Tamhane, Jason Tranchida, Annawon Weedon, and Nafis White** with a keynote by **Kent Monkman**.

### **Collaborative Programming**

In addition to producing a full season program and commissioning new work, BAI also produces and hosts arts events organized by faculty and departments throughout the University as well as local collaborators.

Recent departmental collaborations include:

- Hosting a talk and student engagement with **Shaun Leonardo** in collaboration with the Department of Visual Arts
- Producing musical and theatrical performances with visiting artists like the **International Contemporary Ensemble** in collaboration with the Department of Music

- Producing conferences like the annual **Conference for the Research of Choreographic Interfaces (CIRCE)** in partnership with Sydney Skybetter (Department of Theatre Arts and Performance Studies)

Recent institutional collaborations include:

- Presenting documentary films and hosting film masterclasses with **The John F. Kennedy Jr. Initiative for Documentary Film and Social Progress** in partnership with Watson Institute
- Presenting new work and bringing artists to Providence with **FirstWorks**
- Examining racial bias in data with the **Data Science Initiative**
- Developing exhibitions with international artists in partnership with the **Center for the Study of Slavery and Justice**

Martinos Auditorium in Granoff Center boasts the best screening facility on campus and the only location with Digital Cinema Projection. During the academic year, the auditorium is used weekly for festivals and advanced screenings supported by BAI. Recent film festivals and screenings have been organized in partnership with:

- Ivy Film Fest
- Department of Italian Studies
- Brown Motion Pictures
- Magic Lantern
- Department of French Studies
- Watson Institute for International Affairs and Public Policy
- Center for Latin American and Caribbean Studies,

### ***BAI Grants and Opportunities***

BAI understands the material cost of creating new work and producing arts events. To ensure students, faculty and departments throughout the University can engage with, and lead, arts programs, BAI offers a series of grants.

**Fitt Artist-in-Residence Grant:** Provides funding up to \$10,000 to support on-site artist residencies of one week or longer. The residencies prioritize student engagement and promotes interacting with students through workshops and master classes. Proposals are accepted in the spring semester to support residencies taking place in the following academic year. Recent Fitt AiRs have included Samuel Delaney with the Department of Modern Culture and Media and Julian Boal with the Department of Theatre Arts and Performance Studies.

**Public Presentation Grant:** Provides funding up to \$5,000 to support public programs that highlight artists and their creative practices, and benefit members of the Brown community and the general public. Programs eligible for funding include, but are not limited to: lectures, readings,

screenings, performances, concerts, panels, and symposia. Proposals are considered on a bi-annual basis.

**Research and Development Grant:** Provides funding up to \$4,000 to support exploration and experimentation in creative research and scholarship. Proposals are accepted in the spring semester to support research projects taking place in the following academic year.

**Student Grant:** Provides funding up to \$1,000 to support Brown students' projects that involve the production, study and/or critique of the creative arts. Proposals are accepted each semester for projects that take place during the current or following semester. These peer-juried grants ensure students at all income levels can conceive of and complete significant projects that otherwise may not be possible.

**David Dornstein '85 Artist Grant:** Recently announced in January 2021, this grant is conceived to provide resources for exceptional and unique projects that serve as a "next step" for graduating seniors or graduate students. The inaugural granting cycles is underway and will provide \$25,000 to one graduate student and one undergraduate student to continue their work after graduating. As the program matures, BAI hopes to build a cohort of past and current recipients resulting in a community of alumni interested in supporting one another's work beyond the University.

**Community Grants Program:** During Spring 2020, BAI provided 10 grants of \$2,000 each to Rhode Island artists whose work had been affected by the COVID-19 pandemic through the Community Grants Program. Artists were able to use the funds in any way needed and provided an opportunity for BAI to build relationships with local artists resulting in the commissioning of new work and ongoing collaborations.

**Responsive Grants:** As we continue to face new social, cultural, political, and climate issues, BAI aims to remain responsive by providing grants when possible in response to the shifting needs of our constituents. During Summer 2020, BAI developed a micro grant opportunity for artists creating work in response to anti-black racism and the Black Lives Matter movement. Artists were given \$250 to be used to purchase materials, pay for printing expenses, purchase equipment and generally support their work as needed. When possible, BAI provides additional funding for unique and timely projects that otherwise would not be feasible.

**Bring Art In:** Through the Bring Art In program, BAI provides in-kind support to students, faculty and student groups to achieve their arts-based projects. While funding is not directly provided to individuals, BAI covers expenses incurred when presenting work at Granoff Center (charges could include extended security, A/V tech to run events, house manager to handle audience, etc). Additionally, BAI staff work closely with recipients to provide administrative support, co-produce and present work and ensure the success of projects.

### ***BAI Extra-Curricular Support***

BAI understands that learning happens beyond classroom walls and encourages opportunities for personal and professional creative growth for students and faculty by supporting extra-curricular programs.

**Songwriting Workshop:** Started in Fall 2017 by **Julian Saporiti** (PhD American Studies), the Songwriting Workshop provides space for Brown University students and staff as well as Providence community members to develop their songwriting practice. The workshop is open by application and participants commit to meeting weekly for at least one semester. The workshop is now facilitated by local musician **Tracie Potochnik**.

**Songwriting Masterclasses:** Participants in the Songwriting Workshop are also invited to participate in Songwriting Masterclasses with nationally touring musicians who offer the masterclass during the day and a public concert in the evening. Masterclasses are free and open to the public to observe and offer incredible insight into the songwriting process. Past musicians included:

- **Cory Henry and the Funk Apostles**
- **Dar Williams**
- **Tank and the Bangas**
- **Kishi Bashi**
- **Roseanne Cash**
- **Erin McKeown**
- **The Weepies**

**Skills and Professional Training Workshops:** To remain responsive and meet the shifting needs of students, BAI also offers pop-up skill-based workshops that address the needs of students. Workshops typically run for one hour in a low-stakes environment and focus on specific student questions. Recent workshops included:

- How to build a website for your arts practice
- How to write an artist statement
- How to transition a creative practice away from campus

**Faculty First Fridays:** Maintaining a collaborative faculty community is critical to supporting new partnerships and interdepartmental work. Started in Spring 2020, Faculty First Fridays provides a platform for faculty to share their work and engage with colleagues from throughout the University. Three invited faculty are each given 15 minutes to share their work in an informal setting followed by open conversation. These events help faculty find colleagues with similar practices in other departments/disciplines and increase faculty collaboration. Past events featured:

- **Julia Jarcho** performing monologues
- **Theresa Ganz** sharing her new photography series
- **Regina Longo** screening restored film clips
- **Enongo Lumumba-Kasongo** rapping
- **Kristina Warren** performing on an instrument she invented
- **Andrew Colarusso** sharing his writing practice

**Anthology:** BAI recognizes the need for graduate students in the arts to collectively gather and share their practice beyond their home departments. Twice per semester, BAI works with graduate student organizers to host Anthology, an event highlighting graduate work in the arts intended to help graduate students share their practice with peers in a supportive environment where grading and completeness are not factors.

**Grad Student Mixers:** Informal gatherings across departments are frequently requested to allow graduate students opportunities to meet other arts students and were first suggested by Stine An (MFA Literary Arts). Through these events, BAI acts as a hub for graduate students in the arts and helps facilitate interdisciplinary collaboration.

Together, the BAI academic programs, public programs, departmental support, and extra-curricular programming provide a unique home for students and faculty working at the intersection of multiple disciplines.

## Appendix C: Other Institutional Models

- The **Harvard Office of the Arts** offers a small number of co-curricular programs (ceramics, dance and a jazz program), houses a large visiting artist program, oversees the orchestra, chorus, bands, and the Public Art Program, and provides centralized communications. Management of performance venues is centralized in that office, but degree programs in the arts are in academic departments.
- The **Office of the Arts at MIT** coordinates, supports, and facilitates arts activities. The office supports the MIT Center for Art, Science & Technology, the Council for the Arts at MIT, multiple student arts programs (notably the Arts Scholars and Creative Arts Competition), and arts communications across all sectors. *Music and Theater* are in one academic unit, while there is also the Center for Advanced Visual Studies, and the Center for Arts, Science, and Technology, as well as the LIST museum. The literary arts are part of the Comparative Media Studies department.
- At **Princeton**, many arts disciplines are combined in the **Lewis Center for the Arts**, though Music and, Architecture, and Architecture, Arts and Archaeology remain traditional academic departments. The Engineering School has ventured into interesting cross disciplinary programs such as *Architecture, Arts and Archaeology* and *Architecture and Engineering*. The Lewis center has over 50 artists on faculty, five disciplines and one interdisciplinary program. Visual arts and literary arts have their own buildings.
- The **University of Chicago**, in response to a 2001 report on the future of the arts, launched a suite of new initiatives and programs to enhance the existing six academic arts departments. These include the Arts and Public Life Initiative and its flagship project, the Arts Incubator, the Arts, Science, and Culture initiative, the Grey Center for Arts and Inquiry, and the Logan Center for the Arts.
- The **Columbia School of the Arts** was founded in the 1960s, with programs including Film and Media Studies, Theater, Visual arts & Sound Art, Writing and joint programs. These also share faculty between them, i.e. the Sound Art degree combines faculty from music and computer music. All have undergraduate degrees/concentrations (multiple and interdisciplinary) as well as MFAs and PhDs. There is a separate **Department of Music** and an "arts initiative" that seems mostly about giving students and faculty connections to NYC arts events.
- The "Arts Circle" is the central focus of the arts at **Northwestern** and includes all the performance and visual arts venues. The School of Communication contains communication sciences and disorders, communication studies, performance studies, radio/television/film, and theatre (including dance). There are over twenty interdisciplinary graduate programs created with the over 170 faculty in the school, including Acting for Screen, Comedy Arts, Creative Writing for the Media, Digital Media, Directing for the Screen, Game Design, Music Theatre Choreography, Performance and Activism, Playwriting, Sound Cultures, Theatrical Design. The Bienen School of Music is a stand-alone program. Creative Writing is in the English department, Art Theory and Practice is in the College of Arts and Sciences, while Art History is its own department.
- **Yale** remains highly siloed, with a department of Film and Media Studies, little to no creative writing, and their world-class programs in schools of Drama, Art, Music, and Architecture. There isn't an interdisciplinary school -- though there are opportunities for interdisciplinary academics at all levels. However, the Yale Schwarzman Center, opening in 2021, promises to be an innovative venue for collaboration and performance, galleries, and programming. Its mission is to "leverage dining, conversations, and the arts as part of students' educational experience, convening people across schools, disciplines, and communities for moments of discovery and connection." It has an artistic director as well as production staff.

	<b>Unit</b>	<b>Programs/specializations</b>	<b>Degrees/other</b>	<b>Comments</b>
<b>UC Berkeley</b>	College of Letters and Science/Arts and Humanities	Art Practice English/Creative Writing minor Dance & Perf Stud Theater & Perf Stud History of Art Film Music	BA, MFA, PhD	
	Berkeley Arts and Design	hub for arts programming, venues, events, support		
	Arts Research Center	interdisciplinary hub		
<b>Chicago</b>	Departments	Cinema and Media Studies Music Art History Visual Arts TAPS Creative Writing	BA, MA, PhD	degree-granting programs
	UChicago Arts	Arts Steering Committee visiting artists Center for Contemporary Composition Arts and Public Life Arts Science and Culture Initiative K-12 Arts		interdisciplinary programs, initiatives, organizations
	Gray Center	Interdisciplinary collaborations		artist-scholar collaborations
	Logan Center for the Arts	Multidisc home for arts		akin to Granoff
	Hack Arts Lab	digital media and fabrication		
	Committees on Theater and Performance Studies Literary Arts			collaborative efforts of students, staff and faculty

<b>Columbia</b>	School of the Arts	Film Film & Media Studies Theater Visual Arts & Sound Art Writing	BA, MA, MFA, PhD	
	Departments	Music Art History & Archaeology	BA, PhD	
	Arts Initiative	events, exhibitions	experiences on campus and in NYC	
<b>Cornell</b>	College of Art, Architecture and Planning	Architecture Art City and Regional Planning		
	College of Arts and Sciences	History of Art and Visual Studies Performing and Media Arts Music		
<b>Duke</b>	College of Arts and Sciences Departments	Music Dance Theater Studies Art, Art History, Visual Studies Creative Writing* Computational Media, Arts, Cultures*	BA, MFA, PhD	* minor in English department * interdisciplinary PhD
	Rubenstein Center for the Arts			
<b>Harvard</b>	Faculty of Arts & Sciences Departments	Art, Film, and Visual Studies History of Art and Architecture Music Theater	BA, PhD certificates?	
	Graduate School of Design			
	Office of the Arts	jazz program ceramics program dance program visiting artist program orchestra chorus bands Public Art program		coordinates management of communications, admin, and spaces



<b>MIT</b>	School of Hum, Art, SS	Music Theater Arts Comparative Media Studies (contains creative writing)		
	Office of the Arts	Council for the Arts Center for Art, Science, and Technology		oversees, coordinates, supports, and facilitates arts activities
	School of Architecture	Architecture Art, Culture, Technology History and Theory of Art Media Lab	BA, PhD MS PhD MS, PhD	
	Center for Advanced Visual Studies			
	List Museum			cognate to Bell Gallery
<b>Northwestern</b>	Arts Circle			oversees all performance and visual arts venues
	Bienen School of Music			
	School of Communication	Radio/Tele/visionFilm Theater/Dance Performance Studies Communication Studies Communication Science	BA, MFA, PhD	over 20 Interdisciplinary Graduate programs and multiple interdisciplinary majors including: Acting for Screen, Comedy Arts, Creative Writing for the Media, Digital Media, Directing for the Screen, Game Design, Music Theatre Choreography, Performance and Activism, Playwriting, Sound Cultures, Theatrical Design
	College of Arts and Sciences Departments	Art History Art Theory and Practice Creative Writing (in English)	BA, PhD	
	College of Arts and Sciences	English/Creative Writing Art Theory and Practice		
<b>Penn</b>	School of Arts and Sciences Departments	History of Art Music English -- includes Cinema and Media Studies, Creative Writing, Drama and Theater Arts, Poetry and Poetics) Visual Studies Cinema Studies	BA, PhD	
	Weitzman School of Design	Fine Arts Design Architecture	BA, PhD	
	Annenberg Center for the Arts			houses dance space, theatre arts program no independent curriculum

<b>Princeton</b>	Departments	Architecture Art & Archeology Music		
	Lewis Center for the Arts	Creative Writing Dance Music Theater Theater Visual Arts	certificates	+ performances, lectures, screenings, exhibits, etc.
<b>Yale</b>	School of Music School of Drama School of Art School of Architecture		BA, MFA, PhD	