



Envisioning the Arts of the 21st Century



**Strategic Planning
for
Integrated Arts**

Task Force Report



"The function of the University in respect to the arts should not be limited to promoting understanding and appreciation. It should strive to awaken the creative instinct, to encourage its exercise and development, and to stimulate action."

-- Judge Louis Brandeis

Envisioning the Arts at Brandeis in the 21st Century

The creative arts were conceived as a significant foundational component of Brandeis University from its inception. When most educational institutions perceived it as a curricular frill, our university embraced art as an integral part of a liberal arts education, a vibrant mode of scholarly inquiry, and a valued path to knowledge and understanding. Brandeis aspired to be a path-blazing hub where imagination and intellect unite, motivating and inspiring the highest potential of humankind.

At the first Festival of the Creative Arts in 1952, many of the greatest artists of the era came to campus to demonstrate their support for this stellar new institution. Leonard Bernstein called it “a moment of inquiry for the whole world when civilization looks at itself, seeking a key to the future.” That future has arrived. Art, once again, is the key.

The long-range vision of the Integrated Arts Task Force is predicated on the belief that Brandeis must forcefully reestablish and distinguish itself as a vibrant and cutting edge center for the arts. Creative new ways of thinking and making that are the hallmark of the arts will become an integral part of our campus, infusing research, teaching and community with energy and inspiration. The palpable and visible presence of the arts – with emphasis on the new, the now, and the next – will attract students and faculty of the highest caliber and bring ever-growing audiences from across the globe to Brandeis.

Looking forward, we believe that the university’s legacy provides an exceptional foundation from which to launch a vision for the future. We urge the university to preserve and enhance unique features that distinguish our institution: the Rose Art Museum; our world class faculty of artists and scholars who teach, create, perform and display visual art, dance, music, theater, film and multimedia compositions; our mission to promote diversity, pluralism and social justice; and our inclusive educational commitment to cultivate creativity, experimentation, and originality by teaching art to all our students, artists and non-artists alike. Bolstering an innovative multifaceted concept of integrated arts at Brandeis will transform our campus spatially, intellectually, socially and spiritually.

We have identified various modes of arts integration, among them:

- Integrating the scholarship of art with the making of art—the meeting ground between theory and practice—and emphasizing rigor, best practices, and experimentation within and between these arenas.
- Integrating the arts with the core values that define Brandeis University, specifically social justice, diversity, pluralism, and experiential learning.
- Integrating creative disciplines with one another into a grand laboratory that embraces music, visual art, dance, theatre, film, and creative writing. Brandeis should cultivate new modes of creative expression and analysis in the same way we pursue scientific breakthroughs and discovery.
- Integrating the arts with the sciences, social sciences, humanities, business, public policy and social management.
- Integrating the arts into Brandeis’ identity and interweaving art into the fabric of our communities – locally and globally.

We propose five strategic pathways to achieving our long-range vision. These intertwine with each other and with the goals of other task forces:

- 1. Breaking Boundaries: Innovative Integrated Arts Curricula**
- 2. Just Art: Integrating the Arts with Social Justice, Diversity, Pluralism and *Tikkun Olam***
- 3. A Home for the Arts: Making Space for Creative Innovation and Collaboration**
- 4. Art Unites Us: Connecting Brandeis Communities through the Arts**
- 5. Brandeis as an Arts Destination: Reclaiming our Prominence**

The arts—with their unique capacity to teach, enlighten, transform, protest, inspire, and unite us — can help Brandeis achieve a breathtaking new vision for the 21st century.

1. Breaking Boundaries: Innovative Integrated Arts Curricula

We believe that investing in the development of a dynamic and innovative integrated arts curriculum, rooted in the unique strengths that characterize Brandeis, will propel this institution forward and allow it to resume its historical role as a pioneering creative and educational force.

Fundamental to building a meaningful and rigorous interdisciplinary environment is a sound foundation in established disciplines. It is essential that the core curricula that provide high quality training in distinct artistic fields (including but not limited to visual art, music, theater, dance, film, and new media), launched from the very start as a productive combination of theory and praxis, will be supported and strengthened.

At the same time, new modes of creative expression and new ways of generating knowledge emerge from bold experimental endeavors that flourish in the spaces between traditional disciplines. Unbridled freedom to challenge boundaries and question established norms is essential for creative breakthroughs in the studio, on the stage, in the lab, and wherever new knowledge is sought and discovered across campus.

We recommend the deliberate cultivation of such interstitial creative realms that will foster new relationships and integrate the arts in a variety of imaginative and heretofore unimagined ways. We have identified three curricular categories that conceptualize the integration of the creative arts in ways that promise to ignite energy, excitement and innovations on campus and beyond.

- **The integration of diverse artistic fields and disciplines:** We envision new curricular and co-curricular opportunities that will encourage bold interplay between research, practice, and teaching within multiple creative frameworks. Such opportunities include but are not limited to the development of new courses, course clusters, majors and graduate degree programs, that will rigorously focus on the vibrant intersections among film, video, music, theater, dance, creative writing, interactive media, and the visual arts.
- **The integration of the creative arts with the sciences, humanities, social sciences and professional schools:** We propose the development and enhancement of a broad variety of team taught courses, course clusters and symposia that will address significant topics, themes or problems from multiple perspectives, allowing the arts to inform and be informed by alternative disciplinary inquiries. Brandeis could become renowned for its experimental practices and pedagogical innovations that involve the arts. This pursuit would build upon experiential learning and strategic directions recommended by the Academic Innovation Task Force.
- **The integration of the arts with the core values that define Brandeis University:** This particular recommendation was conceived and developed by this task force as a separate strategic pathway, elaborated on the following page.

In order to achieve these objectives, the implementation of recommendations articulated in other sections of this task force report (including investment in faculty, staff, technology and facilities) are required. We also recommend:

- The appointment of a Director of Arts Integration. This position will help build bridges among departments, foster connections and coordinate links between individual faculty and students.

2. Just Art: Integrating the Arts with Social Justice, Diversity, Pluralism, and *Tikkun Olam*

We cannot know what the world will look like decades from now, but we do know that future generations will need creativity to help them discover new solutions to the ethical, economic, social and environmental challenges facing our global community. The complex web of problems that plague our world – ceaseless violent conflicts, ecological and human rights abuses, countless forms of inequality, oppression and discrimination – cannot be resolved through rational processes alone. Rather, they require multifaceted approaches, which integrate a broad spectrum of rational, emotional, aesthetic, ethical and spiritual perspectives.

The creative arts can play a major role in this context, offering alternative and vibrant epistemological tools, innovative and daring forms of expression, refined capacities for empathy with others, and bold experimental modes of understanding. Brandeis is uniquely positioned to assume an unrivaled leadership role in this area since it is already recognized as an international nexus for such innovative and significant approaches. This considerable competitive edge is reflected in several unique programs that energize the campus, and are closely linked to faculty research, teaching, and co-curricular events. They also expand Brandeis' global profile in profound and far-reaching ways.

The Integrated Arts Task Force strongly recommends that Brandeis embrace, support and advance hallmark initiatives that powerfully and responsibly link the creative arts with the institution's core values and historic legacy: specifically, the pursuit of social justice, cultural diversity and accessibility that are rooted in our university's foundational commitment to *tikkun olam*, the quest to heal the world, derived from Jewish tradition.

- We recommend that Brandeis establish degree programs that focus on art and social justice. There is great demand for this on the part of our students and it will highlight our distinct legacy and commitment to exploring the nexus between ethics and aesthetics.
- Many exhibitions, performances, symposia and other events across campus embrace cultural diversity and address ethical issues in their subject matter, through their approach to media and form, and in a variety of other ways. We recommend that the connections between such sporadic projects be highlighted, coordinated, expanded and framed in ways that will clarify the Brandeisian commitment to its core values and humanistic concerns. The Brandeis Social Justice Connection, envisioned by the Learning Communities and Student Experience Task Force, would be an ideal partner in this important work.
- We recommend the full integration into the academy of two programs that embody Brandeis's core values: *Peacebuilding and the Arts* sponsored by the International Center for Ethics, Justice, and Public Life; and *MusicUnitesUs*, an initiative created by a member of the music faculty. We recommend ensuring their longevity beyond individual enterprise by providing institutional structures that will support and sustain them. *Peacebuilding and the Arts* is a pivotal and path-breaking force in an emerging and rapidly developing field of research, which has made Brandeis a mecca for socially engaged artists, peacebuilding organizations, co-existence scholars, and cultural institutions from every continent. *MusicUnitesUS* celebrates cultural diversity by presenting preeminent musical performers from around the world. With music as the common medium, the program addresses questions of social justice and reaches out to the local community by bringing public school children to Brandeis.

Greater investment in the integration of the arts with social justice would surely make Brandeis utterly distinctive – more Brandeisian than ever – increase our competitiveness for excellent students and faculty, and attract donors and audiences who share our core values.

3. A Home for the Arts: Making Space for Creative Innovation and Collaboration

Strategic planning of spaces for the arts at Brandeis inspires a sense of both excitement and urgency. We have a remarkable faculty, talented students, and a unique and world-class museum, but, from a physical perspective, the arts present tremendous unrealized strategic and practical potential.

Brandeis arts facilities are no longer competitive with the offerings at other colleges and universities: the University of Chicago's new \$114 million Logan Center for the Arts, Columbia University's new \$30 million Lenfest Center for the Arts, and Brown University's new \$40 million Granoff Center, for example, are state-of-the-art facilities designed for and dedicated to multidisciplinary engagement in the arts. Our "newest" arts teaching facility, the windowless Spingold Theater Center, was built in 1965.

Several recent plans for arts buildings remain unrealized and as a result the growth of the arts on campus has been seriously restricted by small, outdated facilities designed to accommodate the established art forms of the late 1950s. Bold new ways of making and experiencing art are constantly emerging, and Brandeis must align itself with such breakthroughs.

Planning for Integrated Arts should set an example for the university as a whole by embracing a holistic approach, involving renovations and renewal of existing facilities as well as new construction. Reimagining our current arts facilities combined with creating new spaces for the arts will support a blossoming of creative activity and collaboration. It will energize faculty and students on campus, attract prospective students, engage alumni, connect communities, and establish Brandeis as a destination in Boston and beyond to those who are interested in experiencing cutting-edge ideas and artistic innovation.

Building and connecting our community: Proximity fosters compelling and serendipitous dialogues that can sow the seeds for exciting new activities and work that breaks boundaries and builds opportunities for students and faculty across disciplines. We therefore recommend the following:

- Move our most advanced studio arts students, currently working in a sub-standard non-sustainable rented facility a mile away, to new spaces on campus. These isolated students are the ones with the greatest potential to inspire and collaborate with others. Bringing our student artists back to campus would benefit not only other art students but all members of the community.
- Create on-campus studios for studio arts faculty, allowing them to do their work on campus like faculty in other disciplines, and thereby participate more fully in the lives of our students and generate opportunities for inspiration, role-modeling, and collaboration across disciplines.
- Provide hospitable housing on campus for visiting artists and scholars, addressing a university-wide problem.

The Rose Art Museum: The university leadership and the Rose's new director have admirably articulated a commitment to full integration of the museum into the curricular and co-curricular life of the university. Three physical needs in particular are crucial for this to take effect:

- New gallery space to support the museum's dual mission of displaying both its distinguished permanent collection and exciting new exhibitions of modern and contemporary art from elsewhere.
- Renovated and new facilities to store and protect the historic and irreplaceable collection under environmentally appropriate conditions, in keeping with standard professional practices.
- Educational spaces for the display of works in connection with classes and events for our students and faculty to more fully realize the benefit of the Rose collection.

The schematic design for a Rose expansion and renovation, prepared in 2004 by renowned architect Shigeru Ban, provides a model for addressing these needs.

Developing a Center for Creative Collaboration (CCC): This recommendation involves the creation of an integrated arts facility, which would be a blend of reconceived spaces within existing buildings combined with much needed new space. The new component of the CCC should be situated near Goldman-Schwartz, Spingold, and Pollack, perhaps connected to the first two with the main path toward Sachar International Center and future development area behind Spingold passing directly through it, thus creating a place of vibrant interaction. A shared outdoor space and plaza framed by the CCC and the Rose would strengthen the connection between these.

In addition to the above elements, the Center for Creative Collaboration would include:

- Flexible gallery space: Studio arts students need a designated gallery to publicly present their work. This space could also serve a range of other functions (exhibition of work by alumni; special collections; and collaborative exhibitions across the disciplines of the arts and sciences).
- Flexible performance spaces: Such spaces would accommodate boundary-breaking, interdisciplinary performances; music performances outside the western tradition, for which Slosberg Recital Hall is poorly suited; and theatre and dance performances, classes, special events, and the like. Much-needed rehearsal spaces and music practice rooms could be included in the CCC. These would serve additional purposes, including as teaching/learning spaces.
- A state-of-the-art new media lab: This would serve multiple purposes and co-mingle with the media production spaces required by the Film, Television and Interactive Media (FTIM) program as well as theatre production, digital photography and sculpture, and electronic music composition. New-media lab spaces could include: a film production studio flexible enough to be used for inter-media projects and performances; a music recording and sound editing studio; a new home for the Brandeis Electro-Acoustic Music Studio and theatre projection design.
- High-technology classrooms, available for use by faculty of all disciplines, would support incorporating film and interactive media into the curriculum.
- Brandeis claims an historic connection to the film industry and seeks to establish a leadership position as one of the nation's premier locations for the cinematic arts. A state-of-the-art conference auditorium, with support for remote participation from around the globe, would enable film/video screening facilities and be adaptable to future technologies.
- The Office of the Arts, with its multifaceted coordinating and championing role, could serve as a public informational and welcoming center for visitors to the CCC.
- A range of informal learning and socializing spaces, equipped with presentation technology to enhance activities within the CCC and nearby arts buildings.

Financial Considerations: Because of the special scope of this recommendation, additional information about financial considerations is included as an appendix.

4. Art Unites Us: Connecting Brandeis Communities through the Arts

In reporting on the Columbine school shootings, the *New York Times* discovered that the only place where students said they felt a sense of community – where cliques lost exclusivity and the disenfranchised felt welcome – was in the campus performing arts center.

Participation in the arts is a documented method for building communities. Participation in the arts fosters a more diverse and inclusive community through experiencing and understanding other cultures. The arts, by their very essence, enable us to see the world through someone else's eyes. A recent UCLA study showed that students who participated in theater are 40% more likely to condemn racist behavior than those who did not.

Attending a concert, play, or museum is an increasingly rare and precious opportunity to come together for a shared moment of time, space, and communication with other human beings; to breathe the same air and be reminded of the values that we have in common or to realize where we may respectfully disagree; to discover what unites us.

For many universities, sporting events foster a feeling of campus spirit. We believe the arts can help address this important need at Brandeis. Attendance at campus arts events can also help connect our extended communities: graduate students, IBS, Heller, BOLLI, and Rabb; and our Waltham neighbors.

Several key arts events currently unite our community, among them the 24 Hour Musical; Rose exhibition openings; the Messiah Sing; Culture X; and the Festival of the Creative Arts. Many campus events have greater capacity for participation by students, faculty, staff, alumni, and parents. A student should not graduate from Brandeis without having meaningful creative interaction with the Rose, attending the Brandeis Theater Company, a screening at the Wasserman Cinematheque, and a classical and world music concert. The arts need to be fully integrated into the lives of our students as well as our curriculum.

- One way that Brandeis builds community is through the First Year Book Forum. We recommend expanding this model by structuring a shared student class experience at a campus play, concert, film, or art exhibition, including forums for reflection and discussion.
- We recommend that shared participation in the arts be integrated into significant elements of Brandeis life – student orientation, reunion, parent's weekend, admitted student days, commencement, and trustee meetings. This would not only unite us but distinguish Brandeis as innovative and creatively vibrant. Imagine if a faculty meeting began with a 10 minute performance by the Lydian String Quartet or a conversation about a work of art from the Rose? This is also our heritage: Leonard Bernstein created the Festival of the Creative Arts to be the centerpiece of Brandeis' first commencement.
- We recommend advancing and creating arts programs that reflect, respect, and celebrate cultural diversity and link our campus community with the global one.
- Our abundant event culture can be competitive for resources and audiences, and there is a perceived disconnect between the School of Creative Arts and Department of Students Activities. Strategic partnerships to unite resources between the academy and the more than 50 arts and culture clubs would distinguish our creative campus.
- We see greater capacity for connecting with alumni as audiences, visiting artists, lecturers, curators, and donors through the Brandeis Arts Council. Alumni are our most inclined external participants and the arts can help keep them actively engaged with the university.
- Brandeis was among the first universities to create an Office of the Arts to foster participation in the arts. We recommend it be strengthened in order to enhance and coordinate community connections.
- A major obstacle to connecting communities is the arts facilities. The arts buildings were designed as physical corridors without common spaces. We must reimagine them as hospitable places where community can gather and interact.

5. Brandeis as an Arts Destination: Reestablishing our Prominence

For many years, Visiting Professor Leonard Bernstein and other great artists helped make Brandeis renowned as a home to the arts and a destination for both a great arts education and dynamic public arts events. Our campus premiered a new opera by Bernstein and gave important early exhibitions to Frank Stella, Louise Nevelson, and Kiki Smith. We became home to a legendary art collection, a sold-out 12-play theater season, and our own resident string quartet.

The university's reputation as a destination for the arts has diminished in recent decades. During that time, professional arts components at neighboring universities and many new Boston arts organizations have emerged. Notably, Boston University and Harvard created resident professional theater companies; Emerson College created "ArtsEmerson," an international performing arts series housed in a \$92 million downtown facility; and the expanded \$41 million Institute for Contemporary Art (ICA) offers interdisciplinary events with 65,000 square feet of gallery space and a multi-use theater.

We are enthusiastic about restoring our national and international reputation and public participation in the arts. Importantly, Brandeis must be very strategic about reentering the culturally rich Greater Boston scene. It's not strategic to create another performing arts "celebrity series" or resident theater, since there are already several such models in the region.

Professional arts events must first and foremost be meaningfully integrated with our mission, departmental needs, and the educational experience of our students. While greater public attendance is desirable, engaging students in the arts remains imperative. We believe that if resources are invested in making Brandeis a destination for exceptional arts students, faculty, and guest artists, it will become a destination for the public as well.

Brandeis currently hosts more than 300 arts events each year. In the fall 2012 semester, more than 30 professional guest artists from around the world will visit our campus, and our arts faculty is professionally active. But our public interface is decidedly weak. More than additional programming, we advocate for public marketing, media attention, and state-of-the-art public facilities. Brandeis eliminated its designated arts publicist in 2005, and we have suffered accordingly. As noted elsewhere, most of our arts facilities don't provide a welcoming experience and are not competitive with venues at other universities or in downtown Boston. We need to offer the public vibrant, aesthetically attractive, user-friendly destinations with parking, amenities, and access – rather than old classroom buildings.

- To make Brandeis a competitive arts venue and destination for Greater Boston, greater resources must be dedicated to arts marketing and the arts facilities.
- Following three years of media attention, what especially defines the arts at Brandeis to the general public is the Rose Art Museum. This exceptional cultural resource distinguishes us from other universities. New resources should be invested in strengthening the Rose as our most prominent public arts destination. No other university or civic museum in New England has a collection to rival ours, and we must make it more accessible to the public.
- Among our unique assets, like the Rose collection, is the internationally acclaimed Lydian String Quartet, which for 30 years has been a defining public attraction for classical music. Recently, the Lydians' performances have been drastically reduced. We recommend that they be restored to their full prominence.
- The Leonard Bernstein Festival of the Creative Arts, our largest town and gown event, is attended by nearly 8,000 people annually. We recommend that Brandeis increase financial support to the festival so that it can fulfill its vast potential to unite our campus community, attract Greater Boston, and be nationally distinguished for offering innovative artistic experiences that cannot be found elsewhere.
- We recommend more visiting artist residencies and endowed visiting professorships, reclaiming the Bernstein model.
- Among our professional performing arts events, World Music concerts consistently sell out. If we build on this strength, in support of our commitment to diversity and globalism, we believe Brandeis is uniquely positioned to become a defining destination for international music in Greater Boston.
- We recommend enhancing public art at Brandeis in a manner that will transform the campus itself into a work of art. Large-scale public artwork can become iconic landmarks that will attract visitors to campus, and reclaim our university's identity as a home to the arts.

Art Reflects and Embodies Brandeisian Values

Our strategic vision for the creative arts resonates powerfully with the core values of Brandeis University and reinforces key foundational elements related to the legacy and identity of this institution. Our recommendations for the arts build upon and expand unique Brandeisian features and assets, maximizing the strengths and competitive advantages we already possess and thrusting the university to the forefront of art and art education of the 21st century.

Truth and Knowledge: As a top tier research university with a liberal arts focus, Brandeis is committed to seeking truth through rigorous scholarship based on originality, innovation, creativity, and the production of new knowledge. The creation and analysis of art is a significant epistemological tool that promotes ever-evolving and critical ways of knowing and understanding. To reach our full potential as a premier university, we need to provide physical and conceptual spaces that embrace and invite interactions between the artist's studio, the scientist's lab, the classroom, the museum, the stage, and the concert hall.

Experiential Learning: With the rising cost of a college education and the technological advances that make information easily accessible off campus, we must ask ourselves what is unique about the knowledge and experiences that a Brandeis education can provide? We embrace and are eager to incorporate cutting-edge technological innovations in the production, study and display of the arts.

Moreover, the immense opportunities afforded by distance learning and the options of reaching out to remote communities by opening up multilateral global portals are extremely exciting and compatible with our vision. However, we also believe that the unmediated, palpable and visceral experiences of making, studying, and engaging with the arts are irreplaceable. They cultivate our students as individuals, provide them with unique tools for knowing the world and expressing themselves, and can serve as the connective tissue and heart of our campus community in profound and meaningful ways.

Diversity, Pluralism, Social Justice, *Tikkun Olam*: The transformative capacities embodied in the arts can be tapped in a variety of ways to make this world a better place. The creative arts at Brandeis have the power to further promote pluralism and diversity; to give voice to marginalized individuals and groups; to foster a sense of community while also refining individual capacities to think critically, feel empathy, listen to others, and find their own modes of self-expression.

Artists have always known the power of art. "Music will save the world," Pablo Casals said with simplicity and conviction. This imperative to repair or heal the world is integral to the Jewish legacy of Brandeis and our proposal to link it to the creative arts honors our roots.



Art is an essential part of the human experience and a forceful expression of who we are. Art is one of the most compelling ways in which we say, we are alive, and our life has meaning. This premise is the basis for our strategic recommendations, which aspire to transform the creative arts into a stellar presence and defining hallmark of Brandeis University.

Appendix to Recommendation #3 Making Space for Creative Innovation and Collaboration: Financial Considerations

The return of all the studio art students and faculty from the rented Prospect Street warehouse to campus would involve replacing just under 14,000 gross square feet. Allowing for some efficiency in a planned relocation as well as for accommodation of the fine arts departments' significant growth in enrollment in recent years (to record levels, which are expected to be at least sustained), this square footage is of the right order of magnitude. The cost for the relocation to campus would be lower, of course, in the context of a larger initiative to create the CCC. Depending upon whether the relocation is pursued in isolation or as part of a larger project, the cost for this element might range from \$6M to \$9M. The opportunity to name the Post-Baccalaureate studio art program and its new home might be of interest to potential donors.

The cost for creation of faculty art studios would depend upon the number to be created. The cost for five studios might range from \$2.5M to \$3.5M.

The cost for guest apartments is yet to be determined and would depend on location, quantity, size, and quality. This is not envisioned as a large capital expenditure.

The Rose Art Museum expansion schematically designed by Shigeru Ban was envisioned as approximately a \$15M project, translating to between \$18M and \$19M today. Modifications to that plan to provide greater access for faculty and students might add slightly to that cost.

The cost for the CCC is difficult to estimate with any confidence, given the entirely preliminary state of conceptual development. The IATF recommends that a combination programming study and feasibility study be undertaken, following Board approval of the new strategic plan, to begin considering the programmatic elements (this is a complex matter, as it links to the broad range of strategic initiatives the CCC would be intended to support), their distribution between renovated and new space, the implications for broader renovation of existing arts facilities, possible siting, and massing options. Such a study would likely cost between \$100K and \$250K. The CCC itself, envisioned as a space-efficient and cost-effective combination of renovated and new space is, undeniably, a major financial undertaking in support of the division that, together with the Sciences, has been identified as most in need of facilities renewal. (In the case of the Sciences, this led to the Shapiro Science Center, though significant further investment is surely needed; in the case of the Creative Arts, no significant progress has yet been made.) This initiative would presumably present many donor opportunities.

Finally, based on a new round of holistic planning, as described, and in coordination with planning efforts specifically for the CCC, new renovation plans should be developed for each of the arts building (Slosberg, Spingold, and Goldman-Schwartz [the fate of Pollack would depend on overall planning]). These plans should be phased to enable first steps to be taken without the need for full resolution of planning issues surrounding the CCC. The "basics" — infrastructure (and associated comfort issues) and basic renewal, including overall character of finishes, should begin to be addressed within the next few years. Determination of costs would depend entirely on scope and phasing, and requires the further planning work being recommended.

The Integrated Arts Task Force

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