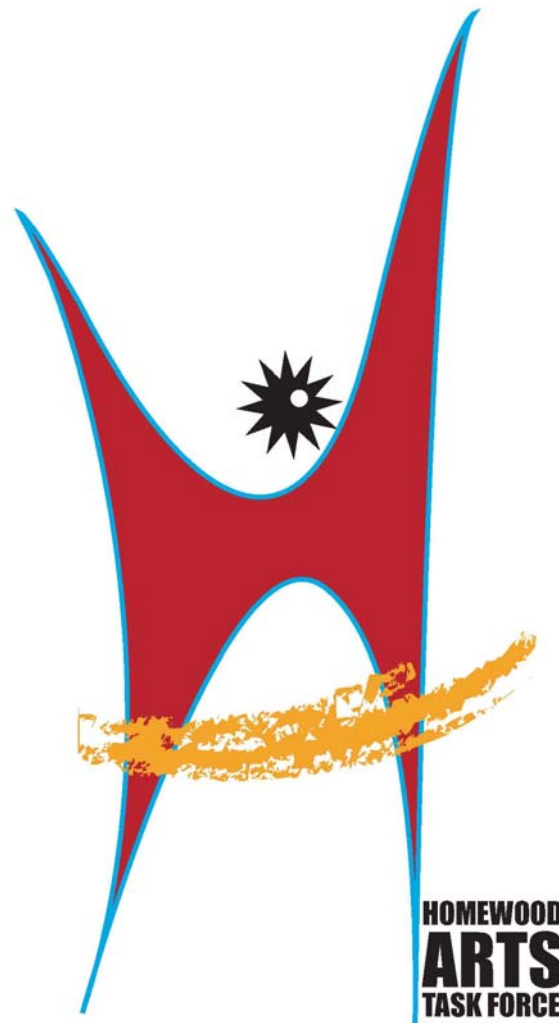


**JOHNS HOPKINS UNIVERSITY
HOMEWOOD ARTS TASK FORCE
FINAL REPORT**



MAY 24, 2005

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EXECUTIVE SUMMARY

The Homewood Arts Task Force (HATF), appointed in the fall semester of 2004 by Provost Steven Knapp to study the state of the arts at Johns Hopkins' Homewood campus, found an extraordinary array of arts programs and resources at Homewood that contribute to the vitality of the campus community and to Johns Hopkins' reputation as a leader in the artistic and cultural revitalization of Baltimore. However, HATF also found that the while visibility has grown considerably since the building of the Mattin Center, the arts remain marginalized at Homewood. The University has not optimized coordination among campus arts groups nor collaborations with the City's arts institutions. It has not fully integrated the arts—instrumental and vocal music, theater, photography, dance, creative writing, film, painting, and sculpture—into the intellectual and cultural life of the University. Despite the opportunities to enjoy, study, and practice a wide range of arts programs and facilities, the University lacks a shared strategy for promoting and sustaining the arts at Homewood as a vital part of its intellectual and cultural life. The arts are orphans at Homewood, without adequate resources or facilities and without security about their present or their future.

Homewood's artscape is vibrant, with many strengths. The academic curriculum offers creative writing, film and media, the history of art, and theater arts, and is supplemented by a cross-registration program with The Peabody Institute and other area colleges. Homewood Student Affairs oversees the co-curricular program, offering a diverse range of not-for-credit arts programs in dance, instrumental music, vocal music, theater, and digital media as well as the literary arts, and a for-credit fine arts program. The University's arts assets, including the Historic Houses and collections of artifacts, are extensive. The arts facilities within the new Mattin Center provide critical space for study, practice, and presenting. The multipurpose auditorium in Shriver Hall presents dance and musical programs, lectures, and films. The Homewood campus is also an arts destination for citizens of the Greater Baltimore area. The Shriver Hall Concert Series provides internationally recognized musical programming on the Homewood campus, and Theatre Hopkins performs classical and contemporary dramatic literature. The Homewood campus hosts a number of poetry readings, lectures, and other artistic and cultural activities that draw residents of the surrounding neighborhoods, the City, and the region to campus. Finally, the University benefits in immeasurable ways from its strong and deep

relationships with several arts institutions in Baltimore, most notably The Baltimore Museum of Art and The Walters Art Museum.

But HATF believes that Hopkins can and must do more. Curricular offerings do not meet the growing student interest at a time when the Krieger School of Arts and Sciences is trying to recruit more humanities majors and when peer institutions are strengthening the role of the arts on their campuses. The budgets of Homewood Student Affairs and the Student Activities Commission are not expanding at the same rate as student participation in co-curricular programs. The University's art collections, including the Historic Houses, need additional support for promotion and stewardship if they are to enhance the mission of the University:

- to educate its students and cultivate their capacity for life-long learning,
- to foster independent and original research, and
- to bring the benefits of discovery to the world.

There is no university-wide policy for the management of collections at the Historic Houses, the Homewood campus, or elsewhere in the University. The Shriver Hall auditorium is in desperate need of renovation. Additional performing arts venues are needed; there are few places to exhibit student or others' art; the Archeological Collection urgently needs more space; the Film & Media Studies program needs a film viewing room. The Office of Special Events, which formerly sponsored a Guest Artist Series, has been closed. The growth in student arts-related co-curricular activities challenges our ability to provide an adequate number of practice rooms for individuals and for student groups. Inadequate facilities—in both quality and number—also impede Homewood's ability to attract and sustain performances by Peabody's faculty and students as well as nationally and internationally recognized artists. While academic and non-academic partnerships with Baltimore City arts organizations and institutions occur at many levels, they tend to be idiosyncratic and *ad hoc* in nature.

HATF's recommendations are meant to support the University's mission by increasing both the visibility and the impact of existing arts programs; fostering a sense of community around the arts; and developing synergies among Johns Hopkins' Homewood campus arts programs, The Peabody Institute, and Baltimore City arts organizations. The first four address an overarching need to leverage our considerable assets through central oversight into a premier arts environment at Johns Hopkins.

The following ten priority recommendations (out of a total of 48 unique recommendations) should be accomplished no later than 2010:

- Create a **senior leadership position** (Vice Provost for the Arts) to promote and coordinate the arts (see page 38);
- Create a University-wide Arts Coordinating Council (see page 39);
- Develop a **funding strategy** to achieve this report's recommendations (see page 45);
- Create an **Arts Innovation Fund** to support creative programming in the arts (see page 39);

- **Renovate Shriver Hall’s auditorium** and initiate a programming study to determine long-range needs/options for a **purpose-built arts complex** (see page 34);
- **Expand the formal academic curriculum** to create more opportunities for Homewood undergraduates to study the arts (see page 16);
- **Synchronize the class schedules** of the Peabody and Homewood campuses (see page 16);
- **Develop a user-friendly, comprehensive website** to support student artists and arts groups (see page 20);
- **Develop and implement a University-wide collections management policy** that includes guidelines for acquisition and deaccession, management, preservation, storage, and exhibition of the University’s artifactual collections (see page 27); and
- **Identify and implement strategies to promote and increase the visibility of the arts** at Hopkins, working in partnership with the JHU Office of Communications and Public Affairs; for example, enhance the University’s Arts and Culture website (see page 39).

Johns Hopkins has priceless resources in the arts that must become more central to its vision and mission. The arts must be much more interwoven into the intellectual and social life of this institution. Hopkins students, faculty, and staff can and should be attracted by the wealth of opportunities to study, practice, and enjoy a wide array of visual, literary, performing, and other creative arts that reflect the full diversity of world cultures. Baltimoreans from all walks of life should enjoy attending concerts, poetry readings, and theater and dance performances; visiting the Archeological Collection or the exhibits at the Homewood House, Evergreen House, the libraries, and other campus facilities. The proposed Arts Coordinating Council, led by the Vice Provost for the Arts, can provide high profile, coherent leadership for the artistic life of Homewood, while setting programmatic and capital priorities, seeking external funding sources, and assuring effective communication and cooperation among key stakeholders. The University needs stable funding for its arts programs including operation and maintenance of the Historic Houses and the care and stewardship of University collections.

The Johns Hopkins University is a world leader in countless arenas. The time has come to take the necessary steps to ensure our excellence in the arts as well.



CHAPTER I: INTRODUCTION AND OVERVIEW

Background

In the fall semester of 2004, Provost Steven Knapp appointed the Homewood Arts Task Force (HATF) to study the state of the arts at Johns Hopkins' Homewood campus. In his charge to the task force, the Provost recognized the wealth of existing arts programs, services, and facilities: the Hopkins Symphony Orchestra, Theatre Hopkins, the Shriver Hall Concert Series, numerous student groups, the Mattin Center, the Bufano Sculpture Garden, and Historic Houses. He also noted the partnerships the Homewood campus enjoys with arts organizations in Baltimore—The Maryland Institute College of Art, The Baltimore Museum of Art, and The Walters Art Museum, among other institutions. However, despite the opportunities to enjoy, study, and practice a wide range of arts that these programs and facilities provide, the University lacks a shared strategy for promoting and sustaining the arts at Homewood as a vital part of the University's intellectual and cultural life.

The mission of the task force was to produce a set of recommendations designed to enhance the visibility and impact of existing arts programs; to foster a sense of community around the arts; and to develop synergies among Johns Hopkins' Homewood campus arts programs, The Peabody Institute, and Baltimore City arts organizations. The task force's goal was to prepare a report including:

- an assessment of the campus's current "artscape,"
- a description of the role the arts should play on campus (i.e., a vision statement), and
- a set of recommendations designed to move the campus in the direction of fulfilling the vision.

Undergraduate students, faculty, administrators, and a University trustee constituted the 18-member task force that was chaired by Winston Tabb, Dean of University Libraries. Associate Provost Pam Cranston provided staff support. (A list of task force members may be found in Appendix A.)

Scope and Process

Task force members initially considered the scope of their review and determined that it should include the full range of creative and performing arts: instrumental and vocal music, theater, photography, dance, creative writing, film, painting, and sculpture. Task force members also

agreed that its review should include the three means of experiencing the transformative power of the arts: study of the arts, practice of the arts, and enjoyment of the arts. While the work of the task force resulted in a vision for the arts for the entire University, its recommendations are limited, for the most part, to the University's Homewood campus.

Task force members spent the fall semester as well as January Intersession gathering information about the arts at Homewood. A list of key questions, provided by Provost Knapp, helped to guide the inquiry. (See Appendix B.) Thirty-six guests representing 30 different departments, organizations, and institutions at Johns Hopkins and from Baltimore met in person with the task force and provided information about their activities and their views on how the arts could be strengthened at Hopkins. (See Appendix C for a complete list of guests.) In addition, Dean Tabb and Dr. Cranston met individually with Dr. James McGill, Johns Hopkins' Senior Vice President for Finance and Administration, and Mr. Fred Lazarus, President of The Maryland Institute College of Art. Finally, Dr. Cranston consulted with Ms. Shannon Dunn, Director of the Office of Cultural Affairs at Johns Hopkins' Medical Institutions' campus in East Baltimore.

Task force members also toured Homewood campus facilities and considered the role and scope of the arts programs and facilities at peer institutions. They reviewed the work of similar committees at other universities, including University of Pennsylvania, University of Chicago, and University of Maryland, Baltimore County. The task force consulted highly respected national reports, such as "The Creative Campus: The Training, Sustaining, and Presenting of the Performing Arts in American Higher Education" produced by the 104th American Assembly of Columbia University, and considered course enrollment data provided by the Homewood Registrar's Office, participation data provided by campus performing arts organizations, and data from the College Student Environment Questionnaire. (See Appendix O.) Finally, the task force conducted two surveys: (1) an on-line survey of full-time undergraduates regarding their views about the arts at Homewood; and (2) a survey, in cooperation with Mr. Salem Reiner, Hopkins' Director of Community Affairs, of the leaders of Homewood area neighborhood associations. (See Appendices D and E for survey results.)

Summary of Findings

The task force found that Provost Knapp was indeed correct: there is an extraordinary array of arts programs and resources at Homewood that contribute to the vitality of the campus community and to Johns Hopkins' reputation as a leader in the artistic and cultural revitalization of Baltimore. The academic curriculum offers numerous opportunities for students to study the arts (e.g., creative writing, film & media, history of art, and theater arts), supplemented by a cross-registration program with The Peabody Institute and area colleges. The co-curricular program, provided by Homewood Student Affairs, supports a diverse range of not-for-credit arts programs—groups in dance, instrumental music, vocal music, theater, and digital media as well as the literary arts—and a for-credit fine arts program within Homewood Student Affairs. The University's arts assets, including not only the Historic Houses, but also its collections of artifacts (paintings, sculpture, decorative arts, and furniture), are extensive. Arts facilities at the Homewood campus include: the new Mattin Center with its Swirnow Theater, Caplan Dance Studio, digital media center, class/rehearsal rooms, and practice rooms; a large multi-purpose auditorium in Shriver Hall for presenting dance and musical programs, lectures, and films; and a small archeological museum in Gilman Hall for the study and display of ancient artifacts. Other

facilities—including the Arellano Theatre in Levering Hall and the auditoria in various classroom buildings—augment the principal performance spaces. A professional organization that presents chamber concerts, The Shriver Hall Concert Series, provides highly regarded musical programming on the Homewood campus, and Theatre Hopkins, a community theater group that was originated in the Hopkins English Department, performs classical and contemporary dramatic literature. Likewise, the Homewood campus hosts a number of poetry readings, lectures, and other artistic and cultural activities that draw residents of the surrounding neighborhoods, the City, and the region to campus. Finally, the University benefits in immeasurable ways from its strong and deep relationships with several of the arts institutions in Baltimore, most notably The Baltimore Museum of Art and The Walters Art Museum.

Nonetheless, it is clear that we can do better. We have not succeeded in leveraging the full potential of our arts resources; we have not optimized coordination among campus arts groups nor collaborations with the City’s arts institutions; we have not fully considered the role the arts could and should play in enhancing the undergraduate experience at Homewood, a critical need eloquently described by the Commission on Undergraduate Education; nor have we fully integrated the arts into the intellectual and cultural life of the University. While visibility of the Homewood arts community has grown considerably since the building of the Mattin Center, the arts remain marginalized at Homewood. Curricular offerings have not kept pace with the growing expression of student interest at a time when we are trying to recruit more humanities majors and peer institutions are strengthening the role of the arts on their campuses. Budgets of Homewood Student Affairs and the Student Activities Commission are not expanding at the same rate as student participation in co-curricular programs of all kinds. The University’s art collections, including the Historic Houses, need additional support for promotion and stewardship if they are to enhance the tri-partite mission of the University: to educate its students and cultivate their capacity for life-long learning, to foster independent and original research, and to bring the benefits of discovery to the world. There is no university-wide policy for the management of collections at the Historic Houses, the Homewood campus, or elsewhere in the University. The Shriver Hall auditorium is in desperate need of renovation; additional performing arts venues are needed; there are few places to exhibit student or others’ art; the Archeological Collection urgently needs larger space; and the Film & Media Studies program needs a film viewing room. The Office of Special Events, which formerly sponsored a Guest Artist Series, has closed. The growth in student arts-related co-curricular activities has challenged our ability to provide an adequate number of practice rooms for individuals and for student groups. As the size of the undergraduate population at Homewood grows, competition for scarce resources will increase. Inadequate facilities—in both quality and number—also impede Homewood’s ability to attract and sustain performances by Peabody’s faculty and students as well as nationally and internationally recognized artists. While academic and non-academic partnerships with Baltimore City arts organizations and institutions occur at many levels, they tend to be idiosyncratic and *ad hoc* in nature. A commitment to identifying mutually beneficial and sustainable ways to leverage institutional resources would strengthen the participating institutions and contribute to a more vibrant and more diverse artscape at Johns Hopkins and in Baltimore.

Major Recommendations

The task force identified ten (out of 45) major recommendations that should be addressed immediately and that, when accomplished, will begin providing the visibility for the arts and momentum needed in the short-term for moving the arts from the margins to the center of campus life. Taken together, the first four—creation of the senior leadership position, the Arts Coordinating Council, the Arts Innovation Fund, and the renovation of Shriver Hall—address an overarching need to create visibility for the arts at Johns Hopkins and to leverage the University’s considerable arts assets to achieve programmatic synergies that will more effectively advance the mission of the University. Until the University does so, the arts at the University will be considerably less than the sum of their parts. The ten priority recommendations, which should be accomplished *within the next five years*, are:

1. Create a senior leadership position (Vice Provost for the Arts) to promote and coordinate the arts (see page 38);
2. Create a University-wide Arts Coordinating Council (see page 39);
3. Develop a funding strategy to achieve this report’s recommendations (see page 45);
4. Create an Arts Innovation Fund to support creative programming in the arts (see page 39);
5. Renovate Shriver Hall’s auditorium and initiate a programming study to determine long-range needs/options for a purpose-built arts complex (see page 34);
6. Expand the formal academic curriculum to create more opportunities for Homewood undergraduates to study the arts (see page 16);
7. Synchronize the class schedules of the Peabody and Homewood campuses (see page 16);
8. Develop a user-friendly, comprehensive website to support student artists and arts groups (see page 20);
9. Develop and implement a University-wide collections management policy that includes guidelines for acquisition and deaccession, management, preservation, storage, and exhibition of the University’s artifactual collections (see page 27); and
10. Identify and implement strategies to promote and increase the visibility of the arts at Hopkins, working in partnership with the JHU Office of Communications and Public Affairs; for example, enhance the University’s Arts and Culture website (see page 39).

These major recommendations and others can be found within each chapter adjacent to a particular set of findings regarding one or more elements of the Homewood artscape. For convenience, a comprehensive listing of all the recommendations appears in Chapter XI. In recognition of the severe budgetary pressures facing the University, short-term, less resource-intensive suggestions to advance the arts at Hopkins are often presented in concert with longer-term goals for the institution.

Organization of the Task Force Report

Before identifying a set of recommendations to bolster the arts at Homewood, the task force considered the role of the arts at Johns Hopkins. To that end, it prepared a vision of the arts that represents the task force’s “ideal world.” This vision statement can be found in the next chapter

(Chapter II). Subsequent chapters, each of which addresses one aspect of the arts at the University, summarize the task force's findings and outline its recommendations.



CHAPTER II: THE ARTS AT JOHNS HOPKINS – A VISION STATEMENT

The task force’s recommendations for bolstering the arts at Homewood are based on the following vision of the arts at Johns Hopkins that represents the “ideal world.”

The arts at the Johns Hopkins University—and in Baltimore—are flourishing, are central to the intellectual and social life of the institution, and are valued and nourished as an indispensable asset in recruiting and educating our students, cultivating their capacity for life-long learning, honing their critical thinking skills, and developing their creativity.

Students, faculty, and staff are attracted to the University, in part, because of the wealth of opportunities to *study, practice, and enjoy* a wide array of visual, literary, performing, and other creative arts that reflect the full diversity of world cultures. Baltimoreans from all walks of life enjoy attending concerts, poetry readings, and theater and dance performances; visiting the Archeological Collection or the exhibits at the Homewood House, Evergreen House, the libraries, and other campus facilities; admiring the outdoor art, such as the Bufano Sculpture Garden. Scholarly and creative collaborations with regional arts and cultural institutions, such as The Baltimore Museum of Art, The Walters Art Museum, The Maryland Institute College of Art, the Baltimore Symphony Orchestra, and Center Stage, bring nationally and internationally acclaimed artists and musicians to the Johns Hopkins community as does the Shriver Hall Concert Series. Students have ample opportunities to develop their creative talents and, after graduation, accept the responsibilities of civic leadership to advance access to and appreciation of the arts within their communities. University art collections are well cared for, well used, and well known.

The strength of the arts community at Hopkins derives from the synergies created by the cooperative efforts of its advocates: individual students, faculty, and staff; student and neighborhood arts groups from every campus; and regional arts and cultural institutions and organizations. The Peabody Institute is internationally recognized as a leader in music education and performance. The Krieger School of Arts and Sciences provides extraordinary opportunities for intensive research and scholarship in the arts and humanities, including writing, history of art, and other selected disciplines. The Historic Houses are actively used to support the University’s mission. A vital relationship with The Baltimore Museum of Art, the southern anchor of Homewood’s cultural corridor, provides a powerful, internationally recognized model of university-museum collaboration and cooperation.

The University’s Arts Coordinating Council, led by the Vice Provost for the Arts, provides high profile, coherent leadership for the artistic life of Johns Hopkins. Its members—divisional representatives, students, University trustees, and regional partners—advance excellence in the

study, practice, and enjoyment of the arts at Johns Hopkins and in Baltimore by setting programmatic and capital priorities, seeking external funding sources, and assuring effective communication and cooperation among key stakeholders.

The University's infrastructure to support the arts is robust. There is stable funding for arts programs, including operation and maintenance of its Historic Houses and for the care and stewardship of University collections. There is a clearly articulated, University-wide collections management policy that governs the accession, stewardship, and disposal of arts artifacts. Small, medium, and large performing arts venues are state-of-the-art and sufficient to meet demand. Funding for arts initiatives from external sources and from philanthropic support from alumni, trustees, and other donors is secure and growing.



CHAPTER III: THE ACADEMIC CURRICULUM

As a relatively small school with a strong tradition of selective excellence, the Zanvyl Krieger School of Arts and Sciences offers a limited number of internationally recognized teaching and research programs within the context of a major research-intensive university. In the arts, there are two distinguished departments, History of Art and Writing Seminars, which offer rigorous undergraduate baccalaureate majors led by a small cadre of highly regarded faculty scholars, in addition to the renowned Humanities Center. There are also two relatively new and immensely popular minors—in Film & Media Studies and in Theater Arts & Studies—that augment the School’s arts and humanities curricula and hold the potential for equally significant contributions to those fields of study. (It should be noted, however, that these two programs’ non-departmental status without any tenure-track faculty makes them vulnerable in times of constrained budgets even as they enjoy great flexibility.) Finally, students also may take fine arts courses on the Homewood campus. They are offered by Homewood Student Affairs, although the Krieger School awards the credits. The fine arts program, called “Homewood Art Workshops,” is described in Chapter IV.

A number of important partnerships provide additional options for Homewood students to gain access to formal study of the arts. The most important of these is with The Peabody Institute, an academic division of the University since 1977. Two double degree programs offered by the Krieger and Whiting Schools with the Peabody Institute permit a limited number of Homewood undergraduates to study both a performance art and an academic discipline. (The task force, given its focus on the Homewood campus, limited its examination of The Peabody Institute to its joint programs with Homewood.) Another collaboration with The Peabody Institute brings its faculty to Homewood to offer a minor in Music, which the task force views as an excellent model of how to bring academic arts courses to Homewood students. In addition, a small number of students—and faculty—conduct interdisciplinary research that combines their interests in one or more Homewood disciplines, for example, history or computer science, with one of Peabody’s musical programs. Although not part of the formal academic curriculum, Peabody performances at the Homewood campus—exemplified by the annual “Peabody at Homewood” concert series and occasional public performances of various Peabody ensembles at the Mattin Center—also strengthen the artistic and cultural community at Homewood and provide wonderful opportunities for students, faculty, and staff as well as residents of Greater Homewood to experience the power and beauty of the musical arts.

Scholarly and creative arts partnerships with the Homewood Schools are not limited to those with The Peabody Institute. Collaborations between Hopkins faculty and experts at area arts institutions, such as The Maryland Institute College of Art (MICA), The Baltimore Museum of Arts (BMA) and The Walters Art Museum (WAM), allow the Homewood Schools to leverage

the selective excellence of their small departments in ways that expand opportunities to study the arts while strengthening the collaborating institutions. There is a deep and continuing legacy of scholarly collaborations with highly regarded BMA and WAM curators. These have enriched Hopkins' classroom studies by allowing students to "learn by doing," the hallmark of the Johns Hopkins education experience: students can study objects of art from the museums' celebrated collections, pursue independent studies, or work as museum interns. The task force considers the joint establishment of a liaison position between the museums and the Krieger School (currently occupied by Dr. Elizabeth Rodini) to be an important step toward fulfilling the potential of scholarly collaborations among the three institutions. (See Chapter VII.)

The complementary nature of Hopkins' and MICA's curricula has led to creative programmatic synergies, exemplified by the fall 2004 program that explored the concept of beauty in different disciplines by MICA, the Space Science Telescope Institute, WYPR, and The Peabody Institute and an interdisciplinary multimedia course co-taught by Hopkins' Digital Media Center Director Joan Freedman and MICA, KSAS Film & Media Studies, and Peabody faculty members. MICA's Environmental Design department also has partnered on a number of occasions with both the Whiting School's Civil Engineering and Krieger School's Near Eastern Studies departments.

The same is true for the Krieger School's Archeological Collection and the University's Historic Houses, Homewood and Evergreen. The Houses and their collections provide extraordinary resources that can be leveraged to the benefit of both the Houses and Hopkins faculty and students. One example of a successful collaboration that expanded Homewood's curricular offerings is the successful recruitment of a Homewood House donor to fund a faculty scholar for the History of Art Department to teach American Architecture, using the resources of the Houses. (Other contributions of the Historic Houses to the artistic life of the University are explored elsewhere in Chapter V.) The Archeological Collection is used extensively for teaching and learning by multiple departments (Classics, History of Art, and Near Eastern Studies) within the Krieger School.

In summary, there are many opportunities for Homewood students to pursue rigorous studies in the arts. Taken together, they provide an essential means for the University to achieve its educational goals for undergraduates, as articulated in the final report of the 2003 Commission on Undergraduate Education: to cultivate their capacity for life-long learning, hone their critical thinking skills, and develop their creativity.

It appears, however, that student interests, as indicated by course waitlists and survey results (see Appendices F and D), have outpaced the current limited number of academic course offerings. Desirable courses are often closed to non-majors, and the number of sections for many courses cannot accommodate the number of students who want to enroll, causing waitlists that, in effect, limit enrollments to juniors and seniors. Many non-majors, especially engineering students whose programs permit only a limited number of electives, also report the frustrating experience of not being able to find an arts course that fulfills a distribution requirement, leaving them without the opportunity to explore the arts in a formal setting at Homewood.

Task force members are concerned that the problem of insufficient offerings to support student interests in the arts is likely to be exacerbated as the Krieger School moves forward with its

strategic plan to increase the number of humanities students. Regardless of major, the Homewood Undergraduate Admissions Office recruits students who are not only intellectually gifted, but who are multi-talented and have a broad assortment of interests and experiences. Many come from high schools that have extensive arts curricula and facilities and expect a world class institution like Hopkins to offer advanced courses in state-of-the-art facilities. Some will have their recreational needs met by the co-curricular programs available to them on campus and in Baltimore, but others will desire the opportunity to engage in the arts in the more reflective and analytical way that is provided by formal classroom study. In any case, if we expect to compete successfully with our peer institutions—for example, Cornell, Penn, and Duke to whom we lose admitted students—we must bolster our credit-bearing arts offerings. While the task force is not recommending the addition of new undergraduate majors in the arts, the array of majors and curricular offerings (and the infrastructure that supports them) provided at peer institutions suggests that it would be wise, if we want to present a campus community that is attractive to humanities students, for the school to consider expanding opportunities for undergraduates to study the arts at the Homewood campus. Until such time as more tenure-track faculty can be added, other alternatives (described below), might be explored.

The promise that students can take music and fine arts courses at The Peabody Institute and through the Baltimore co-op program remains largely unfulfilled. According to Ray Allen, MICA's academic dean, only 98 JHU students have taken courses at MICA, and 67 MICA students have taken courses at JHU since the fall of 2000. Transportation difficulties impede cross-registration, as do logistical difficulties with registration processes that, as reported by students, are difficult at best. In addition, the conflicting course schedules at Homewood and Peabody make it nearly impossible to find courses that fit into a student's schedule without requiring the skipping of classes and impose extraordinary, virtually impossible, demands on the exceptional students who strive to pursue both a Homewood and a Peabody degree. Creative solutions to the transportation and registration challenges as well as synchronization of Peabody and Homewood class schedules would increase the likelihood of success of these co-operative programs as legitimate options to expanding arts-related course offerings on the Homewood campus. Another perhaps less attractive and more expensive alternative would be to hire more Peabody, MICA, and other area college faculty to teach music and fine arts courses at Homewood.

The decision about what courses to offer clearly and rightly rests with the distinguished faculties of the Krieger and Whiting Schools. As experts in their fields, they are singularly qualified to provide oversight to the formal, academic curriculum. In an era of constrained resources, expanding curricular offerings to meet student demand will be difficult; nonetheless, the task force is hopeful that this will be possible within the next few years. A specific need that was mentioned repeatedly in the course of the task force's work was the lack of a comprehensive history of art survey course. In the short term, in addition to solving the transportation, registration, and scheduling problems noted above, the task force urges that interdisciplinary courses within the Homewood Schools be expanded and that innovative inter-institutional collaborations that might reveal important new areas of scholarly inquiry, course offerings, and programs in the arts be explored. The task force considers the junction between the arts and science or arts and technology as potentially profitable areas for creative research and teaching and one that may enhance the missions, as well as national and international reputations, of each

institution. Interdisciplinary programs, for example, a museum studies program, might also serve the purpose of attracting more humanities students to the Krieger School.

Recommendation III-1. The task force recommends that the Krieger School’s faculty consider expanding formal curricular offerings in the arts with the same rigor, support, and principles of “selective excellence” as are characteristic of courses in engineering, the humanities, social sciences, and sciences. This recommendation includes the need for more capacity in existing courses as well as the creation of new academic courses, e.g., a comprehensive history of art survey course. In the short-term, while budgets are severely challenged and there may be little hope of adding tenure-track positions, providing incentives for arts and humanities faculty to develop interdisciplinary courses might strengthen the entire arts and humanities community for both faculty and students and increase the number of cross-listed courses. (See also Recommendation VIII-3 for a description of the Arts Innovation Fund that would provide seed monies to support interdisciplinary and inter-institutional arts programs.)

Recommendation III-2. Synchronize the class schedules used by the Peabody and Homewood campuses. The task force supports the work of the Homewood faculty committee that is currently reviewing this issue and looks forward to implementing a mutually agreeable solution as soon as possible.

Recommendation III-3. The task force supports the work of the joint Homewood-Peabody faculty committee that is reviewing the dual degree program with an eye to streamlining it while retaining its essential rigors.

Recommendation III-4. Enable further integration between the Homewood Schools and The Peabody Institute by improving transportation between the Homewood and Peabody campuses. Similarly, explore creative solutions to the transportation challenges between the Homewood campus and MICA. For example, explore the development of a “taxi culture,” which Loyola College has successfully used to address similar transportation issues.

Recommendation III-5. Provide students with a highly visible, comprehensive resource to facilitate the study of the arts at Hopkins, including Peabody and Baltimore co-op program options. This may take any or all of several forms: an academic advising webpage that includes a user-friendly, on-line option for cross-registration; expanded information in the undergraduate academic manual and in the freshman handbook; and/or periodic updates in the freshman advising bulletin. The resources should include information about how students can petition to receive recognition for these courses as humanities (H) distribution requirements.

Recommendation III-6. Working with the Homewood Art Workshops, explore the use of the weekday evenings and the January Intersession to offer additional courses in the fine arts.

Recommendation III-7. Review the arts curricula, including arts courses offered by the Homewood Art Workshops and those offered by Baltimore co-op institutions, for possible designation as a humanities (H) distribution requirement. More specifically, consider allowing courses in the practice of the arts (i.e., skills-based courses) to fulfill humanities requirements, as do peer institutions such as Cornell, Penn, and Duke.

Recommendation III-8. Make a long-term commitment to the JHU-BMA-WAM liaison position (currently held by Dr. Elizabeth Rodini) in order to coordinate and develop additional collaborations among the institutions in a manner that leverages their intellectual and arts assets to the benefit of all participants, such as the establishment of a museum studies minor. Concerted and sustained efforts to create synergies in the arts and humanities among these institutions as well as The Peabody Institute provide another avenue for the University to contribute to the revitalization of Baltimore. (Elements of this recommendation are cross-listed with Recommendations VI-1 and VI-3.)

Recommendation III-9. Establish a small joint task force of MICA and Johns Hopkins faculty to explore potential innovative teaching and creative collaborations that would enhance the missions of both institutions, draw leading scholars and talented students, and attract external support. The joint task force should also propose creative solutions that would increase opportunities for students to enroll in each other's courses, for example, the development of special evening courses. A similar joint faculty committee established by Brown University and the Rhode Island School of Design provides a model for this joint task force. It sought to "draw on and enhance the unique character of each institution, its faculty and resources, to produce new patterns of teaching, creative activity, and research." The Arts Innovation Fund proposed in Recommendation VIII-3 might fund the work of this task force.

Recommendation III-10. Working with the Directors of Undergraduate Studies (DUSs), provide coordination among arts and humanities programs in order to strengthen the community of arts and humanities majors. Bringing undergraduates with similar interests in the arts and humanities together for trips to arts and cultural institutions and for symposia at peer institutions will make available opportunities that small departments with limited faculty resources would otherwise be unable to provide. Work with the Homewood Arts Programs to include non-majors with similar interests. Consider the creation of a residential component in the new Charles Commons that would further strengthen the community of young arts and humanities enthusiasts and scholars. (Elements of this recommendation are cross-listed with Recommendation IV-8.)

Recommendation III-11. Examine ways in which a strengthened relationship between the new program in Theater Arts & Studies and Theatre Hopkins might provide students more opportunities to study, perform, and enjoy drama. (This recommendation is cross-listed with Recommendation V-4.)

Recommendation III-12. Establish a comfortable and acoustically sound film screening or viewing room and film storage space to support the Film & Media Studies program. At least five possibilities could be explored: Gilman Hall when it is renovated; the Mattin Center after non-arts offices are relocated; Shriver Hall after the non-arts services are relocated; the auditorium within The Baltimore Museum of Art; or the new performing arts center after it is built. This recommendation should be considered within the context of the Krieger School's overall commitment to and investment in the Film & Media Studies program. (This recommendation is cross-listed with Recommendation VII-5.)



CHAPTER IV: THE CO-CURRICULUM

Co-curricular activities in the arts have existed at Homewood since the earliest days of the University. The Demologian Literary Society, formed in 1876, was established to promote literary culture among students. Around 1885, students wrote and published an “opera” (libretto only) called “Gems From The Opera.” The Banjo and Mandolin Club was active in the 1890s. Later, the Musical Club, originally formed as a Glee Club in 1883, enveloped it. The Hare’s Foot Club, which performed plays, was formed in December 1908. Barnstormers, the student theater group, was founded as the Dramatic Club in 1919.

A veritable “Homewood Renaissance,” fueled by the opening of the Mattin Center and the creation of the Homewood Arts Programs (HAP) directed by a professional staff person devoted to the performing and fine arts, has taken place on this campus over the past five years. Furthermore, the monies set aside each year by the Student Activities Commission to fund recognized student arts groups have provided essential, albeit inadequate, funding for expansion of student arts initiatives, including dance, theater, vocal, literary, and musical groups. In short, the creative and performing arts have experienced striking growth outside the academic curriculum: student performing arts groups (especially theater, dance, and a cappella groups) abound. The wealth of co-curricular options in the arts assures that every student can find substantial opportunities to complement their formal studies. (See Appendix H for a list of student arts groups affiliated with the HAP.)

The Mattin Center, managed by Homewood Student Affairs, was a godsend to both the co-curricular *and* curricular arts at Homewood. Its Swirnow Theater, Caplan Dance Studio, Digital Media Center, rehearsal rooms, practice rooms, art studios, and darkrooms offer extraordinary facilities in which to create, study, and enjoy the arts. The Mattin Center provides crucial arts space not only to students who seek to balance their lives in an intensely intellectual environment, or who seek to enrich their lives through the arts, but also to students who have elected to study the arts as part of the formal academic curriculum. Besides providing much needed physical facilities to support recreational endeavors in the arts, its original intent, the Mattin Center often serves as a crucial bridge between scholarly and co-curricular activities on this campus. For example,

- The Peabody Institute offers credit-bearing Music Theory courses in the Mattin Center, strengthening the Peabody-Homewood relationship and permitting Homewood students to more easily enroll in courses that traditionally were offered only on the Institute’s campus in downtown Baltimore.

- Credit-bearing fine arts courses use the Mattin Center facilities. They are offered by the Homewood Art Workshops, a Homewood Student Affairs program.
- Students explore the technologies available at the Digital Media Center for (credit) course projects as well as for arts projects created for their own enjoyment—often working together with students and faculty at other colleges, such as The Maryland Institute College of Art (MICA) and The University of Maryland at Baltimore County.

(See Chapter VI for a more comprehensive discussion of the Mattin Center as an arts facility.)

Participation in co-curricular arts activities provides indispensable opportunities for Homewood students to cultivate their creativity—one of the goals of a Hopkins undergraduate education as presented in the final report of the Commission on Undergraduate Education in 2003. Involvement in student performing arts groups also permits students in both the Krieger and Whiting Schools to develop interpersonal, organizational, business, and leadership skills that will serve them well in the years to come. The autonomy given to the student groups assures that a diverse set of interests at multiple skill levels thrives at Homewood. As ambassadors of the University, members of student performing arts groups provide untold number of volunteer hours reaching out to the citizens of the Greater Baltimore area. As artists, they perform at nursing homes and act as mentors to budding musicians in grade schools—enriching the lives of others while deepening their understanding of themselves and the world. These outreach activities foster a sense of citizenship and a strong commitment to one’s community, another goal of undergraduate education at Johns Hopkins.

We also know that students who are affiliated with groups during their enrollment—that is to say, who are engaged in the life of the institution—are likely to make the greatest gains in intellectual and interpersonal development while at Hopkins. They are among the most satisfied students and most devoted alumni. Ample opportunities in the arts also help recruit students—and not just students who expect to major in the humanities.

The task force believes that the following recommendations, when implemented by Homewood Student Affairs, will strengthen the co-curricular program in the arts on the Homewood campus.

Recommendation IV-1. As enthusiasm in the arts among students grows, prepare to expand the co-curricular, self-directed opportunities for students to engage with the arts. Assure that those opportunities reflect the full range of diversity within the Johns Hopkins community. Expansion of the number of humanities majors is likely to increase the demand for co-curricular opportunities to participate in the arts that, in turn, will increase the need to expand facilities that support the arts at Homewood. (See Chapter VII for a discussion of arts facilities at Homewood.)

Recommendation IV-2. Develop a “one-stop shopping” web-enabled clearinghouse for students that provides information for student artists and arts groups as well as for patrons of student arts: on-line forms, on-line room requests, on-line calendar of all arts-related campus events, on-line application for SAC funding, and information about how to join and to support arts groups. Ideally the on-line event calendar would be such that it would allow students to submit their own events to the calendar and also to link directly with the University’s

calendar system so that double entry is not required. (Note: The University's on-line calendar system is available to, but not currently used by, students.) This website should also include a page devoted to a user-friendly listing of frequently used campus rooms that are available for practices or performances and how to reserve them. (See Appendix G for a listing of commonly used rooms.)

Recommendation IV-3. Develop and sustain alumni giving and other fund-raising strategies for student arts groups, working in collaboration with Johns Hopkins' Office of Annual Giving (OAG). Provide information about the annual fund to student groups every fall as part of their annual orientation program. Given that the leadership of student groups turns over each year, the continuity offered by a designated staff position with responsibility to nurture and sustain the relationship with OAG is critical.

Recommendation IV-4. Explore the possibility of establishing an endowment to support student arts groups, working with Homewood Deans and Directors, as well as Development staff.

Recommendation IV-5. Increase students' awareness of and participation in the rich arts and cultural offerings from a myriad of museums, artists' organizations, and performance arts organizations in Baltimore City. Work to increase availability of Baltimore's Colletown buses for off-campus cultural events that appeal to a diverse array of Hopkins students. Consider expanded arts programming during new student orientation and "arts excursions" similar to the Residence Hall evening at the National Aquarium. (This recommendation is cross-listed with Recommendation VI-5.)

Recommendation IV-6. Work with student theater groups and with the leadership of the Theater Arts & Studies program and Theatre Hopkins to form a "theater alliance" in order to better coordinate schedules, mediate conflicts, prevent duplication, and increase cooperation among students interested in theater.

Recommendation IV-7. Move the reporting line of Theatre Hopkins to HAP and establish HAP as the University's liaison to the Shriver Hall Concert Series. Both these moves should enable a tighter integration of the arts community, improved utilization of performance spaces, and enhanced communication and collaboration. (Elements of this recommendation are cross-listed with Recommendations V-3, V-6, and V-14.)

Recommendation IV-8. Work to increase the cooperation and collaboration between curricular and co-curricular arts activities. Increase faculty awareness and support for relevant student activity. For example, work with play writing faculty to perform student plays; work with Writing Seminars faculty to support student literary magazines; add a faculty member to the Mattin Center Advisory Panel. (Elements of this recommendation are related to Recommendation III-10.)

Recommendation IV-9. Expand the fine arts offerings of the Homewood Art Workshops (HAW). Consider creative new uses of weekday evenings and the January Intersession.

Recommendation IV-10. Look for ways to expand funding for student arts groups within the context of a review of the current (but nearly 20-year old) methodology for distributing student activities funds to all groups.

Recommendation IV-11. Consider the consolidation of all co-curricular arts programming in one HSA unit rather than having it report to two different Associate Deans. For example, assign the Digital Media Center to the Director of the Homewood Arts Programs.



CHAPTER V: THE HOMEWOOD CAMPUS AS AN ARTS DESTINATION

The professional arts organizations and institutions at Homewood complement those offered in Baltimore and add an indispensable dimension to University life, providing opportunities for students, faculty, staff—and residents of the Greater Baltimore area—to enjoy regionally, nationally, and internationally recognized artists. Without the contributions of these artists, programs, and organizations, the artistic and cultural life of Johns Hopkins University—and of Baltimore—would be substantially diminished to the extent that the ability of the University to attract faculty as well as talented students would be endangered and its position as a cultural leader would be threatened.

Shriver Hall Concert Series

Shriver Hall Concert Series (SHCS) is one of the top arts presenters in the Baltimore region, bringing internationally recognized chamber music as well as other performers to Homewood's Shriver Hall. The Johns Hopkins Office of Special Events originally offered the series, which was founded by a Hopkins physician in 1965. Today it is an independent 501(c)(3) organization that receives only in-kind support, i.e., fees for the use of the Shriver Hall auditorium and a small office, although the University's Office of Government, Community, and Public Affairs continues to provide a liaison to the organization. The Series attracts about 750 subscribers each season, of which 20-25% are JHU faculty and staff. Student rush tickets are very popular, especially among Peabody students. The greatest challenges to the Series' health and well-being are funding and facilities. Many potential donors are deterred because they understandably believe that the University funds the Series, and Shriver Hall's facilities—its multi-purpose auditorium (including stage, lights, HVAC, patron seats), its green rooms, and its storage capabilities—have not been updated in years and undermine an otherwise extraordinary experience for both artists and patrons.

Recommendation V-1. Renovate Shriver Hall and its multi-purpose auditorium. Move all non-performing arts related functions out of Shriver Hall to other campus locations, such as the Wyman Park Building, as soon as possible. Make essential renovations to the building, including but not limited to new seats, lighting, and sound systems, acoustics, HVAC, disabled access to the auditorium and improved practice facilities and green rooms. (The task force believes that renovation of Shriver Hall is a critical, but short term measure, not just for benefit of the performing arts at Homewood, but also for a number of University offices and groups that use its auditorium for a variety of programmatic needs. For a more comprehensive discussion of the long-term need for a dedicated performing arts facility and of the short-term imperative to renovate Shriver Hall, see Chapter VII.) (Elements of this recommendation are cross-listed with Recommendation VII-1.)

Recommendation V-2. Explore the possibility of linking SHCS and Theatre Hopkins fund-raising activities with those of the University in a mutually beneficial way.

Recommendation V-3. Change the liaison relationship of SHCS from the Office of Government, Community, and Public Affairs to the Homewood Arts Programs in order to improve communication and coordination within the Homewood arts community. (This recommendation is cross-listed with Recommendations IV-7, V-6, and V-14.)

Theatre Hopkins

Theatre Hopkins (TH) is a regional, semi-professional community theater that performs classical and contemporary dramatic literature in the Merrick Barn. Originally called the Hopkins Playshop, it grew out of and supported the mission of the Hopkins English Department; however, it now reports to the Office of Government, Communications, and Public Affairs. TH in the past received in-kind support from the University in the form of the free use of the Merrick Barn, and it receives a small salary for its director. Fund-raising and ticket sales cover the remainder of their expenses. In addition to its seasoned, semi-professional actors and staff, Theatre Hopkins brings about 600 season subscribers from the Greater Baltimore area to the Homewood campus each year. Unfortunately, as other opportunities for students interested in theater have expanded, fewer and fewer students have participated in TH productions, although recent efforts to involve more Homewood undergraduates in some aspect of their productions have been successful. Perhaps more importantly, the linkage between Theatre Hopkins' productions and the English Department weakened. Because of the need to provide office, classroom, and performance space for the new undergraduate theater minor offered by the Krieger School of Arts and Sciences, during 2004-2005, Theatre Hopkins moved its administrative functions out of the Merrick Barn and will not use the theater itself after the close of the current season. At the time of this writing, the future of Theatre Hopkins is unclear. The task force is hopeful that creative solutions can be found that would enable this long-standing Hopkins-affiliated arts organization to continue to flourish, in ways that complement and support both the new theater program under the aegis of the Krieger School and the various student-run theater groups.

Recommendation V-4. Enhance the close relationship Theatre Hopkins already enjoys with the new minor in Theater Arts & Studies. Improve recruitment of students to acting, marketing, technical, and other positions with Theatre Hopkins. Participate in a "theater alliance" as discussed in Chapter IV. (Elements of this recommendation are cross-listed with Recommendation III-11 and IV-6.)

Recommendation V-5. The University should continue its current modest support to Theatre Hopkins and include Theatre Hopkins in the review of University-wide space needs for the arts (The latter half of this recommendation is cross-listed with Recommendation VII-2.)

Recommendation V-6. Change the reporting relationship of Theatre Hopkins from the Office of Government, Community, and Public Affairs to the Homewood Arts Programs in order to improve communication and coordination within the Homewood arts community. (This recommendation is cross-listed with Recommendations IV-7 and V-14.)

Hopkins Symphony Orchestra

The Hopkins Symphony Orchestra (HSO) is a University-community orchestra that includes faculty, students, staff, alumni, and members of the greater Baltimore-Washington community. (About 40% of the HSO's musicians are students.) Each year the HSO presents four subscription symphonic concerts, including major orchestral works, both classical and contemporary; a free concert for children and families; three subscription chamber music concerts; and at least one collaborative concert with an organization in the community. In addition, HSO sponsors and/or coaches small ensembles like string quartets and the Homewood Brass Consort. Since last year, HSO has been offering a program to mentor student string players at Roland Park Elementary/Middle [Public] School. A guest lecturer leads a discussion before every HSO symphonic performance, either about the music or about a related topic, such as the historical events that surrounded the creation of the music. The HSO receives some support from the University through the Homewood Arts Programs (Homewood Student Affairs) to which it reports, but like Theatre Hopkins, it also conducts its own fund-raising program in order to meet its expenses.

Recommendation V-7. Maintain the HSO as a University-community partnership by assuring a significant participation level of Johns Hopkins students each year.

Historic Houses

The University acquired Homewood House in 1902 and Evergreen House in 1942. Both landmark houses, along with their collections of fine arts, decorative arts, and other artifacts, offer a wealth of opportunities for the study of American art, architecture, and material culture. Alice Garrett, Evergreen's last owner, established a foundation for the care of her collections and to ensure the fulfillment of her husband John's expressed wish "that Evergreen House be hospitably open to lovers of music, art, and beautiful things." An average of 13,500 guests visit the Houses each year.

The senior staff and Boards of the Historic Houses are working to revise their mission and vision statements. Among other goals, they would like to work more closely with faculty scholars in the humanities so that the Houses and their collections can be better utilized as intellectual assets to support their research as well as the curriculum. One way to increase the outreach initiatives of the Historic Houses in a cost effective way might be to establish one or more assistantships for Krieger School graduate students who would write grant proposals and develop programs as part of their curriculum. (Note: Currently the Evergreen Foundation provides two undergraduate scholarships each year: one for a MICA student and another for a Peabody student.) One example of an existing partnership with the Krieger School was described earlier in this report; that is, Homewood House identified a donor to support the hiring of a scholar of American Architecture who used the Historic Houses extensively in his course for Hopkins undergraduates.

Until fall 2002, the University's Office of Government, Community, and Public Affairs managed both Houses. Today, in cooperation with The Evergreen House Foundation, the Associate Provost for Budget and Planning provides oversight for the Houses and their operations. Since FY2005, the University has allocated \$200,000 per year from the University Administration (UA) tax to fund deferred maintenance and capital support for both houses. (For an explanation of the "UA tax," see Chapter IX.) Nonetheless, providing adequate support for programmatic

efforts, while minimizing administrative costs and balancing the budgets at the Houses, continues to be a challenge.

Recommendation V-8. Move the management responsibility for the Historic Houses to the Sheridan Libraries, which already are responsible for a number of special collections, in order to achieve a tighter integration of the Houses and their collections to the University's teaching and research missions. This move also would permit access to a fund-raising department whose focus is compatible with that of the Historic Houses. Because both organizations have staff who manage collections, event rentals, fund-raising, public events, exhibitions, and public relations, common oversight is likely to enhance programming in coherent and cost-effective ways. (Elements of this recommendation are cross-listed with Recommendation V-9 below.)

University Collections/Other Arts Assets

Unlike many of its peer institutions, Johns Hopkins does not have its own art museum. Nonetheless, it has a substantial fine and decorative arts collection. The task force, due to its limited scope, considered only the collections found at the Homewood campus, including those of the two Historic Houses. It did not review the collections held at Johns Hopkins' other campuses.

The University's collections on the Homewood campus, not including those exhibited or stored in the Historic Houses, include approximately 700 artifacts: 132 portraits, ~40 other paintings, 45 sculptural works, 129 prints and photographs, 45 drawings, 26 decorative objects and 81 pieces of furniture. The Bufano Sculpture Garden with its 11 stone animals is one of the highlights of the Homewood campus collections as are memorabilia once belonging to the University's benefactor. Highlights of the collections exhibited or stored at Evergreen include: early 20th century European and American paintings, Japanese decorative arts; Chinese blue and white porcelain; rare books (which are part of the Sheridan Libraries Special Collections); Garrett family correspondence, business records, and photographs; furniture; and a number of *Tiffany glass* vases. The Homewood House collections include a significant number of Federal era fine arts, decorative arts, and furnishings. In short, the task force found that the University's arts assets are broad and deep, far richer than it had originally thought.

The University's collections face a number of challenges. There is no collections management policy that governs acquisitions and deaccessioning of non-library collections at the Historic Houses, on the Homewood campus, or on any University campus, nor is there a comprehensive plan for the collections' preservation, stewardship, or exhibition. The absence of a coherent management strategy for the University's art collections causes a number of problems and risks. The University's collections are supported by an annual allocation of \$20,000 from the UA tax to which all University divisions contribute, but this amount is insufficient to meet the restoration, security, and preservation needs of the collections. For example, some of the objects in the University's collections, e.g., many of the paintings displayed in the Hutzler Reading Room, are in desperate need of restoration. In 2000, 53 damaged paintings were identified for conservation at an estimated cost of \$54,000, but without a plan of action and appropriate levels of funding, they have not been restored. The primary location dedicated to storage (Evergreen Carriage House loft) has been improved, but still is not a conservation-appropriate environment. Without an exhibition plan, few objects are exhibited effectively around the campus, and consequently few people have had the opportunity to learn about and to enjoy the University's substantial

collection of art objects (with the exception of the collections of the Historic Houses). Perhaps the most unfortunate outcome of the inattention to the University's art collections is that they are not utilized as intellectual assets and as pedagogical tools. The lack of a coherent approach toward University collections makes it difficult to know what is in the collections and thus their use is suboptimized.

Recommendation V-9. Move the oversight responsibility for Homewood campus art collections to the Sheridan Libraries. (This recommendation is related to Recommendation V-8 above.)

Recommendation V-10. Develop and implement a University-wide collections management policy that includes guidelines for acquisition and deaccession, management, preservation, security, storage, and exhibition of these artifactual collections. Explore the possibility of a partnership with The Baltimore Museum of Art to address storage needs and to improve exhibition of the visual arts at the Homewood campus.

Recommendation V-11. Make a commitment to the proper care and preservation of University collections by increasing UA funds for support of the collections, including a stewardship fund and hiring adequate staff.

Recommendation V-12. Develop means for coherent oversight of all University collections, regardless of campus location, and implement a database system to manage the objects. Together, the total collection might be a more powerful force within the University than if all the various smaller collections remain separate.

Homewood Student Affairs

Homewood Student Affairs is, by definition, devoted to Homewood students. However, many of its programs also provide secondary benefits to the community. As described above, the Homewood Arts Programs (HAP), a unit of Homewood Student Affairs, provides oversight to the Hopkins Symphony Orchestra (HSO), a University-community orchestra. During the summer when students are not using the performance spaces on campus, the HAP offers a theater program, called "Summer Stage at the Mattin Center," that brings Baltimore area performing arts and other groups to the Mattin Center. Each performance attracts about 60–70 community members.

Recommendation V-13. During the summer months when space utilization by students is lowest, expand outreach activities to bring artists and the productions of local arts organizations to campus in a manner that is complementary to offerings of local and regional arts organizations.

Recommendation V-14. Move the reporting line of Theatre Hopkins to HAP and establish HAP as the University's liaison to the Shriver Hall Concert Series. Both these moves should enable a tighter integration of the arts community, improved utilization of performance spaces, and enhanced communication and collaboration. (This recommendation is cross-listed with Recommendations IV-7 and V-6.)

Odyssey

The School of Professional Studies in Business and Education (SPSBE), which oversees Odyssey, was founded as a separate academic division in the early 20th century to extend the University's intellectual assets to Baltimore City residents. By the end of the 20th century, the University's other academic divisions had developed academic programs designed specifically to meet the continuing education needs of the region. As a consequence, with the exception of its non-credit, liberal arts program called Odyssey and a very small undergraduate degree program for adults, SPSBE narrowed its focus to Business, Education, and Public Safety Leadership programs not offered elsewhere in the University. About 35% of Odyssey programs, which are self-supporting, are related to the enjoyment and study of the arts—from architecture to opera to creative writing to storytelling. Odyssey courses complement other programs in the Greater Baltimore area and on campus, often piggybacking on what others are doing, e.g., offering lectures in connection with a performance by the Baltimore Opera.

Recommendation V-15. Preserve funding for this high quality as a means of providing opportunities for members of the Hopkins and Baltimore communities to study and enjoy a wide variety of the arts and humanities.

Office of Special Events

This unit within the University's Office of Government, Community, and Public Affairs was created for the purpose of strengthening the University's relationship to the City and citizens of Baltimore by offering a series of arts and cultural events on the Homewood campus. As described above, one of its earlier programs was a concert series. During the past several years, the Office of Special Events presented a Guest Artist Series, an endowed lecture series, and the Schweitzer Award ceremony. It also coordinated commencement activities for the University. Special Events' speakers and talented performers added to the diversity and richness of other campus arts offerings and, in doing so, to the liveliness of the campus community as well as the Greater Baltimore area. (See Appendix I for attendance data.) However, due to budget exigencies and a change in priorities, the Office was eliminated in fall of 2004, just as the work of the task force got underway. Other University offices absorbed all but the Guest Artist Series.

Recommendation V-16. Explore the possibility of revitalizing the Guest Artist Series under the purview of the Vice Provost for the Arts.



CHAPTER VI: BALTIMORE CITY ARTS INSTITUTIONS

In his inaugural address Daniel Coit Gilman, the University's first president, emphasized the importance of strong affiliations between Johns Hopkins and the region's arts and cultural institutions. Such collaborations, he said, are "powerful instruments for the advancement of science, literature, and art." Today Johns Hopkins' partnerships with arts and cultural institutions in both Washington and Baltimore continue: museum exhibits are coupled with Hopkins courses; guest lecturers provide insights before operas; museum conservators mentor student interns; faculty partner with curators for symposia; faculty and staff act as board directors; and the list goes on. The arts afford the University with the unique opportunity to join together with its neighbors to not only to advance the arts, but also to powerfully revitalize the region and enrich the University community.

In Baltimore alone, there is an extraordinary array of arts and cultural institutions, many of which enjoy collaborations with various Johns Hopkins divisions and programs. However, given the constraints of time and its focus on the Homewood campus the task force was able to review only three: The Baltimore Museum of Art (BMA), The Walters Art Museum (WAM), and The Maryland Institute College of Art (MICA). The BMA and WAM will be discussed in this section, while the discussion about MICA's relationship to Homewood can be found in Chapter III.

As noted in Chapter I, the Krieger School pursues a strategy of selective excellence that brings international recognition to faculty scholarship in a focused number of areas. In the case of the History of Art Department, strong linkages with area museums, especially the BMA and the WAM, are essential to its success and to its teaching mission. Since the University is one of the few research-intensive universities in the country without its own art museum, effective partnerships with the BMA and the WAM provide opportunities for the curators to teach at Johns Hopkins, expanding the range of courses that can be offered to Homewood students. Close relationships with the museums also allow Hopkins students and faculty to utilize their renowned collections in the teaching process and to pursue joint research projects and other initiatives. Because of the strength of the collaborations with these two museums (as well as the University's Historic Houses), the task force supports the exploration of a museum studies minor for Homewood undergraduates.

The location of the BMA on the south end of the Homewood campus makes it a particularly good candidate for joint initiatives with Johns Hopkins. The timing of this study of the arts at Hopkins was serendipitous in that BMA is currently conducting a master planning activity in anticipation of a new capital campaign. The University was also lucky to have the BMA's director, Dr. Doreen Bolger, as a member of the task force. Her contributions and vision for the

arts in Baltimore were invaluable to this exercise. Preliminary drawings show promising new spaces for research, library collections, storage, classrooms, and a conversion of the auditorium into a performing arts venue that might support an expansion of collaborations with Johns Hopkins. (See Appendix J for a summary of Hopkins-BMA collaborations.)

Although the WAM is a few miles away from the University, its unique collections and scholarly culture make it ripe for further expansion of its collaborations with the History of Art, Romance Languages, and other departments at Hopkins, as well as with the Sheridan Libraries. Like the BMA, the WAM is looking to expand its distinguished collections and physical facilities, including a research center. (See Appendix K for a summary of Hopkins-WAM collaborations.)

Not only are there bilateral Hopkins-museum projects, but also the three institutions increasingly are looking for way of working together. For example, Hopkins' Sheridan Libraries, along with the libraries of the BMA and the WAM, are currently discussing ways to create synergies among their library collections and services in such a way as to provide better and more cost-effective support of their programs. The task force supports these efforts to strengthen programs to the benefit of all.

While the relationships between Johns Hopkins and its two distinguished art museum neighbors are strong, deep, and essential to each other's success, and the University works with many of the other cultural institutions in the City, many Homewood campus students find it difficult to participate in off-campus arts activities. The lack of a robust public transportation system in Baltimore and the absence of an easy-to-use system to find out "what's happening" in Baltimore provide two obstacles to students in search of artistic experiences. Access to low cost tickets has been another. The task force is encouraged by the work of the Greater Baltimore Cultural Alliance (GBCA), which just launched a comprehensive, user-friendly, on-line guide—called the BaltimoreFunGuide—to exhibits, plays, and other arts events in Baltimore (www.baltimorefunguide.org). As a member of the GBCA, the University could, and should, participate in this cooperative effort for an annual investment of only \$2000. (Note that The Peabody Institute, the Historic Houses, and the Homewood Arts Programs currently pay membership dues on a sliding scale basis.) Likewise, the Baltimore Collegetown Network (BCN) just launched (in April 2005) a half-price and student rush ticket program and is currently working toward a system that would permit students to charge them to their college debit card (called the J-card at Hopkins). The task force applauds these efforts to eliminate perceived obstacles to student participation in the Greater Baltimore arts and cultural community.

Recommendation VI-1. Work with the BMA and the WAM to institutionalize a position (currently held by Dr. Elizabeth Rodini) that focuses solely on facilitating joint research, teaching, and other projects between and among the three institutions. A permanently funded position, along with some administrative support, would permit the Krieger School to be more intentional about such collaborations while providing continuity from year to year, especially for multi-year projects. (This recommendation is cross-listed with Recommendation III-8.)

Recommendation VI-2. Work with the BMA and the WAM, individually and collectively, as they move forward with the implementation of their strategic plans, with an eye toward joint projects that enhance the missions of each institution and strengthen the arts community in Baltimore. Examples of cooperative ventures that are worth exploring include those involving

collection registration, storage, display, and conservation as well as consolidation of some library services.

Recommendation VI-3. Explore the possibility of offering a museum studies program for Hopkins students. (This recommendation is cross-listed with Recommendation III-8.)

Recommendation VI-4. Participate at the University level in the “BaltimoreFunGuide,” the on-line calendaring system developed and managed by the Greater Baltimore Cultural Alliance for the purpose of publicizing all Baltimore area Hopkins arts events (performances, exhibitions, and so on) and of encouraging students to learn about and participate in arts events all over Baltimore.

Recommendation VI-5. Increase student engagement with arts exhibits and performances by Baltimore City arts organizations. For example, promote the BMA’s free admission policy for JHU students and explore ways to utilize the J-Card to make on-line purchases of discounted student rush tickets. (This recommendation is cross-listed with Recommendation IV-5.)



CHAPTER VII: HOMEWOOD ARTS FACILITIES

The opening of the new Mattin Center—along with the concomitant appointment of a Director of Homewood Arts Programs—in 2001 represents the single most important event in the recent history of the arts at Homewood. Not only did it provide desperately needed facilities devoted to students’ interests in the arts—including a dance studio, photography dark rooms, music practice rooms, fine arts studios, a black box theater, a digital media center, a band room, and exhibit space—but it appears to be largely responsible for opening the floodgates on a huge reservoir of latent student talent and interest. At the very least, the Mattin Center and the Homewood Arts Programs have provided welcome (and long overdue) venues and staff support to facilitate the artistic endeavors of students previously constrained by lack of adequate facilities and staffing. At least one task force member observed that the Mattin Center has demonstrated a “build it and they will come” character. That’s both good and bad news: the space is often oversubscribed, especially in the evenings and on the weekends. Student theater groups abound. The number of vocal and dance performance groups also has expanded rapidly. Photography classes are limited to seven students because of the dark rooms. Painting classes have long waitlists. (See Appendix F for waitlist data for arts courses.) Storage and exhibit spaces are at a premium.

In addition to the Mattin Center, there are a number of auditoria in classroom and non-classroom buildings that provide space where student groups can rehearse or perform. These spaces include the Merrick Barn with 106 seats, Hodson Hall 110 with 472 seats, and the Schafler Auditorium in the Bloomberg Center for Physics and Astronomy with 375 seats. (See Appendix G for a complete list.) The Arellano Theatre within Levering Hall is a multi-purpose “place of assembly” that also provides a secondary, albeit substandard and perhaps unsafe, venue for student theater groups. The task force was pleased to learn that the new Charles Commons project will include additional music practice rooms and a small stage/coffee house area that can easily support poetry readings and other small performance activities. Nonetheless, most of the existing spaces are inadequate as performance venues because they were built as lecture halls or “places of assembly.” Their acoustics, lighting and sound systems, and seating and storage areas (if any) were not designed for the performing arts. In addition, they are consistently oversubscribed, and none has a high quality piano. Thus, performances by Peabody students and faculty as well as other professional performers are generally precluded.

Shriver Hall is the University’s de facto performing arts center. Its multi-purpose auditorium, which has 1100 seats, is the largest on the Homewood campus and is among the largest in Baltimore. Student, professional, semi-professional, and other groups use it almost daily for a wide range of purposes, e.g., Weekend WonderFlicks, the Shriver Hall Concert Series, the Hopkins Symphony Orchestra, and the Undergraduate Admissions Office. Regrettably, the Shriver Hall auditorium has been allowed to fall into a state of disrepair. It is in desperate need

of a makeover. While the building's offices (most of which are not related to the arts, such as Campus Security and Homewood Human Resources) have been renovated several times since Shriver Hall was built in 1954, the auditorium and related performance spaces, e.g., green rooms, have not been upgraded in any significant way and now present some compliance and safety concerns. At least two studies were conducted in 1998 to ascertain the cost of (1) improving the acoustics and (2) providing new seating, carpet, lighting, storage, asbestos abatement, and other improvements (estimated cost = \$2M), but no action has been taken to date. Unfortunately, many people are acquainted with Johns Hopkins solely through their attendance at an event in Shriver Hall. It provides a suboptimal aesthetic experience and is uncomfortable for its patrons. In short, it is an embarrassment to Hopkins.

The campus master planning activity, which was completed in May 2001, revealed the potential of an "arts corridor" on the Homewood campus running from Shriver Hall, The Baltimore Museum of Art, and the Levi Sculpture Gardens on the south end of the campus to the Milton S. Eisenhower Library and Homewood House at the northern end of the campus. The Mattin Center and the Merrick Barn, which is undergoing renovation for the Krieger School's Theater Arts & Studies program, further populate the corridor. However, the roads, parking areas, and loading docks within the corridor area are unattractive at best, and some facilities there, such as Whitehead Hall and the campus power plant, have nothing to do with the arts. Similarly, the Mattin Center also houses non-arts related operations, such as the Department of Student Development and Programming and critically needed student activities space that is usually found in the kind of student union facility that the Homewood campus does not have.

The University also lacks a centralized box office to support the burgeoning number of student and professional arts events. The information kiosks and improved signage at Homewood have helped patrons of the arts immensely in navigating their way around campus; however, students, faculty, staff, alumni, and citizens of the Greater Baltimore area continue to find it difficult to purchase tickets to campus events. Multiple phone calls, fruitless searches of the Hopkins website, and visits to various campus offices (such as the Security Office, the Parking Office, and the office of the Shriver Hall Concert Series) frustrate potential patrons of the arts who are simply looking to secure admission to a campus event.

Recommendation VII-1. Undertake basic renovation of Shriver Hall's auditorium and related performance spaces, such as the green rooms. As space becomes available elsewhere on campus (e.g., the Wyman Park Building), move non-arts related operations out of the building to provide space for rehearsal rooms, piano storage, improved green rooms, and other performance-related needs. (See Appendix L for a complete list of recommended renovations to Shriver Hall.) Explore the feasibility of hiring a full-time, technical director for the auditorium. (This recommendation is cross-listed with Recommendation V-1.)

Recommendation VII-2. Conduct a programming study to determine the need for a dedicated performing arts facility with one or more performance venues, rehearsal rooms, screening room, piano storage, green rooms, and a box office, possibly on the Wyman Park Building property. While the task force concluded that a renovated Shriver Hall auditorium (see Recommendation VII-1 above) is desperately needed to meet a broad range of current and future campus needs, without significant reconstruction and expansion of the entire building, it is not likely to become the kind of performing arts center appropriate for a university with the stature and mission of

Johns Hopkins. While the task force concluded that a center devoted to the performing arts is needed, it did not have the time and resources necessary to determine how many and what size performance and rehearsal spaces should be housed in the new performing arts center. A programming study needs to be conducted to determine the optimal configuration of performance, practice, and other campus spaces within the context of other performing arts venues near the Homewood campus. The programming study should envelop the assessments required in all the facilities recommendations that follow and should result in a “Performance Master Plan” for the Homewood campus.

Recommendation VII-3. Conduct a feasibility study for converting the Arellano Theatre within Levering Hall from a “place of assembly” to a performing arts space. (See Appendix M for a list of recommended renovations to the Arellano Theatre.) If the costs are not prohibitive, convert the space as soon as possible.

Recommendation VII-4. As space for critical student activities functions become available elsewhere, relocate non-arts-related offices out of the Mattin Center, making room for rehearsal and performance spaces designed for music, additional display spaces for student artwork, visiting exhibitions, and other artifacts. Set some of the additional space within the Mattin Center aside for much needed storage space for instruments and theater props.

Recommendation VII-5. Establish a comfortable and acoustically sound film screening or viewing room and film storage space to support the Film & Media Studies programs. At least five possibilities can be explored: Gilman Hall when it is renovated; the Mattin Center after non-arts offices are relocated; Shriver Hall after the non-arts services are relocated; the auditorium within The Baltimore Museum of Art, after it is expanded as part of the museum’s master plan; or the new performing arts center after it is built. (This recommendation is cross-listed with Recommendation III-12.)

Recommendation VII-6. As new buildings are brought on-line, consideration should be given to the creation of spaces where the arts can be exhibited and perhaps practiced and/or performed. (This is also true for newly acquired, but older buildings that are being renovated.) In regards to the performing arts, it would be wise to consider building multi-purpose rather than single function auditoria, given the cost of these facilities and the tight budgets under which each is constructed. That is, fit appropriate spaces with sufficient light and sound systems to support student and other performing arts groups as well as classroom lectures. Two buildings that might accommodate multi-purpose auditoria are currently on the drawing board: the Computational Sciences Building and the South Quad Visitor Center. Likewise, the Freshman Residential Quad at the north end of campus will provide another opportunity to include musical practice rooms and exhibition space. In regards to the visual arts, the Bloomberg School of Public Health provides an excellent model for displaying art in public spaces.

Recommendation VII-8. Purchase and provide proper storage for high quality pianos so that Peabody faculty and students can perform at Homewood.

Recommendation VII-9. As the Campus Master Plan is implemented, look for opportunities to relocate arts-related resources to the “arts corridor” and to relocate non-arts-related functions

currently housed in corridor buildings to other University buildings. (This recommendation is cross-listed with elements of Recommendations V-1 and VII-1.)

Recommendation VII-10. Explore the feasibility of constructing and staffing a centralized box office to support ticket sales and to provide information about all Johns Hopkins, including The Peabody Institute and the medical institutions, ticketed functions whether related to the arts or not. A centralized box office, easily accessible to Homewood faculty, students, and staff, and to campus visitors would provide an enormous boost to the arts and other events, such as athletics, at Johns Hopkins, especially Homewood and Peabody. Knowledgeable staff would be able to provide information about the events. The new South Quad underground parking garage would provide an easily accessible location for the box office, perhaps next to the new Parking Services Office. Other possible locations include: the lobby of Levering Hall, Shriver Hall, the 33rd Street entrance to the Charles Commons, and the new campus book store on the corner of St. Paul and 33rd Streets. The box office of the new performing arts center (Recommendation VII-2 above) would subsume the functions of this interim box office.



CHAPTER VIII: ORGANIZATION AND MANAGEMENT OF THE ARTS

The creative and performing arts are alive and well at the Homewood campus. The University's culture of decentralization and entrepreneurship has allowed the arts to flourish, especially among talented students who have led the "Homewood Renaissance" fueled by the opening of the Mattin Center and the creation of a Student Affairs staff position to provide support and guidance for students interested in the arts. Under the leadership of Dean Daniel Weiss, the number of academic partnerships with both The Baltimore Museum of Art and The Walters Art Museum also has expanded. Film & Media Studies as well as a Theater Arts & Studies programs have taken root in the Krieger School as have the Homewood Art Workshops. Citizens of the Greater Baltimore area attend concerts at Homewood, participate in the Hopkins Symphony Orchestra, stroll among the stone animals in the Bufano Sculpture Garden, and visit Homewood House.

Despite the advances made by the arts community at Homewood over the past few years and the pockets of excellence that exist and are nourished by energetic and committed faculty, students, and staff, the Homewood arts community remains fragmented and struggles for recognition. There is little or no sense of an "arts community." The lack of communication and coordination among programs and groups make it easy for opportunities for innovative interdisciplinary and inter-institutional programs to go overlooked and for external funding to be ignored. The disjointed nature of the arts on campus contributes to programmatic overlap and duplication of effort. Johns Hopkins' tradition of excellence demands that we do better. As one of the premiere institutions of higher learning in the world, we cannot afford to allow the study, the practice, and the enjoyment of the arts, which are integral to our culture and our humanity, to be fragmented and marginalized.

It is crucial that the University Administration (UA) provide the leadership for the arts at the University (not just the Homewood campus). UA should work closely with Deans and Directors to encourage the enjoyment, study, and practice of the arts at Hopkins. At the Homewood campus, UA collaboration with the Dean of the Krieger School of Arts and Sciences serves the dual purpose of providing enrichment opportunities for students, faculty, and staff of the Homewood Schools and the University Administration working there, but also of advancing the reputation of the University within the Greater Baltimore area, the nation, and the world.

The establishment of a senior leadership position, a University-wide Arts Coordinating Council, and an Arts Innovation Fund, as recommended below, will provide a strong arts infrastructure that is relatively inexpensive and will allow the arts to gain the visibility and stature appropriate for a distinguished institution of higher education like Johns Hopkins. Together, the implementation of these three recommendations will signal the importance the University places

on the arts and will provide the support necessary to integrate the creative and performing arts into the life of the University, assuring that Johns Hopkins does not lag behind its peers, many of which are making big investments in the arts. Duke University's Nasher Art Museum exemplifies this trend.

Recommendation VIII-1. Establish a senior leadership position, Vice Provost of the Arts, specifically charged with overall promotion, support, facilitation, and coordination of the non-academic arts at Hopkins. Because of the HopkinsOne initiative and other current budgetary constraints, the responsibilities—listed below—could be added in the short-term to the portfolio of an existing staff member and arts enthusiast. In any case, the designated person would act as a catalyst rather than a “Minister of the Arts,” working in partnership with divisional representatives to identify a shared strategy for the arts. More specifically, s/he would identify effective ways to promote the arts across the University, to safeguard the University's arts assets, and to leverage divisional strengths to create synergies that showcase the world of the arts at Hopkins. Working in concert with the Arts Coordinating Council (see Recommendation VIII-2 below) and in collaboration with Krieger School faculty, the responsibilities of the Vice Provost for the Arts would include:

- Oversee the implementation of the recommendations contained in this task force report, with particular attention in the short-term to the ten priority recommendations listed in Chapter I. Report on progress periodically to the Provost and Council of Deans.
- Provide leadership to the University's Arts Coordinating Council (see Recommendation VIII-2 below).
- Ensure that resources needed to sustain a vibrant program for the arts at Johns Hopkins are obtained. Develop a comprehensive funding strategy that identifies appropriate sources of funding to achieve this report's recommendations.
- Act as a champion for existing and new arts facilities to assure that they are satisfactory to support achievement of the vision described in this report.
- Devise new and more effective strategies for increasing participation (a) of Johns Hopkins students, faculty, and staff in the arts both on and off-campus and (b) of the citizens of the Baltimore-Washington area in the arts at Johns Hopkins. For example,
 - Promote the use of University facilities by professional and community performing arts groups, such as the Shriver Hall Concert Series.
 - Work with divisions to provide innovative programs, e.g., Homewood's recent \$1 aquarium trip sponsored by the Residents Advisory Board.
- Improve coordination, collaboration, communication, and planning efforts between and among stakeholders in the arts at Hopkins in order to maximize benefits to intended audiences and to effect cost savings.
- Help strengthen the University's relationship to Baltimore-Washington arts and cultural institutions and organizations, including, but not limited to, The Baltimore Museum of Art

The Walters Art Museum, and the Shriver Hall Concert Series. For example, represent the University as a member of the Greater Baltimore Cultural Alliance and represent the University's interest to the Maryland State Arts Council and Maryland State Humanities Council.

- Work in partnership with the JHU Office of Communications and Public Affairs to identify and implement strategies to promote and increase the visibility of the arts at Hopkins. For example,
 - Work with the JHU Webmaster to further enhance the usefulness and attractiveness of the University's Arts and Culture website.
 - Purchase membership for University and participate in GBCA's on-line events system called "BaltimoreFunGuide." (This recommendation is cross-listed with Recommendation VI-4.)
- Oversee the development and continuing appropriate application of a university-wide policy for management and display of the University's visual arts collections.
- Prepare an annual "state of the arts" report for the University. Develop metrics so that the goals of the ACC can be measured and evaluated.

Recommendation VIII-2. Establish a University-wide Arts Coordinating Council (ACC) to work with and advise the Vice Provost for the Arts. The ACC would bring together periodically key stakeholders in the arts at Johns Hopkins and selected arts and cultural institutions in the Greater Baltimore area. The current "arts managers group" at Homewood would become an ACC subcommittee and may meet more frequently.

Recommendation VIII-3. Establish an Arts Innovation Fund to which faculty and students from across the University may apply to promote the study, enjoyment, or practice of the arts at Johns Hopkins. Preference would be given to innovative and interdisciplinary initiatives that include both faculty and students and have the potential to attract external funding and to become national models of innovations in the arts.

Taken together, these three recommendations, along with the renovation of Shriver Hall, will address the immediate overarching need to create visibility for the arts at Johns Hopkins and to leverage the University's considerable arts assets to achieve programmatic synergies that will more effectively advance the mission of the University.



CHAPTER IX: FUNDING FOR THE ARTS

There is no single, centralized source of funding for the arts at Hopkins. Appendix N shows the complexity of how the arts are currently organized and funded at the Homewood campus.

With regard to the formal academic curriculum, the departments of History of Art and Writing Seminars receive their funding from the Krieger School. Likewise, the programs in Film & Media Studies and Theater Arts & Studies receive their funding directly from the dean's office in the Krieger School, as does the Music Minor, offered in conjunction with The Peabody Institute. There is no cost to the University to participate in the Baltimore co-op program through which students may register for arts courses at other area colleges and universities, nor is there a cost to full-time students to take courses at Peabody. Until the scheduling and transportation challenges are addressed successfully, however, these collaborations will remain underutilized. The Krieger School, through its Classics, History of Art, and Near Eastern Studies departments, also provides limited support to the Archeological Collection in Gilman Hall. In any case, the short-term outlook for the Krieger School's budget—and for possible expansion of funding for arts and humanities teaching and research—is not rosy. Until the faculty can be enlarged, the Krieger School will need to explore other ways, many of which were outlined in Chapter III, to expand the academic curriculum.

Homewood Student Affairs (HSA) funds co-curricular programs for students through its Student Activities Commission and through its Homewood Arts Programs (HAP). HSA also manages (funds) two principal arts facilities: the Mattin Center and the Arellano Theatre. HSA's budget, funded by both the Krieger and Whiting Schools, has been cut at a time when student co-curricular initiatives, not only in the arts, have been growing. New constraints on group funding (for example, students can not use student activities funds for travel, and there is a cap on salaries of any professional hired) exacerbate an already challenging funding situation, especially for performing arts groups where it is not at all uncommon for students to charge production costs to their personal/parental credit cards with the hopes of being reimbursed later. Student Affairs staff, like faculty, will need to look for creative new ways to garner additional support for students' co-curricular interests in the arts. Some ideas were explored in Chapter IV.

Over the past few years, the Office of Government, Community, and Public Affairs (OGCPA) has sharpened its focus on promoting the University's interests externally, and in so doing, has transferred responsibility for management of the University's arts assets and programming. The University's Historic Houses were moved organizationally to the Provost's Office; the Office of Special Events was eliminated (although its lecture series and its responsibilities for commencement were transferred to other offices); the Shriver Hall Concert Series became an independent 501(c)(3) organization even though it continues to have a liaison relationship to the

OGCPA. Theatre Hopkins, which grew programmatically from the Krieger School's English Department, continues to be a unit of OGCPA, but costs—except a small stipend for the director—are supported by subscriptions and fund-raising. The livelihoods of both organizations are absolutely dependent upon subscription sales and fund-raising, but they find the latter difficult because, while they are closely tied to the University, their fund-raising is independent of the University's central development operation, but potential donors assume that the University supports them more generously than it does. (The University indirectly supports both the Concert Series and Theatre Hopkins by waiving rental charges for office and performance space.)

Similar to the repositioning of the Office of Government, Community, and Public Affairs, the School of Professional Studies in Business and Education (SPSBE) has refocused its mission on Business, Education, and Public Service Leadership programs, and in so doing, its public Odyssey program has scaled back its offerings in an attempt to become self-supporting, a struggle for any arts program, even in abundant times. Other University divisions also are reconsidering their continuing and professional education programs. While it may be that SPSBE is no longer the most appropriate "home" for Odyssey, the task force hopes that funding for this high quality program will be preserved within the context of the University's growing continuing education community (Recommendation V-15).

There are more financial challenges. Funding for the University's Historic Houses and for the management of the University's art collections on the Homewood campus comes from multiple sources, including the "UA tax," a percentage of revenues paid to the University's Administration (including the Provost's Office which now oversees them) by each academic division. Although a special fund for deferred maintenance and preservation of the Houses was established in FY2005 and management efforts have successfully scaled back expenses, staff are still challenged to present the Houses effectively by an extraordinarily tight budget. The \$20,000 per year for oversight of the University's collections does not provide enough funds for restoration, preservation, or staff.

The challenge of funding a great university like Johns Hopkins is always great. In order to fulfill its mission, significant revenues from generous alumni and other donors, the University's endowment, government and private research dollars, and other sources must be identified to augment inadequate student tuition revenues. Today budgets at the University are especially tight: unfunded federal mandates, escalating utility costs, the HopkinsOne and ISIS projects, increasing need for student financial aid, and a myriad of other exigencies contribute to extraordinary stresses on University resources. We cannot, however, let the magnitude of the task keep us from securing the resources necessary to support the tri-partite mission of Johns Hopkins. This must also be true for the promotion of the arts at the University and in the community.

The Vice Provost for the Arts, working with the Arts Coordinating Council and Central Development, will need to identify a multi-faceted funding strategy to implement the recommendations within this report: (1) cost savings; (2) identification of new sources of funding for programs and capital projects; and, (3) implementation of a new methodology for supporting the operational and maintenance costs of the Shriver Hall auditorium and the University's art collection; etc.

The first part of the strategy should be designed to identify areas ripe for cost savings.

Improved coordination among arts groups at Homewood will effect some savings. Some promotional funds can be pooled and leveraged to increase impact and reduce overall costs. Eliminating programmatic duplication will lead to other savings. More efficient use of space should reduce overall costs. These ideas are but a few of the ways that increased communication and cooperation among stakeholders can free existing funds for redirection to new initiatives.

Likewise, some consolidation as well as some improvements would create savings. Most notably, moving the oversight and management of the University's art collections based on the Homewood campus and its Historic Houses to the Sheridan Libraries should create efficiencies and synergies that result in more effective outreach and resource management. Both have collections experts and event rental managers; and incorporation by the Sheridan Libraries development staff of responsibility for fund-raising for the Historic Houses, which now have no development staff, could lead to increased donations.

Improved performing arts spaces with adequate sound and lighting systems and equipment will save money in the long term. For example, new systems would obviate the need to spend thousands of dollars each year on rentals. Similarly, the purchase of a few high quality pianos for Homewood would eliminate rental costs for performance pianos. A technical director for the Shriver Hall auditorium might eliminate the need to hire Hopkins' electricians and custodial staff as currently required for performances in the auditorium.

The second part of the arts funding strategy should be the identification of new sources of funding, focusing on individuals and organizations that have not previously been approached.

The task force believes that some programmatic and capital project needs (e.g., the Arts Innovation Fund and the new performing arts center) can be met by tapping into existing, but heretofore unidentified, resources, such as individual donors, foundations, government agencies, and possibly the marketing or commercialization of its arts assets. Some research will be required to identify the new sources of funding and to create a plan prepared to respond to those opportunities. However, in other cases, we may be able to expand existing fund-raising operations. For example, student arts groups as well as Homewood Student Affairs can partner with the Johns Hopkins Annual Fund to reach out to new alumni donors who would be interested in supporting student arts initiatives if given explicit opportunities to do so. Engaging students in fund-raising in this way could be a win-win situation: new donors are identified and new funds raised for student arts groups while current students learn the importance of supporting one's alma mater. Similarly, special Annual Fund campaigns could be targeted at new donors who may like to support specific projects, such as a "stewardship fund" for University collections. Another example of modifying existing fund-raising practices to reach new donors involves Homewood campus professional and semi-professional arts organizations: the Shriver Hall Concert Series, Theatre Hopkins, and the Hopkins Symphony Orchestra. We should explore the possibility of a creative partnership between those organizations' fund-raising operations and Johns Hopkins' Development Office. It may be that a joint approach, using a pre-determined algorithm to share donations when goals are met, would strengthen the organization (and thereby the University) while enabling the University to attract new donors who already have a relationship to Johns Hopkins. To facilitate these efforts, Johns Hopkins' Development Office should appoint a senior person from its staff to liaise with the Vice Provost for the Arts. In short, we must identify those who are passionate about the arts and who desire to assure that Johns

Hopkins' relentless pursuit of excellence extends to the arts. Then, we must leverage those funds together with foundation and government funds to get the job done.

The third part of the strategy should be to implement new methodology for supporting the operational and maintenance costs of the Shriver Hall auditorium. At the Homewood campus, facilities operations costs are funded by “space charges” that are borne by the space occupant. In the case of the Shriver Hall auditorium (and presumably later, the new performing arts center), the Mattin Center and other non-academic spaces, the space charges are paid by the School of Professional Studies in Business and Education and by Homewood Student Affairs, which, in turn, is funded by the Krieger and Whiting Schools. Likewise, a \$1.1M line item in the Plant Operations annual budget (also funded by the Homewood Schools) supports planned and deferred capital maintenance projects (such as replacement of the auditorium's HVAC system or its seats) at the Homewood campus. This amount, however, is inadequate for all identified campus planned and deferred maintenance needs on the Homewood campus. More monies are needed. Currently, the University's decentralized organizational and funding structures places the burden of operations and maintenance costs for the Shriver Hall auditorium on two Homewood Schools even though they are not the only beneficiaries. As has been documented earlier in this report, the Shriver Hall auditorium serves as the University's performing arts center, not just the Homewood Schools' performing arts center. Patrons include not only Krieger and Whiting School faculty, students, parents, and staff, but also UA staff and more importantly, citizens of the Greater Baltimore area. Arts programs as well as the endowed lecture series and other cultural programs that use the Shriver Hall auditorium contribute to the University's outreach and service missions and bring recognition to the University as a whole. Thus, the task force believes that the Homewood Schools and the University should share both the auditorium's (and the new performing arts center's) operational and planned/deferred maintenance costs.

We need to find a way to augment Homewood Schools' resources to support and enhance the facilities needed to enrich the artistic and cultural life of the University. Neither operations nor deferred maintenance is likely to be supported by external sources of funding; therefore, a creative solution that shares the ongoing operational and planned/deferred costs of the Shriver Hall auditorium (and later, the new performing arts center) among the beneficiaries must be implemented. At least three ideas are worth exploring. First, perhaps a small percentage of each division's annual contribution to the University Administration (i.e., the UA tax) could be dedicated to operations costs. These dollars could also be used to support the new position designated to provide leadership for the arts at Hopkins as well as to support the University's art collections. Second, in regards to planned/deferred capital maintenance projects, perhaps a special fund, like the five-year, \$200,000 per year fund to address deferred maintenance at the Historic Houses, can be created. Third, another idea to explore would be a small tax on University-wide capital projects, similar to the tax on capital projects on the Homewood campus, that could be devoted to capital maintenance needs.

One of the highest priorities of the Vice Provost for the Arts and the University-wide Arts Coordinating Council will be to develop an overall funding strategy for the support and promotion of the arts at Johns Hopkins. In sum, the Council must:

- Effect cost savings, for example, from pooled promotional efforts, elimination of duplication, and consolidation of program administration

- Working closely with the University’s Development office, identify new sources of external funding, for example, from heretofore-untapped resources. Create a plan that links funding needs to potential sources of funding, be they individual donors through the Annual Fund, or Major Gifts opportunities, or foundations.
- Identify a stable source of operational and planned capital maintenance funds, shared by the entire University community, for maintenance of Shriver Hall’s auditorium (and later, the new performing arts center).

Recommendation IX-1. The Vice Provost for the Arts, working in coordination with the University-wide Arts Coordinating Council, should ensure that resources needed to sustain a vibrant program for the arts at Johns Hopkins are obtained. S/he should develop a comprehensive funding strategy that identifies appropriate sources of funding to achieve this report’s recommendations. (This recommendation is cross-listed with elements of Recommendation VIII-1.)



CHAPTER X: NEXT STEPS

This report suggests several priorities for strengthening the arts at the Hopkins Homewood campus, several of which can be accomplished in the next 12–18 months. The single most important recommendation to be implemented quickly is the establishment of the senior leadership position to promote the arts at Hopkins by shepherding the implementation of the recommendations included in this report. Once this individual is in place, the Vice Provost for the Arts (VPA) must work with Deans and Directors to establish the Arts Coordinating Council. The VPA and the Council must put together the funding strategy described in Chapter IX, so that work on the other priority recommendations, outlined in Chapter I (see page 8) can begin. For example, planning to renovate Shriver Hall and securing funding for the Arts Innovation Fund should begin as soon as possible. A task force should be established to create the University-wide collections management policy with the aim of having it complete and in place by the end of the 2005-2006 academic year. The VPA also should make him/herself available to Krieger School faculty and Student Affairs personnel to assist, as necessary and/or desired, in the expansion of curricular options for students, such as the joint faculty task force with The Maryland Institute College of Art, and in the design and development of the comprehensive student arts website.

In addition to those recommendations that were identified as major, there are a number of other recommendations that may be implemented relatively quickly and easily. For example, joining the Greater Baltimore Cultural Alliance and participating in their new on-line calendaring system is one such recommendation that is not costly or complicated to implement. Another is working with the Office of Government, Community, and Public Affairs to enhance the University main website for arts and cultural events at Hopkins. Similarly, the VPA could begin working with the Director of Community Relations to reach out to the leaders of the Homewood campus area neighborhood associations. The establishment of a plan to evaluate progress in the arts at Homewood should be completed during the first year. These are just a few of the recommendations that might be implemented quickly and easily. The VPA should review all the recommendations and prioritize them as short-term, medium-term, and long-term initiatives.

The Homewood Arts Task Force through an extensive series of interviews, benchmarking with peer institutions, and reflection has identified a number of steps the University must take to strengthen and promote the role of the arts within the University. Now we need to act!



CHAPTER XI: LISTING OF RECOMMENDATIONS

The Academic Curriculum

Recommendation III-1. The task force recommends that the Krieger School’s faculty consider expanding formal curricular offerings in the arts with the same rigor, support, and principles of “selective excellence” as are characteristic of courses in engineering, the humanities, social sciences, and sciences. This recommendation includes the need for more capacity in existing courses as well as the creation of new academic courses, e.g., a comprehensive history of art survey course. In the short-term, while budgets are severely challenged and there may be little hope of adding tenure-track positions, providing incentives for arts and humanities faculty to develop interdisciplinary courses might strengthen the entire arts and humanities community for both faculty and students and increase the number of cross-listed courses. (See also Recommendation VIII-3 for a description of the Arts Innovation Fund that would provide seed monies to support interdisciplinary and inter-institutional arts programs.)

Recommendation III-2. Synchronize the class schedules used by the Peabody and Homewood campuses. The task force supports the work of the Homewood faculty committee that is currently reviewing this issue and looks forward to implementing a mutually agreeable solution as soon as possible.

Recommendation III-3. The task force supports the work of the joint Homewood-Peabody faculty committee that is reviewing the dual degree program with an eye to streamlining it while retaining its essential rigors.

Recommendation III-4. Enable further integration between the Homewood Schools and The Peabody Institute by improving transportation between the Homewood and Peabody campuses. Similarly, explore creative solutions to the transportation challenges between the Homewood campus and MICA. For example, explore the development of a “taxi culture,” which Loyola College has successfully used to address similar transportation issues.

Recommendation III-5. Provide students with a highly visible, comprehensive resource to facilitate the study of the arts at Hopkins, including Peabody and Baltimore co-op program options. This may take any or all of several forms: an academic advising webpage that includes a user-friendly, on-line option for cross-registration; expanded information in the undergraduate academic manual and in the freshman handbook; and/or periodic updates in the freshman

advising bulletin. The resources should include information about how students can petition to receive recognition for these courses as humanities (H) distribution requirements.

Recommendation III-6. Working with the Homewood Art Workshops, explore the use of the weekday evenings and the January Intersession to offer additional courses in the fine arts.

Recommendation III-7. Review the arts curricula, including arts courses offered by the Homewood Art Workshops and those offered by Baltimore co-op institutions, for possible designation as a humanities (H) distribution requirement. More specifically, consider allowing courses in the practice of the arts (i.e., skills-based courses) to fulfill humanities requirements, as do peer institutions such as Cornell, Penn, and Duke.

Recommendation III-8. Make a long-term commitment to the JHU-BMA-WAM liaison position (currently held by Dr. Elizabeth Rodini) in order to coordinate and develop additional collaborations among the institutions in a manner that leverages their intellectual and arts assets to the benefit of all participants, such as the establishment of a museum studies minor. Concerted and sustained efforts to create synergies in the arts and humanities among these institutions as well as The Peabody Institute provide another avenue for the University to contribute to the revitalization of Baltimore. (Elements of this recommendation are cross-listed with Recommendations VI-1 and VI-3.)

Recommendation III-9. Establish a small joint task force of MICA and Johns Hopkins faculty to explore potential innovative teaching and creative collaborations that would enhance the missions of both institutions, draw leading scholars and talented students, and attract external support. The joint task force should also propose creative solutions that would increase opportunities for students to enroll in each other's courses, for example, the development of special evening courses. A similar joint faculty committee established by Brown University and the Rhode Island School of Design provides a model for this joint task force. It sought to "draw on and enhance the unique character of each institution, its faculty and resources, to produce new patterns of teaching, creative activity, and research." The Arts Innovation Fund proposed in Recommendation VIII-3 might fund the work of this task force.

Recommendation III-10. Working with the Directors of Undergraduate Studies (DUSs), provide coordination among arts and humanities programs in order to strengthen the community of arts and humanities majors. Bringing undergraduates with similar interests in the arts and humanities together for trips to arts and cultural institutions and for symposia at peer institutions will make available opportunities that small departments with limited faculty resources would otherwise be unable to provide. Work with the Homewood Arts Programs to include non-majors with similar interests. Consider the creation of a residential component in the new Charles Commons that would further strengthen the community of young arts and humanities enthusiasts and scholars. (Elements of this recommendation are cross-listed with Recommendation IV-8.)

Recommendation III-11. Examine ways in which a strengthened relationship between the new program in Theater Arts & Studies and Theatre Hopkins might provide students more opportunities to study, perform, and enjoy drama. (This recommendation is cross-listed with Recommendation V-4.)

Recommendation III-12. Establish a comfortable and acoustically sound film screening or viewing room and film storage space to support the Film & Media Studies program. At least five possibilities could be explored: Gilman Hall when it is renovated; the Mattin Center after non-arts offices are relocated; Shriver Hall after the non-arts services are relocated; the auditorium within The Baltimore Museum of Art; or the new performing arts center after it is built. This recommendation should be considered within the context of the Krieger School’s overall commitment to and investment in the Film & Media Studies program. (This recommendation is cross-listed with Recommendation VII-5.)

The Co-Curriculum

Recommendation IV-1. As enthusiasm in the arts among students grows, prepare to expand the co-curricular, self-directed opportunities for students to engage with the arts. Assure that those opportunities reflect the full range of diversity within the Johns Hopkins community. Expansion of the number of humanities majors is likely to increase the demand for co-curricular opportunities to participate in the arts that, in turn, will increase the need to expand facilities that support the arts at Homewood. (See Chapter VII for a discussion of arts facilities at Homewood.)

Recommendation IV-2. Develop a “one-stop shopping” web-enabled clearinghouse for students that provides information for student artists and arts groups as well as for patrons of student arts: on-line forms, on-line room requests, on-line calendar of all arts-related campus events, on-line application for SAC funding, and information about how to join and to support arts groups. Ideally the on-line event calendar would be such that it would allow students to submit their own events to the calendar and also to link directly with the University’s calendaring system so that double entry is not required. (Note: The University’s on-line calendaring system is available to, but not currently used by, students.) This website should also include a page devoted to a user-friendly listing of frequently used campus rooms that are available for practices or performances and how to reserve them. (See Appendix G for a listing of commonly used rooms.)

Recommendation IV-3. Develop and sustain alumni giving and other fund-raising strategies for student arts groups, working in collaboration with Johns Hopkins’ Office of Annual Giving (OAG). Provide information about the annual fund to student groups every fall as part of their annual orientation program. Given that the leadership of student groups turns over each year, the continuity offered by a designated staff position with responsibility to nurture and sustain the relationship with OAG is critical.

Recommendation IV-4. Explore the possibility of establishing an endowment to support student arts groups, working with Homewood Deans and Directors, as well as Development staff.

Recommendation IV-5. Increase students’ awareness of and participation in the rich arts and cultural offerings from a myriad of museums, artists’ organizations, and performance arts organizations in Baltimore City. Work to increase availability of Baltimore’s Collegetown buses

for off-campus cultural events that appeal to a diverse array of Hopkins students. Consider expanded arts programming during new student orientation and “arts excursions” similar to the Residence Hall evening at the National Aquarium. (This recommendation is cross-listed with Recommendation VI-5.)

Recommendation IV-6. Work with student theater groups and with the leadership of the Theater Arts & Studies program and Theatre Hopkins to form a “theater alliance” in order to better coordinate schedules, mediate conflicts, prevent duplication, and increase cooperation among students interested in theater.

Recommendation IV-7. Move the reporting line of Theatre Hopkins to HAP and establish HAP as the University’s liaison to the Shriver Hall Concert Series. Both these moves should enable a tighter integration of the arts community, improved utilization of performance spaces, and enhanced communication and collaboration. (Elements of this recommendation are cross-listed with Recommendations V-3, V-6, and V-14.)

Recommendation IV-8. Work to increase the cooperation and collaboration between curricular and co-curricular arts activities. Increase faculty awareness and support for relevant student activity. For example, work with play writing faculty to perform student plays; work with Writing Seminars faculty to support student literary magazines; add a faculty member to the Mattin Center Advisory Panel. (Elements of this recommendation are related to Recommendation III-10.)

Recommendation IV-9. Expand the fine arts offerings of the Homewood Art Workshops (HAW). Consider creative new uses of weekday evenings and the January Intersession.

Recommendation IV-10. Look for ways to expand funding for student arts groups within the context of a review of the current (but nearly 20-year old) methodology for distributing student activities funds to all groups.

Recommendation IV-11. Consider the consolidation of all co-curricular arts programming in one HSA unit rather than having it report to two different Associate Deans. For example, assign the Digital Media Center to the Director of the Homewood Arts Programs.

The Homewood Campus as an Arts Destination

Recommendation V-1. Renovate Shriver Hall and its multi-purpose auditorium. Move all non-performing arts related functions out of Shriver Hall to other campus locations, such as the Wyman Park Building, as soon as possible. Make essential renovations to the building, including but not limited to new seats, lighting, and sound systems, acoustics, HVAC, disabled access to the auditorium and improved practice facilities and green rooms. (The task force believes that renovation of Shriver Hall is a critical, but short term measure, not just for benefit of the performing arts at Homewood, but also for a number of University offices and groups that use its auditorium for a variety of programmatic needs. For a more comprehensive discussion of the long-term need for a dedicated performing arts facility and of the short-term imperative to

renovate Shriver Hall, see Chapter VII.) (Elements of this recommendation are cross-listed with Recommendation VII-1.)

Recommendation V-2. Explore the possibility of linking SHCS and Theatre Hopkins fundraising activities with those of the University in a mutually beneficial way.

Recommendation V-3. Change the liaison relationship of SHCS from the Office of Government, Community, and Public Affairs to the Homewood Arts Programs in order to improve communication and coordination within the Homewood arts community. (This recommendation is cross-listed with Recommendations IV-7, V-6, and V-14.)

Recommendation V-4. Enhance the close relationship Theatre Hopkins already enjoys with the new minor in Theater Arts & Studies. Improve recruitment of students to acting, marketing, technical, and other positions with Theatre Hopkins. Participate in a “theater alliance” as discussed in Chapter IV. (Elements of this recommendation are cross-listed with Recommendation III-11 and IV-6.)

Recommendation V-5. The University should continue its current modest support to Theatre Hopkins and include Theatre Hopkins in the review of University-wide space needs for the arts (The latter half of this recommendation is cross-listed with Recommendation VII-2.)

Recommendation V-6. Change the reporting relationship of Theatre Hopkins from the Office of Government, Community, and Public Affairs to the Homewood Arts Programs in order to improve communication and coordination within the Homewood arts community. (This recommendation is cross-listed with Recommendations IV-7 and V-14.)

Recommendation V-7. Maintain the HSO as a University-community partnership by assuring a significant participation level of Johns Hopkins students each year.

Recommendation V-8. Move the management responsibility for the Historic Houses to the Sheridan Libraries, which already are responsible for a number of special collections, in order to achieve a tighter integration of the Houses and their collections to the University’s teaching and research missions. This move also would permit access to a fund-raising department whose focus is compatible with that of the Historic Houses. Because both organizations have staff who manage collections, event rentals, fund-raising, public events, exhibitions, and public relations, common oversight is likely to enhance programming in coherent and cost-effective ways. (Elements of this recommendation are cross-listed with Recommendation V-9 below.)

Recommendation V-9. Move the oversight responsibility for Homewood campus art collections to the Sheridan Libraries. (This recommendation is related to Recommendation V-8 above.)

Recommendation V-10. Develop and implement a University-wide collections management policy that includes guidelines for acquisition and deaccession, management, preservation, security, storage, and exhibition of these artifactual collections. Explore the possibility of a partnership with The Baltimore Museum of Art to address storage needs and to improve exhibition of the visual arts at the Homewood campus.

Recommendation V-11. Make a commitment to the proper care and preservation of University collections by increasing UA funds for support of the collections, including a stewardship fund and hiring adequate staff.

Recommendation V-12. Develop means for coherent oversight of all University collections, regardless of campus location, and implement a database system to manage the objects. Together, the total collection might be a more powerful force within the University than if all the various smaller collections remain separate.

Recommendation V-13. During the summer months when space utilization by students is lowest, expand outreach activities to bring artists and the productions of local arts organizations to campus in a manner that is complementary to offerings of local and regional arts organizations.

Recommendation V-14. Move the reporting line of Theatre Hopkins to HAP and establish HAP as the University's liaison to the Shriver Hall Concert Series. Both these moves should enable a tighter integration of the arts community, improved utilization of performance spaces, and enhanced communication and collaboration. (This recommendation is cross-listed with Recommendations IV-7 and V-6.)

Recommendation V-15. Preserve funding for this high quality as a means of providing opportunities for members of the Hopkins and Baltimore communities to study and enjoy a wide variety of the arts and humanities.

Recommendation V-16. Explore the possibility of revitalizing the Guest Artist Series under the purview of the Vice Provost for the Arts.

Baltimore City Arts Institutions

Recommendation VI-1. Work with the BMA and the WAM to institutionalize a position (currently held by Dr. Elizabeth Rodini) that focuses solely on facilitating joint research, teaching, and other projects between and among the three institutions. A permanently funded position, along with some administrative support, would permit the Krieger School to be more intentional about such collaborations while providing continuity from year to year, especially for multi-year projects. (This recommendation is cross-listed with Recommendation III-8.)

Recommendation VI-2. Work with the BMA and the WAM, individually and collectively, as they move forward with the implementation of their strategic plans, with an eye toward joint projects that enhance the missions of each institution and strengthen the arts community in Baltimore. Examples of cooperative ventures that are worth exploring include those involving collection registration, storage, display, and conservation as well as consolidation of some library services.

Recommendation VI-3. Explore the possibility of offering a museum studies program for Hopkins students. (This recommendation is cross-listed with Recommendation III-8.)

Recommendation VI-4. Participate at the University level in the “BaltimoreFunGuide,” the on-line calendaring system developed and managed by the Greater Baltimore Cultural Alliance for the purpose of publicizing all Baltimore area Hopkins arts events (performances, exhibitions, and so on) and of encouraging students to learn about and participate in arts events all over Baltimore.

Recommendation VI-5. Increase student engagement with arts exhibits and performances by Baltimore City arts organizations. For example, promote the BMA’s free admission policy for JHU students and explore ways to utilize the J-Card to make on-line purchases of discounted student rush tickets. (This recommendation is cross-listed with Recommendation IV-5.)

Homewood Arts Facilities

Recommendation VII-1. Undertake basic renovation of Shriver Hall’s auditorium and related performance spaces, such as the green rooms. As space becomes available elsewhere on campus (e.g., the Wyman Park Building), move non-arts related operations out of the building to provide space for rehearsal rooms, piano storage, improved green rooms, and other performance-related needs. (See Appendix L for a complete list of recommended renovations to Shriver Hall.) Explore the feasibility of hiring a full-time, technical director for the auditorium. (This recommendation is cross-listed with Recommendation V-1.)

Recommendation VII-2. Conduct a programming study to determine the need for a dedicated performing arts facility with one or more performance venues, rehearsal rooms, screening room, piano storage, green rooms, and a box office, possibly on the Wyman Park Building property. While the task force concluded that a renovated Shriver Hall auditorium (see Recommendation VII-1 above) is desperately needed to meet a broad range of current and future campus needs, without significant reconstruction and expansion of the entire building it is not likely to become the kind of performing arts center appropriate for a university with the stature and mission of Johns Hopkins. While the task force concluded that a center devoted to the performing arts is needed, it did not have the time and resources necessary to determine how many and what size performance and rehearsal spaces should be housed in the new performing arts center. A programming study needs to be conducted to determine the optimal configuration of performance, practice, and other campus spaces within the context of other performing arts venues near the Homewood campus. The programming study should envelop the assessments required in all the facilities recommendations that follow and should result in a “Performance Master Plan” for the Homewood campus.

Recommendation VII-3. Conduct a feasibility study for converting the Arellano Theatre within Levering Hall from a “place of assembly” to a performing arts space. (See Appendix M for a list of recommended renovations to the Arellano Theatre.) If the costs are not prohibitive, convert the space as soon as possible.

Recommendation VII-4. As space for critical student activities functions become available elsewhere, relocate non-arts-related offices out of the Mattin Center, making room for rehearsal and performance spaces designed for music, additional display spaces for student artwork,

visiting exhibitions, and other artifacts. Set some of the additional space within the Mattin Center aside for much needed storage space for instruments and theater props.

Recommendation VII-5. Establish a comfortable and acoustically sound film screening or viewing room and film storage space to support the Film & Media Studies programs. At least five possibilities can be explored: Gilman Hall when it is renovated; the Mattin Center after non-arts offices are relocated; Shriver Hall after the non-arts services are relocated; the auditorium within The Baltimore Museum of Art, after it is expanded as part of the museum's master plan; or the new performing arts center after it is built. (This recommendation is cross-listed with Recommendation III-12.)

Recommendation VII-6. As new buildings are brought on-line, consideration should be given to the creation of spaces where the arts can be exhibited and perhaps practiced and/or performed. (This is also true for newly acquired, but older buildings that are being renovated.) In regards to the performing arts, it would be wise to consider building multi-purpose rather than single function auditoria, given the cost of these facilities and the tight budgets under which each is constructed. That is, fit appropriate spaces with sufficient light and sound systems to support student and other performing arts groups as well as classroom lectures. Two buildings that might accommodate multi-purpose auditoria are currently on the drawing board: the Computational Sciences Building and the South Quad Visitor Center. Likewise, the Freshman Residential Quad at the north end of campus will provide another opportunity to include musical practice rooms and exhibition space. In regards to the visual arts, the Bloomberg School of Public Health provides an excellent model for displaying art in public spaces.

Recommendation VII-8. Purchase and provide proper storage for high quality pianos so that Peabody faculty and students can perform at Homewood.

Recommendation VII-9. As the Campus Master Plan is implemented, look for opportunities to relocate arts-related resources to the "arts corridor" and to relocate non-arts-related functions currently housed in corridor buildings to other University buildings. (This recommendation is cross-listed with elements of Recommendations V-1 and VII-1.)

Recommendation VII-10. Explore the feasibility of constructing and staffing a centralized box office to support ticket sales and to provide information about all Johns Hopkins, including The Peabody Institute and the medical institutions, ticketed functions whether related to the arts or not. A centralized box office, easily accessible to Homewood faculty, students, and staff, and to campus visitors would provide an enormous boost to the arts and other events, such as athletics, at Johns Hopkins, especially Homewood and Peabody. Knowledgeable staff would be able to provide information about the events. The new South Quad underground parking garage would provide an easily accessible location for the box office, perhaps next to the new Parking Services Office. Other possible locations include: the lobby of Levering Hall, Shriver Hall, the 33rd Street entrance to the Charles Commons, and the new campus book store on the corner of St. Paul and 33rd Streets. The box office of the new performing arts center (Recommendation VII-2 above) would subsume the functions of this interim box office.

Organization and Management of the Arts

Recommendation VIII-1. Establish a senior leadership position, Vice Provost of the Arts, specifically charged with overall promotion, support, facilitation, and coordination of the non-academic arts at Hopkins. Because of the HopkinsOne initiative and other current budgetary constraints, the responsibilities—listed below—could be added in the short-term to the portfolio of an existing staff member and arts enthusiast. In any case, the designated person would act as a catalyst rather than a “Minister of the Arts,” working in partnership with divisional representatives to identify a shared strategy for the arts. More specifically, s/he would identify effective ways to promote the arts across the University, to safeguard the University’s arts assets, and to leverage divisional strengths to create synergies that showcase the world of the arts at Hopkins. Working in concert with the Arts Coordinating Council (see Recommendation VIII-2 below) and in collaboration with Krieger School faculty, the responsibilities of the Vice Provost for the Arts would include:

- Oversee the implementation of the recommendations contained in this task force report, with particular attention in the short-term to the ten priority recommendations listed in Chapter I. Report on progress periodically to the Provost and Council of Deans.
- Provide leadership to the University’s Arts Coordinating Council (see Recommendation VIII-2 below).
- Ensure that resources needed to sustain a vibrant program for the arts at Johns Hopkins are obtained. Develop a comprehensive funding strategy that identifies appropriate sources of funding to achieve this report’s recommendations.
- Act as a champion for existing and new arts facilities to assure that they are satisfactory to support achievement of the vision described in this report.
- Devise new and more effective strategies for increasing participation (a) of Johns Hopkins students, faculty, and staff in the arts both on and off-campus and (b) of the citizens of the Baltimore-Washington area in the arts at Johns Hopkins. For example,
 - Promote the use of University facilities by professional and community performing arts groups, such as the Shriver Hall Concert Series.
 - Work with divisions to provide innovative programs, e.g., Homewood’s recent \$1 aquarium trip sponsored by the Residents Advisory Board.
- Improve coordination, collaboration, communication, and planning efforts between and among stakeholders in the arts at Hopkins in order to maximize benefits to intended audiences and to effect cost savings.
- Help strengthen the University’s relationship to Baltimore-Washington arts and cultural institutions and organizations, including, but not limited to, The Baltimore Museum of Art The Walters Art Museum, and the Shriver Hall Concert Series. For example, represent the University as a member of the Greater Baltimore Cultural Alliance and represent the

University's interest to the Maryland State Arts Council and Maryland State Humanities Council.

- Work in partnership with the JHU Office of Communications and Public Affairs to identify and implement strategies to promote and increase the visibility of the arts at Hopkins. For example,
 - Work with the JHU Webmaster to further enhance the usefulness and attractiveness of the University's Arts and Culture website.
 - Purchase membership for University and participate in GBCA's on-line events system called "BaltimoreFunGuide." (This part of the recommendation is cross-listed with Recommendation VI-4.)
- Oversee the development and continuing appropriate application of a university-wide policy for management and display of the University's visual arts collections.
- Prepare an annual "state of the arts" report for the University. Develop metrics so that the goals of the ACC can be measured and evaluated.

Recommendation VIII-2. Establish a University-wide Arts Coordinating Council (ACC) to work with and advise the Vice Provost for the Arts. The ACC would bring together periodically key stakeholders in the arts at Johns Hopkins and selected arts and cultural institutions in the Greater Baltimore area. The current "arts managers group" at Homewood would become an ACC subcommittee and may meet more frequently.

Recommendation VIII-3. Establish an Arts Innovation Fund to which faculty and students from across the University may apply to promote the study, enjoyment, or practice of the arts at Johns Hopkins. Preference would be given to innovative and interdisciplinary initiatives that include both faculty and students and have the potential to attract external funding and to become national models of innovations in the arts.

Funding for the Arts

Recommendation IX-1. The Vice Provost for the Arts, working in coordination with the University-wide Arts Coordinating Council, should ensure that resources needed to sustain a vibrant program for the arts at Johns Hopkins are obtained. S/he should develop a comprehensive funding strategy that identifies appropriate sources of funding to achieve this report's recommendations. (This recommendation is cross-listed with elements of Recommendation VIII-1.)

APPENDIX A: TASK FORCE MEMBERSHIP ROSTER

Eric Beatty, M.F.A., Director, Homewood Arts Programs, Homewood Student Affairs

Doreen Bolger, Ph.D., Director, The Baltimore Museum of Art

Pamela Buell, Executive Director of Development for Leadership and Principal Gifts, Development & Alumni Affairs

Connie Caplan, Chairman, The Time Group, Trustee, Johns Hopkins University

Thomas Crain, Director, Odyssey Program, Director, B.S. in Interdisciplinary Studies, School of Professional Studies in Business and Education

Pamela Cranston, Ph.D. (staff), Associate Provost for Academic Affairs, Office of the Provost

Linda DeLibero, Ph.D., Associate Director, Film & Media Studies Program, Krieger School of Arts and Sciences

Doug Fambrough, Ph.D., Professor, Department of Biology, Krieger School of Arts and Sciences

Arielle Goren, Senior in International Studies (also Business Manager of the *Mental Notes*), Krieger School of Arts and Sciences

Sel Kardan, Executive Director, Shriver Hall Concert Series

Christopher Kovalchik, Junior in Mechanical Engineering and Violin Performance (dual degree), Whiting School of Engineering and Peabody Conservatory

James Miller, Senior Director, Design and Construction, Office of Facilities Management

Leah Miller, Senior in Writing Seminars and Psychology (double major) (also President of *Barnstormers*), Krieger School of Arts and Sciences

Andrea Prosperetti, Ph.D., Charles A. Miller Professor of Mechanical Engineering, Whiting School of Engineering

Robert Saarnio, Director of Historic Houses, Curator of University Collections

Eileen Soskin, Ph.D., Associate Dean for Academic Affairs, Peabody Conservatory

Jamie Spangler, Junior in Biomedical Engineering (also Performing Arts Liaison to the Student Activities Commission), Whiting School of Engineering

Winston Tabb (Chair), Dean of University Libraries

APPENDIX B: KEY QUESTIONS TO BE ADDRESSED

1. What role should the arts play at Johns Hopkins, and in particular on our Homewood Campus? How might the arts at Hopkins be strengthened to enrich further the cultural and intellectual life of the University?
2. What are our current strengths and weaknesses in this area?
3. How should Homewood Arts Programs interact with the surrounding community and the region? Who are the intended audiences of Homewood Arts Programs?
4. How might our relationships to Baltimore City arts organizations be strengthened? How well do we work with those institutions to provide opportunities for students to optimize their education experience?
5. How does the campus art environment affect student and faculty recruitment and retention? What changes should be made, if any, to maintain competitiveness with our peer institutions?
6. What is the optimal way to provide management oversight and coordination for arts programs, artifacts, and facilities?
7. How should support for the arts at Homewood be funded?
8. To what extent have we taken advantage of the possible synergies among Homewood arts organizations, including the Peabody Institute?
9. What modifications to the curriculum, if any, should be made to provide students with adequate opportunities to study and/or practice the arts? How can we optimize fully Homewood's teaching and learning potential in the arts?
10. How well is the study of the arts integrated with other humanities disciplines at Homewood? How should we facilitate interaction and collaboration across the humanities disciplines?
11. How well does Homewood's infrastructure support our arts programs?
12. How can we better foster a sense of community around the arts?

APPENDIX C: TASK FORCE GUESTS

1. Mr. Ray Allen, Vice President for Academic Affairs and Academic Dean, MICA
2. Mr. John Astin, Director of the KSAS Theater Program
3. Mr. Eric Beatty, Director of the Homewood Arts Programs
4. Dr. Doreen Bolger, Director of The Baltimore Museum of Art
5. Dr. Susan Boswell, Dean of Homewood Student Affairs
6. Ms. Pamela Buell, Executive Director of Development for Leadership and Principal Gifts
7. Dr. Paula Burger, Vice Dean for Undergraduate Education and Vice Provost
8. Mr. Tom Crain, Director of the Odyssey Program within SPSBE
9. Dr. Linda DeLibero, Associate Director of the KSAS Program in Film & Media Studies
10. Mr. Loren Dunn, Lecturer in the KSAS Theater Program
11. Dr. Adam Falk, KSAS Interim Dean and Dean of Faculty
12. Ms. Joan Freedman, Director of Digital Media Center
13. Dr. Michael Fried, Director of KSAS Humanities Center
14. Dr. Jed Gaylin, Music Director of Hopkins Symphony Orchestra
15. Ms. Arielle Goren (student), Business Manager for *The Mental Notes*
16. Mr. Jeffery Groden-Thomas, Director of Student Involvement, Homewood Student Affairs
17. Mr. Craig Hankin, Director of the Homewood Art Workshops
18. Ms. Nancy Haragan, Executive Director of the Greater Baltimore Cultural Alliance
19. Dr. Nicholas P. Jones, Dean of the Whiting School of Engineering
20. Mr. Sel Kardan, Executive Director of the Shriver Hall Concert Series
21. Dr. John Latting, Director of Undergraduate Admissions for the Krieger and Whiting Schools
22. Dr. Eunice Dauterman Maguire, Archaeological Collection Director and Director of Museum Studies, History of Art Department
23. Dr. Henry Maguire, Professor and Chair of the History of Art Department
24. Ms. Jean McGarry, Professor of Writing Seminars
25. Mr. Jim Miller, Senior Director of Design and Construction for the Office of Facilities Management
26. Ms. Leah Miller (student), President of *Barnstormers*
27. Dr. Elizabeth Rodini, Museum Liaison, JHU-BMA-WAM, and Instructor, History of Art
28. Mr. Dennis O'Shea, Executive Director of Communications and Public Affairs
29. Ms. Suzanne Pratt, Director of Theatre Hopkins
30. Mr. Salem Reiner, Director of Community Affairs
31. Mr. Robert Saarnio, Curator of University Collections and Director of Historic Houses
32. Dr. Eileen Soskin, Associate Dean for Academic Affairs of the Peabody Conservatory
33. Ms. Edie Stern, General Manager of the Hopkins Symphony Orchestra
34. Dr. Gary Vikan, Director of The Walters Art Museum
35. Dr. Daniel Weiss, James B. Knapp Dean of the Krieger School of Arts and Sciences
36. Ms. Robin Wray, Director of JHU Annual Fund

APPENDIX D: ON-LINE SURVEY OF HOMEWOOD STUDENTS (FEBRUARY 2005)

Two hundred seventy six (276) out of 3928 full-time undergraduates in the Krieger School of Arts and Sciences and the Whiting School of Engineering responded to an e-mail invitation to participate in the on-line survey about the arts at Johns Hopkins. This is approximately a seven per cent (7%) response rate so caution must be used when interpreting the results.

Profile of the Respondents

- The breakdown of responses by class is:

100 (35%) freshmen

76 (27%) sophomores

59 (21%) juniors

41 (14%) seniors

- The breakdown of responses by major is:

33 different Arts & Sciences majors were represented among the respondents. Double digit responses were received from the following eight majors:

| | |
|----|-----------------------|
| 35 | International Studies |
| 25 | Writing Seminars |
| 23 | Biology |
| 22 | Public Health Studies |
| 21 | Neuroscience |
| 21 | Psychology |
| 12 | Physics |
| 11 | History |

10 different Engineering majors were represented among the respondents. Double digit responses were received from the following two majors:

| | |
|----|------------------------|
| 14 | Biomedical engineering |
| 10 | Chemical engineering |

Participation in the Arts

- Only a third of the respondents (102 or 36%) reported that they are members of one or more student arts groups ranging from Pep Band and J Stream to Vocal Chords and Egyptian Sun Bellydance to Barnstormers and Zeniada Literary Magazine.

- The majority of the respondents (236 or 84%) *attended* one or more arts exhibits or performances at Homewood during the past year. 62% of those who attended an exhibit or performance attended 1–5 events; 17% attended 6–10 events.
- The majority of the respondents (174 or 62%) *did not participate* in any arts exhibits or performances at Homewood during the past year. 30% of those who did participate in an exhibit or performance participated in 1–5 events; 2% participated in 6–10 events.
- 23% of the respondents (67) attended a musical event at The Peabody Institute; the majority (206 or 73%) did not.
- The majority of the respondents (202 or 72%) visited a museum, attended a play or concert, or participated in some kind of arts events in the Baltimore area (not counting Homewood or Peabody) during the past year.

Communication about the Arts

- Respondents reported that their most important source of information about arts events are:

| <u>Most important</u> | <u>Middle importance</u> | <u>Least Important</u> |
|-----------------------|--------------------------|------------------------|
| 207 friends | 48 The NEWS-LETTER | 7 The Baltimore Sun |
| 174 e-mail | 45 Other websites | 14 The Gazette |
| 120 campus banners | 39 The Daily Jolt | 31 The JHU website |
| 116 paper flyers | 34 The City Paper | 32 Other |

- 123 respondents (43%) agreed or strongly agreed with the statement: I am sufficiently informed about opportunities to attend or participate in various arts-related activities. 97 (34%) disagreed or strongly disagreed with the statement.

Enrollment in Arts Courses

- The majority of the respondents (230 or 83%) reported that it is “very important” or “somewhat important” to have the opportunity to take courses in the arts
- 44% or 124 respondents reported that they had enrolled in or attempted to enroll in a theater, fine arts, creative writing, film production, or other “applied arts” courses in the Krieger School. There were three primary reasons provided for attempting to, but not actually enrolling in applied arts in the Krieger School: scheduling conflict (92), no time (92), and course was closed (48).
- 50% or 141 respondents reported that they had enrolled in or attempted to enroll in a music, museum studies, history or arts, dramatic literature, film & media studies, or other arts-

related courses in the Krieger School. There were three primary reasons provided for attempting to, but not actually enrolling in arts courses in the Krieger School: scheduling conflict (74), no time (74), or course was closed (35).

- 18% or 53 respondents reported that they had enrolled in or attempted to enroll in a course at the Peabody Institute. There were three primary reasons provided for attempting to, but not actually enrolling in music in the Peabody Institute: scheduling conflict (47), no time (47), or transportation problem (40).
- 7% or 21 respondents reported that they had enrolled or attempted to enroll in a course at an area college or university. The three primary reasons provided for attempting to, but not actually enrolling in arts courses at sister institutions: transportation problem (49), scheduling conflict (36), and no time (36).

The Curriculum and the Co-curriculum

- 217 respondents (76%) strongly agree or agree that developing an appreciation of the arts is an important goal for their undergraduate education. 18 (6%) disagreed or strongly disagreed with the statement.
- 57 respondents (19%) strongly agree or agree that there are currently sufficient, formal curricular opportunities for student to pursue their interests in the arts. 164 (57%) disagreed or strongly disagreed with the statement.
- 105 respondents (36%) strongly agree or agree that there are currently sufficient informal, non-credit, extra-curricular opportunities for student to pursue their interests in the arts. 116 (41%) disagreed or strongly disagreed with the statement.
- 82 respondents (28%) agreed or strongly agreed with the statement: One of the most important reasons why I decided to attend this university was because I thought Hopkins would afford me sufficient opportunities to pursue my interests in the arts. 147 (51%) disagreed or strongly disagreed with the statement.
- 75 respondents (26%) agreed or strongly agreed with the statement: Since coming to this campus, I have found that Hopkins really does provide me with sufficient opportunities to pursue my interests in the arts. 131 (46%) disagreed or strongly disagreed with the statement.

Facilities

- 69 respondents (23%) agreed or strongly agreed with the statement: The number of Homewood Campus venues for the performing arts is adequate. 135 (48%) disagreed or strongly disagreed with the statement.
- 51 respondents (17%) agreed or strongly agreed with the statement: The existing Homewood Campus venues for the performing arts are state of the art. 131 (46%) disagreed or strongly disagreed with the statement.
- 63 respondents (22%) agreed or strongly agreed with the statement: The Homewood Campus has enough practice space (e.g., studios, music practice rooms, etc.) for students to practice their art. 116 (41%) disagreed or strongly disagreed with the statement.

Suggestions for credit art courses (a sampling of responses)

- More film production courses
- A mixture of engineering and the arts, like machining or design classes
- More fine arts, more painting and drawing
- Music (instrumental) on campus (not at Peabody)
- Because Hopkins is such a rigorous university, and major and distribution requirements are numerous, there is not much incentive for students to get involved in the arts, with so many other academic responsibilities at the forefront of their minds and schedules....More traditional fine arts courses for a grade and for a humanities credit...also more music courses [for a grade] at Homewood, such as choral class, musical theater, band or orchestra
- Additional theater and playwriting classes; on-campus music classes
- More of what is already offered; ethnic-related art courses
- Stained glass making, jewelry making, metal-work, ceramics, voice lessons, acting classes, ballet, jazz, modern, tap
- More music theory courses; they're always full
- Fine arts (drawing, painting, sculpturing)
- Hopkins should not market itself as an art school, but it should provide adequate opportunities for students to pursue these areas without feeling pressured by academic requirements
- The courses are sufficient, they just need to be offered more frequently in the week, and offered at times when evening engineering students don't have conflicts
- More writing classes
- I realize that I didn't come here for the arts, but I think it is an important component of one's life, and there should be better facilities and resources for the development of the fine arts
- More photography courses
- If we found a way to academically encourage music...relevant academic credit, a part of the distribution credits..., the arts at Hopkins would grow by leaps and bounds
- Interdisciplinary courses to combine drawing and art with more scientific offerings like physics (to show how various things relate)
- There should be more music courses taught at Homewood by Peabody faculty. Two intro, survey courses and some musicianship courses aren't enough
- There should be many more music classes that satisfy H, S, or W credits. Currently, music theory is a non-distribution class, which discourages most majors from taking it
- There are many students at Hopkins who want to take a course in the arts, but simply cannot afford the time in their schedules, or they are afraid that their previous inexperience will put them at a disadvantage in the class
- An extended performing arts curriculum would not only enrich the lives of current students; it would allow Hopkins to draw students who wouldn't look twice at Hopkins now. That current state is sad, and I really do believe that having more arts-oriented students would do wonders for the Homewood campus

Suggestions for non-credit, co-curricular art courses (a sampling of responses)

- The problem with non-credit arts at Hopkins is not their number, but the endangerment of the many groups already in existence at Hopkins

- Learning how to play instruments
- My extracurricular needs are fulfilled
- Perhaps a more diverse selection, including off-the-beaten track genres, like Irish step dancing
- I think there are plenty of opportunities that Hopkins offers—however, the way in which it advertises for those opportunities is terrible. No one knows what’s out there—Student Council e-mails, the Daily Jolt, and flyers around campus are (I believe) the best way to advertise. I was a member of the Concert Band, and I was appalled at the VERY FEW people who came out to our concert that we worked so hard for.
- Photography club
- Work more in conjunction with MICA for form extra-curricular arts activities
- More painting/drawing classes
- It would help if there were arts studios that were available (or may already be available, but not advertised) for students to paint, sketch, or draw on their own time
- The art community is simply not visible on this campus, and has few opportunities to get involved. I myself had to go in search of the art program. I suggest making the art community more visible and accessible to the Hopkins community
- Ceramics
- Voice lessons, dance, photography
- There are plenty, offer them for credit!
- There should be more extra-curricular arts opportunities that are not student-run. I might join a group that was associated with a Hopkins faculty member.
- Hopkins should absolutely strengthen ties and transportation with Peabody.
- Extracurricularly, Hopkins is doing better
- There should be a shuttle that runs occasionally on weekends and takes students to area museums
- The arts fare better when it comes to extracurricular activities here at Hopkins.
- Maybe some organized visits with Hopkins vans to see arts events in Baltimore, like concerts, theater performances and museum exhibits

Suggestions for strengthening the arts at Homewood

- The arts definitely need more SPACE and easier ways to get funding and space to exist
- I know we are not an art school, but if we are looking to attract students who are interested in and passionate about the arts, we really need to expand. Instead of just receiving an arts certificate at graduation, a program to which they must, apply, students should be able to choose that they want to do something in the arts as a minor, concentration, and evening even a major
- If there could be student councils for arts groups of similar nature (a student council on the dance groups, for drama, for any musical groups), then I believe that these groups could work together for collectively increasing student involvement.
- Get an auditorium that fit the student body, and more large rehearsal rooms
- More art on campus
- More performance spaces. Improve Arellano! It’s falling apart.

- I believe that if campus life were more centralized (i.e., students not living so far from campus) more students would participate in the arts at Hopkins...We totally need to ease up on academic requirements so that students can pursue extracurricular interests!
- Another auditorium besides Shriver
- We should be able to register for classes at Peabody ONLINE (www.jhu.edu/~registrar).
- There should be more places to display student art on campus!
- In the last couple of years, I have seen a large increase in the interest of line music on and off campus. There is only ONE drum room at the Mattin Center, and bands rarely play on campus (usually in cramped disgusting basements). I would suggest another practice room that has a drum set AND a piano.
- Offer courses that are more open (can add AFTER the first day of class/make attendance to first class NOT necessary), offer more variety (not just drawing/photography), make the classes less of a time commitment (not 3 hours once a week) or more classes so students can work around scheduling difficulties, offer classes for some kind of credit—not just uncategorized credit (so it counts as a humanities credit or something like that).
- I have taken four years of International Baccalaureate photography classes, but I am still not able to get into anything above an entry-level course. There are a number of students like me. That completely discourages students from artistic exploration and growth at Hopkins, so we have to go elsewhere or simply stop the learning process altogether.
- Many of the difficulties we face now can be directly related to the fact that the SAC and the University do not accommodate the sort of funding and resources that we require. Students are having to put up hundreds of dollars of our own money to finance shows, only to get reimbursed months later.
- More faculty and staff support.
- Music classes should have a (N, S, Q, E, or H) distinction. They should count towards the distribution requirements.
- I think that the art community is severely lacking in comparison to Towson, Goucher, and obviously MICA. I appreciate the opportunity to attend these schools, however, it is simply out of the way of most students. There should be more opportunities to go to museums, galleries, and shows. For instance, the most amazing 2 week masterpiece was just installed in New York City, and I had to arrange transportation to take in this wonderful event, when the intellectual environment that is Hopkins should have arranged a bus to take students to NYC. Hopkins students need an opportunity to experience other things besides cellular biology and differential equations.
- I feel that cross-registration opportunities, and HOW to cross register, is not advertised at all. There's the general sense that you CAN cross-register, but no one is telling you how to do it, where to find the MICA course listings or the Goucher classes.
- The music classes that I have, I've had to DIG and FIGHT to be able to take them....As for practice space in Mattin, the rooms are good, but the "practice rooms" in AMRII are PATHETIC and should not even be advertised as practice rooms.
- There is a severe shortage of practice rooms, particularly one with pianos in them.
- This semester I was able to take lessons through the Peabody Conservatory, but last semester, when I attempted to enroll, it became apparent that most people at Peabody don't know about the deal for lessons between the two schools, and I ended up paying a lot to take lessons through the Preparatory.

- Arts are just as important as getting a degree in Engineering. Students should not have to go off campus to satisfy all their scholastic goals at other schools...We ought to have the opportunity to take classes at our campus in fields that meeting our academic interests. Bring teachers here from other schools to teach courses.
- Offer and promote more arts-related events, and maybe offer an “arts week” where students could get a taste of various arts opportunities and be encouraged to pursue these in greater depth.
- The handful of humanities cross-listed courses are movement in the right direction.
- Include everything in the Stu Co events announcements.

APPENDIX E: SURVEY OF GREATER HOMEWOOD NEIGHBORHOOD ASSOCIATIONS

In cooperation with Mr. Salem Reiner, Hopkins' Director of Community Affairs, the task force surveyed the leaders of Homewood area neighborhood associations. Mr. Reiner created and distributed an "informal, unscientific" survey about the arts at Homewood to 40 community members and representatives of civic organizations near the Homewood campus. The recipients were asked to distribute the survey to their neighbors. Mr. Reiner believed the 40 responses are biased towards those who support the arts and utilize the opportunities presented at the Homewood Campus.

A summary of the results follows:

- Level of participation in the arts at Homewood: 4 (never), 7 (1-2x/yr), 6 (3-5x/yr), and 3 (>5x/yr).
- Most popular programs: Sculpture Garden, Shriver Hall concerts, Spring Fair, Theatre Hopkins, Homewood House, lectures, and BMA.
- Importance of University arts programs to the neighborhood: 0 (not important), 5 (somewhat important), 14 (very important)
- Barriers to participation in the arts at Homewood: lack of information and publicity, lack of time
- Perceived shortcomings: lack of information and publicity, lack of parking
- Advice to JHU: more promotion to the public, free events, dance events, conduct survey of community interests.

Mr. Reiner identified seven themes seemed to emerge from the survey results:

1. There is significant unmet demand within the Greater Homewood community for arts and cultural events at Homewood.
2. The community lacks information about opportunities to engage with the arts at Homewood.
3. Community members do not feel welcome on campus. They—especially minorities, the less well educated, and younger adults—are intimidated by Hopkins.
4. Community members value the arts at Homewood whether they participate or not.
5. Those who attend arts events at Homewood tend to attend the same ones over and over again.
6. Community members visit/participate in a wide range of Homewood campus arts events.
7. The profile of a community member who participates in Homewood arts events is: white, 50+ years of age, well-educated, and has some affiliation with JHU. Many are women.

In order to bring more neighborhood residents to Homewood for arts events, Mr. Reiner suggested: target invitations to area residents; attending civic association meetings; and place ads in local, grass roots publications. In sum, the University needed to conduct more outreach efforts to the neighborhoods, making certain they feel welcome.

APPENDIX F: COURSE WAITLIST DATA

Note that “-----” indicates that the course was not offered during that semester.

| Department | Course Number | Course Title | Spring 2003-2004 | Fall 2004-2005 |
|--------------------------|---------------|----------------------------|------------------|----------------|
| 010 History of Art | | | | |
| | 101 | Intro: Hist Euro Art I | ----- | 0 |
| | 102 | Intro: Hist Euro Art II | 0 | ----- |
| | 121 | 19th C. European Art | ----- | 0 |
| | 125 | Early Renaiss:Giotto/Leo | ----- | 14 |
| | 170 | American Art | ----- | 0 |
| | 222 | Stained Glass Medieval | ----- | 0 |
| | 305 | Architec in Amer/Britain | ----- | 0 |
| | 334 | Ancient American Art | 0 | ----- |
| | 363 | Italian Baroque Art | 0 | ----- |
| | 365 | Ancient Andean Art | ----- | 0 |
| | 373 | Early Modern Printmaking | 0 | ----- |
| | 377 | Building Romanesque | ----- | 0 |
| | 385 | Byzantine Art | 1 | ----- |
| | 390 | Museum Policy & Practice | ----- | 0 |
| | 392 | Creating a Museum Exhib | 0 | ----- |
| | 410 | Early Renaissance City | 0 | ----- |
| | | Total | 1 | 14 |
| | | | | |
| 061 Film & Media Studies | | | | |
| | 142 | Intro Film Theory | 3 | ----- |
| | 143 | Reading Film | 5 | ----- |
| | 144 | Why Film Matters | ----- | 35 |
| | 145 | Intro to Visual Language | ----- | 4 |
| | 240 | Intro to Film Production | 2 | 0 |
| | 301 | Advanced Film Production | 5 | ----- |
| | 303 | Intermedia Studio | 0 | ----- |
| | 304 | Intermed Film Production | ----- | 0 |
| | 305 | Intro Digital Animation | 2 | ----- |
| | 312 | Writing the Screenplay | 5 | ----- |
| | 335 | Monster Films | 16 | ----- |
| | 336 | American Landscapes Film | ----- | 0 |
| | 363 | The Short Film | ----- | 2 |
| | 365 | The Film Generation | 7 | ----- |
| | 410 | Feature Screenplay I | ----- | 0 |
| | 411 | Feature Screenplay II | 0 | ----- |
| | 412 | Kubrick & His Critics | ----- | 1 |
| | | Total | 45 | 42 |
| | | | | |
| 220 Writing Seminars | | | | |
| | 105 | Fiction/ Poetry Writing I | 13 | 2 |
| | 106 | Fiction/ Poetry Writing II | 1 | 3 |
| | 139 | Intro Playwriting | ----- | 8 |
| | 141 | Intro Poetry Workshop | ----- | 4 |
| | 142 | Intro Poetry Workshop | 3 | ----- |

| | | | | |
|------------------|-----|---------------------------------|-------|-------|
| 220 Writing | 145 | Intro to Nonfiction | ----- | 15 |
| Seminars (con't) | 146 | Undergrad Science Writing | 8 | ----- |
| | 191 | Rudiments of Fiction | ----- | 12 |
| | 192 | Rudiments of Fiction | 3 | ----- |
| | 300 | Workshop: Acting/Directing | 0 | ----- |
| | 301 | Acting/Directing I | ----- | 1 |
| | 302 | Acting/Directing II | 0 | ----- |
| | 303 | Advanced Playwriting | 0 | ----- |
| | 305 | Psch. Misadventures | ----- | 12 |
| | 311 | Adv Reporting Methods | ----- | 0 |
| | 316 | Opinion Writing | 19 | 18 |
| | 317 | Acting/Directing IV | 0 | ----- |
| | 319 | Nonfiction & Nonfact | ----- | 0 |
| | 325 | Story & Plot | ----- | 6 |
| | 329 | Forming the Short Story | ----- | 9 |
| | 332 | Short Story in 20th Century | 10 | ----- |
| | 333 | Post War American Poetry | ----- | 0 |
| | 334 | Writing Profiles | 0 | ----- |
| | 336 | Art of the Screenplay | ----- | 13 |
| | 337 | Acv Screenwriting Seminar | 0 | ----- |
| | 339 | Science Stories | ----- | 0 |
| | 343 | Contemp Asian Amer Fict | 1 | ----- |
| | 344 | Voice, Movement, Stage I | 2 | ----- |
| | 345 | Hist Mod Theater & Drama | 0 | ----- |
| | 346 | Voice, Movement, Stage II | ----- | 0 |
| | 350 | The Long Work I | ----- | 7 |
| | 356 | Writing of Fiction | 15 | ----- |
| | 370 | The Long Work Continued | 0 | ----- |
| | 373 | The Art of the Novel | 6 | ----- |
| | 377 | Poetic Forms I | ----- | 0 |
| | 378 | Poetic Forms II | 0 | ----- |
| | 379 | Eliot, Crane & Stevens | ----- | 4 |
| | 384 | I, Me, Mine: An Autbio | 0 | ----- |
| | 388 | Science & Poetry | 1 | ----- |
| | 390 | Modernist Poetry | 0 | ----- |
| | 391 | Fantastic in Fiction & Film | ----- | 11 |
| | 393 | Comedy Writing | 4 | ----- |
| | 394 | Faulk, Fitzgerald, Hemingway | ----- | 12 |
| | 394 | Hemingway & Fitzgerald | 15 | ----- |
| | 396 | Advanced Poetry Workshop | 0 | ----- |
| | | Total | 101 | 137 |
| 371 Art | | | | |
| | 131 | Studio Drawing I | 17 | 24 |
| | 133 | Painting Workshop I | 1 | 0 |
| | 134 | Painting Workshop II | 1 | ----- |
| | 140 | Cartooning | 26 | ----- |
| | 142 | Principles of 3-D Design | 0 | ----- |
| | 145 | Introductory Photography | 35 | 10 |
| | 146 | Basic Black/White Photo | 10 | 5 |
| | 147 | Art of Architecture | ----- | 11 |
| | 148 | Interm Black & White | 0 | ----- |
| | 149 | Visual Reality | ----- | 9 |
| | 150 | Life Drawing | 8 | ----- |
| | | Total | 98 | 59 |

376 Music

| | | | |
|-----|--------------------------|----------|----------|
| 111 | Rudiments - Music Theory | 18 | 15 |
| 211 | Theory & Musicianship I | 0 | 3 |
| 212 | Theory & Musicianship II | ----- | 0 |
| 212 | Music Theory II | 0 | ----- |
| 231 | Intro Western Classical | ----- | 0 |
| 242 | Intro to Popular Music | 2 | ----- |
| | Total | <hr/> 20 | <hr/> 18 |

APPENDIX G: ROOM AUDIT

| BUILDING | ROOM | # OF SEATS | WHO RESERVES OR SCHEDULES? | HOW IS ROOM USED? | NOTES |
|-------------------|----------------------------|-----------------------|--|--|-------------------------------------|
| Interfaith Center | Nave | 350 | University Chaplain | Religious services, a cappella concerts, choir concerts, chamber concerts | |
| Hodson Hall | Auditorium 104 | ~500 | Registrar's Office | One a cappella concert, general classroom/lecture use | Bad acoustics so probably not again |
| Maryland Hall | Taylor Auditorium Room 110 | 135 | A&S Registrar's Office | Lectures, assemblies, other | |
| Bloomberg Hall | Schafler Auditorium | 324 | Physics Dept. | Classes, lectures, a cappella concerts | |
| Gilman Hall | Donovan Room | 70 | Film & Media Studies | Film Screenings | |
| Gilman Hall | Classrooms | Up to 30 per | Registrar's Office | Classes—day and evening, auditions, other? | |
| Levering Hall | Arellano Theatre | 150 | Student Development & Programming and Homewood Arts Programs | Lectures, seminars, admissions events, various theater productions, improv, sketch comedy, art certificate shows, general assemblies | |
| Levering Hall | Sherwood Room | 30–80 | Student Development & Programming | A cappella rehearsals, general assemblies, auditions, conferences | |
| Levering Hall | Great Hall | 100–150, 75 Standing | Student Development & Programming | Meetings, a cappella concerts, auditions, off-campus group concerts, theater workshops, lectures, luncheons, other? | |
| Levering Hall | Conference Rm A | 25 | Student Development & Programming | Conferences, dressing room | |
| Levering Hall | Glass Pavilion | 250–450, 500 Standing | Student Development & Programming | Banquets, dances, concerts, a cappella rehearsals, a cappella concerts, lectures, king of hearts, general assemblies, debates, blood drives, job/housing fairs, etc. | |
| Shriver Hall | Auditorium | 1100 seats | Student Development & Programming | Concerts, lectures, dance performances, Vagina Monologues, assemblies, other | Costs money due to electrician |

| BUILDING | ROOM | # OF SEATS | WHO RESERVES OR SCHEDULES? | HOW IS ROOM USED? | NOTES |
|-----------------|--------------------|-----------------------------|--|--|--|
| Shriver Hall | Clipper Room | 100–150 seats, 175 standing | Student Development & Programming | Pre-concert lectures, meetings (only when concert hall not in use) | |
| Mattin Center | Swirnow Theater | 125–160 | Homewood Arts Programs | Theater productions, dance productions, summer series | |
| Mattin Center | Swirnow Scene Shop | | Homewood Arts Programs | Scene production for Swirnow shows, banner painting for Spring Fair | |
| Mattin Center | Practice Rooms | 1–2 people per room | Homewood Arts Programs | Piano, drum, vocal, other personal practice space, Peabody professors' office space | |
| Mattin Center | SDS Room | 160 capacity | Homewood Arts Programs and Student Development & Programming | Classes, rehearsal space for various groups, personal rehearsal space, band rehearsals, performances, lectures, parties, other | |
| Mattin Center | Dance Studio | 25 dancers | Homewood Arts Programs | Rehearsal space for dance groups, other | |
| Mattin Center | Room 105 | 20 seats | Homewood Arts Programs | Classroom, rehearsal for a cappella, theater, other groups | |
| Mattin Center | Conference Rooms | 20–40 people | Student Development & Programming | Conferences, general assemblies | |
| Rec Center | Gym | | Rec Center | Athletics, large concerts | |
| Merrick Barn | Theater | 106 | Johns Hopkins University Theater | Classes, theater performances, other | Storage Barnstormers/Witness Theater, minimal prop storage |

APPENDIX H: HOMEWOOD ARTS PROGRAMS

A Cappella Groups

Adoremus: co-ed, Christian based
AllNighters: all male
Ketzev: co-ed, Jewish based
Kranti: co-ed, Hindi based
Mental Notes: coed
Octopodes: co-ed
Sirens: all female
Vocal Chords: co-ed

Choral Groups

Choral Society
Ecco: smaller a cappella group of Choral Society members
Gospel Choir

Symphony Orchestra

Hopkins Symphony Orchestra: Approximately 100 member symphony of students, faculty, staff, and community members.

Bands

JHU Bands: Wind Ensemble, Jazz Ensemble, Jazz Band, Flute Choir, and Pep Band

Dance

Egyptian Sun Bellydance Troupe
Indian Cultural Dance Club
JOSH: Indian fusion of classical and hip-hop
Ladybirds Dance Team
Modern Dance Company
S.L.A.M.: hip-hop & step

Theater

Barnstormers: plays & musicals
Buttered Niblets: comedy improv
Dunbar Baldwin Hughes Theater Company: African American based, plays & reviews
Entertainers Club: variety performers
Throat Culture: sketch comedy about JHU
Witness Theater: original student written plays

Fine Arts Classes

Arts Affiliation: student drawing sessions
Homewood Art Workshops: academic classes in the fine arts

**APPENDIX I: ATTENDANCE DATA FOR THE OFFICE OF SPECIAL EVENTS
(2003—2004)**

Guest Artist Series

| <i>DATE</i> | <i>LECTURER/ PERFORMER</i> | <i># OF ATTENDEES</i> | <i>ESTIMATION OF UNDERGRADUATE PARTICIPATION AND/OR PLANNING</i> | <i>ESTIMATION OF FACULTY PARTICIPATION AND/OR PLANNING</i> |
|-------------|---|---------------------------|--|--|
| 10/31/03 | Fantastic, Featuring Even Stephen: 'A Tribute to Elton John' | 502 | - | - |
| 4/11/04 | J Street Jumpers | 75 | - | - |

The Endowed Lectures

| <i>DATE</i> | <i>LECTURER/ PERFORMER</i> | <i># OF ATTENDEES</i> | <i>ESTIMATION OF UNDERGRADUATE PARTICIPATION AND/OR PLANNING</i> | <i>ESTIMATION OF FACULTY PARTICIPATION AND/OR PLANNING</i> |
|-------------|--------------------------------|---------------------------|--|--|
| 10/23/03 | Robert A. Caro | 810 | - | 2 |
| 11/6/03 | E. L. Doctorow | 848 | - | 2 |

The Schweitzer Gold Medal

| <i>DATE</i> | <i>LECTURER/ PERFORMER</i> | <i># OF ATTENDEES</i> | <i>ESTIMATION OF UNDERGRADUATE PARTICIPATION AND/OR PLANNING</i> | <i>ESTIMATION OF FACULTY PARTICIPATION AND/OR PLANNING</i> |
|-------------|--------------------------------|---------------------------|--|--|
| 9/23/03 | Teresa Heinz Kerry | 540 | - | - |

**APPENDIX J: JOHNS HOPKINS UNIVERSITY-BALTIMORE MUSEUM OF ART
COLLABORATIONS (2000–2005)**

| Date | Type Collaboration | Description | BMA Participants | JHU Participants | Comments |
|-------------|---|--|--------------------------------|-------------------------|---|
| Ongoing | Teaching & Research | Discussions about consolidating library resources | J. Fisher, L. Tompkins-Baldwin | W. Tabb | Discussions about consolidating library resources of both the BMA and Walters with JHU's Sheridan Libraries continue today. |
| Ongoing | Teaching & Research | Drawing classes, Homewood Art Workshops | J. Flemming | C. Hankin | Drawing classes regularly come to see works in Kress Study Center; will continue for spring 2005 portrait class. |
| Ongoing | Teaching & Research | Photography classes, Homewood Art Workshops | J. Flemming | P. Berger | Photography classes regularly study works in Kress Study Center; students photograph in sculpture gardens; spring 2005 course plans to contemporary galleries as a "laboratory" for student work. |
| Ongoing | Teaching & Research | Joint appointment | D. Bolger | D. Weiss | Dr. Lisa DeLeonardis jointly appointed as 50% Associate Curator of Ancient American Art and 50% Lecturer in the Krieger School; incorporates study of BMA collections into her instruction. |
| Ongoing | Teaching & Research | Curatorial Teaching and Lecturing in History of Art, Odyssey | Various | Various | History of Art teaching: J. Fisher offered grad seminar on 19 th c. prints (no enrollment/cancelled) and participated in courses with M. Fried; F. Lamp, African Art; History of Art lecturing: S. Dackerman; Odyssey: J. Flemming, "Artist in the Studio," 2004. |
| Ongoing | Teaching & Research | BAROC consortium | L. Tompkins-Baldwin | D. Juedes | BMA, JHU part of consortium, w/ Walters, MICA, Maryland Historical Society, Division of Library Development and Services; www.marylandartsources.org |
| Ongoing | Fellowship/ Internship, Work-study, Cont. Ed. | Student interns | L. Andre Various | Various | 2004: A. Yamada-Hanff, Registration, images for database (R. Morgan); 2003: A. Moskowitz, Marketing/Creative Services, Poe text (L. Pupa); P. Price, Conservation, small object treatments (A. Boulton); 2002: E. Shaw and 2001: A. Avramidou, Curatorial/Education, wall text for permanent collection (S. Johnston, L. Andre); 2000: J. Baer, Education, "Which Ism Is It?" teacher packet (L. Andre); and others |

| Date | Type Collaboration | Description | BMA Participants | JHU Participants | Comments |
|-------------|--|---|-------------------------------------|---------------------------------------|---|
| Ongoing | Fellowship/ Internship, Work-study, Cont. Ed. | Student employment | Various | Various | Positions have been offered in curatorial (annually in PDP; J. Flemming), publications (gathering photos and image rights for African Art and Robinson catalogues; M. Boardman), photographing and creating database for Lucas painting palettes (M. Sebrera), exhibition graphics (V. Kaak), others |
| Ongoing | Fellowship/ Internship, Work-study, Cont. Ed. | BMA staff at JHU via tuition program | Various | Various | Program partially reimburses staff for successful participation in college courses, programs including JHU (e.g. C. Meisner, 1995, MLS in History of Ideas) |
| Ongoing | Other | Free admission to museum for JHU students | Ongoing by tradition | | |
| Ongoing | Other | Extended hours for Levi Sculpture Garden | A. Dirican | S. Campbell (from Facilities) | To encourage JHU use. JHU installed new entrance near Mattin Center to encourage JHU use as well. |
| Ongoing | Facilities Planning | Charles and Howard Street Planning | D. Bolger A. Dirican A. Barry | L. Kilduff J. Miller M. Demshak | BMA & JHU joined with other community groups to review reconfiguration of North Charles and Howard/Art Museum/ Wyman Park Streets and for master planning of the Wyman Park Dell. |
| Ongoing | Facilities Planning | JHU South Quad Project | D. Bolger A. Dirican A. Barry | L. Kilduff J. Miller T. Nelson | BMA is participating in discussions of JHU South Quad/ Visitor Center project; including discussion of options for BMA parking at JHU. In part, these discussions proceeded from the JHU Campus Master Planning process that ended in 2001. Adjustments, such a burying underground utilities deeper at JHU expense, were made. |
| Ongoing | Facilities Planning | Land around BMA | D. Bolger A. Dirican | L. Kilduff | Much of the land around the BMA actually belongs to JHU. The University welcomes BMA's interest in and improvements to that land, such as the Levi Sculpture Garden. |
| Ongoing | Facilities Planning | Charles Commons Project | D. Bolger A. Dirican | L. Kilduff P. Burger | JHU has included BMA occasionally in talks regarding these two projects. Likewise, as BMA has considered its own possible building improvements, BMA has included JHU in its discussions. |

| Date | Type Collaboration | Description | BMA Participants | JHU Participants | Comments |
|----------------------|---------------------------|---|-------------------------------------|--|---|
| Ongoing | Facilities Services | Chilled Water | A. Dirican | L. Kilduff | JHU used to provide chilled water for BMA, but because it was not able to do so year-round, BMA built own chilled water facility. Nonetheless, JHU's connection is still there and could resume service at any time, as needed. |
| Ongoing | Facilities Services | Steam Heat | A. Dirican | L. Kilduff | JHU provides steam to the BMA. (This is a paid service.) |
| Ongoing | Facilities Usage | JHU CTY program promotion | K. Moore | L. Ybarra | BMA auditorium made available for public presentations to promote CTY programs; also poetry readings. |
| Various | Other | Gertrude's discounts for JHU faculty, students, and staff | John Shields, Gertrude's | None | Occasional discounts offered by Gertrude's restaurant at the BMA for JHU faculty, students, and staff. |
| Various | Other | Special Tours | Various | Various | On occasion, BMA staff have graciously provided special tours for JHU VIPs. |
| Various | Facilities Usage | Luncheon for Administrative Leadership Conference | Special Events | J. McGill | Annual conference at Homewood for JHU/JHH senior management each June. |
| Various | Facilities Usage | Receptions for students and alumni | | SPSBE | Various student and alumni events at the BMA |
| Fall 2006 | Exhibitions & Programs | "Wine" exhibition and programs | C. Thomas | C. Rogers Arthur | To be paired with show at Homewood, with joint programming; other collaborative possibilities with faculty and students in History are being discussed. |
| 2005–(proposed) | Teaching & Research | Tours in French as part of French language courses | K. Meisten | C. Guillemard | Proposal to incorporate study of collection (esp. Gaugin) and tours in French into French language classes (in development). |
| Fall 2005 | Teaching & Research | Interdisciplinary undergraduate course on "The City" | E. Rodini BMA PDP K. Rothkopf | B. Kargon M. Crenson M. Reese E. Rodini | Posting BMA prints of Baltimore and Paris on course website; Rodini to lecture on "Cities Real and Ideal" to class at BMA, Rothkopf to lead tour of "Monet's London" (in development). |
| Fall 2005–(proposed) | Exhibitions & Programs | Peabody musicians at Free First Thursdays | K. Meisten | D. Fetter | Student musicians are being invited to perform, connecting music with the permanent collection or special exhibition. |

| Date | Type Collaboration | Description | BMA Participants | JHU Participants | Comments |
|-------------------------|---------------------------|---|--|---|---|
| Spring 2005 (& ongoing) | Teaching & Research | Class visits to museum tied into curriculum | E. Rodini | F. Hayes I. Armstrong N. Forgione | Part of Rodini's outreach to JHU faculty: ongoing each semester; over the years, classes often visit (e.g. M. Fried, "Faces of Impressionism" exhibition). |
| Fall 2004 (& ongoing) | Teaching & Research | Joint appointment | D. Bolger | D. Weiss | Dr. Elizabeth Rodini jointly appointed as 50% Krieger School/ 25% BMA/25% Walters liaison. |
| 2004-2005 | Other | JHU "Homewood Arts Task Force" | D. Bolger | W. Tabb P. Cranston Group of JHU faculty, students, staff, and trustees | Dr. Bolger is a member of a task force, established by the JHU Provost, to review the status of the arts at the Homewood campus of Johns Hopkins University. Report is due in spring 2005 and will include recommendations for strengthening the arts at Homewood. |
| Fall 2004 | Teaching & Research | Graduate student seminar "Early Modern Italian Prints at the BMA" | E. Rodini | E. Rodini | Met in Kress Study Center; used collection in class discussion and for mid- and final-term "exhibition proposal" projects; met with conservators, visited lab and galleries; hope to develop several student projects into small rotations in permanent galleries; 4 art history student + 1 auditor. |
| Fall 2004 | Teaching & Research | Undergrad course, "Inspiring Wonder: The Technology of Museums" | E. Rodini K. Schenck and conservation staff | A. Marsh, Dean's Teaching Fellow | Students studied and wrote papers about Cone interactive screen (papers given to BMA Education staff); toured conservation labs; met with Rodini to discuss interest in museums among students; 18 students. |
| Spring 2004 | Teaching & Research | Undergrad course, "Print Culture in Early Modern Europe" | J. Flemming | W. Melion | Class met weekly in Kress Study Center to examine works from collection. For an earlier course taught by Melion, prints were installed; other faculty who have met with classes in the Study Center include B. Doherty, M. Fried (J. Fisher). |
| Winter 2004 | Facilities Usage | JHU Alumni Reception | Gertrude's | 200 attendees | Held at Gertrude's Restaurant |
| Fall 2004 | Facilities Usage | New student orientation event | K. Meisten | D. Sheppard | Evening activities included link via sculpture garden from Mattin Center, tours, art activity, reception, music by Peabody student performers; approx. 650 attendees, students/families |

| Date | Type Collaboration | Description | BMA Participants | JHU Participants | Comments |
|---------------------------------------|--|--|---|---|---|
| 2004– (Ongoing, projected 2007???) | Exhibitions & Programs | “Bridges” exhibition and programs | D. Bolger J. Fisher A. Perkins E. Rodini | B. Kargon S. Arwade M. Low B. Leslie M. Reese R. Saarnio | Under discussion: interdisciplinary project on bridges, involving collection-based exhibition, JHU course(s), extensive programming with multidisciplinary focus (bridge design competition, tours of local bridges, film series, etc.). |
| Fall 2004 | Exhibitions & Programs | Etching tools lent to Mattin Rembrandt exhibit | K. Schenk | C. Hankin | |
| Fall 2004 | Exhibitions & Programs | “Petrarch and the Arts” symposium | K. Moore E. Rodini | S. Campbell P.M. Forni S. Weiss | Opening day lecture, keynote lecture, and reception for “Petrarch and the Arts” symposium held in auditorium/lobby; Rodini moderated session on second day. |
| 2004 | Exhibitions & Programs | “SlideShow” exhibition | D. Alexander | M. Warnoch | Warnoch, JHU grad student, worked on upcoming exhibition; contributed brief essay to accompanying publication |
| Spring 2004 | Exhibitions & Programs | Toulouse-Lautrec Teacher Workshop | L. Andre | M. Milhollin | Milhollin consulted on French language and with students served as “roving French tutors” advising on pronunciation. |
| 2004 | Teaching & Research | Course on book arts | J. Flemming | | Visited Kress Study Center. |
| 2004–1998-2004 | Fellowship/ Internship, Workstudy, Cont. Ed. | BMA-JHU Graduate Student Fellowship | A. Perkins K. Meisten E. Rodini | H. Maguire | Originated as lecturing position, offered annually to 3 grad students in History of Art. Restructured in fall 2004 as curatorial fellowship, pairing 1 fellow with a curatorial mentor; first fellow to begin 2/05; a second fellowship is in development with a recent donor and former JHU grad student. Funding provided by JHU trustee. |
| Fall 2003 | Teaching & Research | “Our Town” production | A. Mannix | J. Astin | John Astin’s Hopkins Studio Players collaborated with BMA. |
| Spring 2003 | Teaching & Research | Undergrad course and exhibition, “Haunting Visions of Poe” | D. Bolger | (DB replacing E.D. Maguire) | Class met in Kress Study Center, with Bolger and a range of BMA staff, developing and organizing show. Two students went on to internships and jobs at the BMA. Presented student work in exhibition. |

| Date | Type Collaboration | Description | BMA Participants | JHU Participants | Comments |
|---------------------------|---------------------------|---|---------------------------------------|-------------------------|--|
| Spring 2003 & Spring 2005 | Teaching & Research | Undergrad course on "Africa and The Museum" | F. Lamp (2003) K. Milbourne (2005) | J. Guyer | Course taught out of the collection with visits to galleries and behind the scenes to study objects for papers; to be repeated this spring with help of new curator Milbourne. Possibly future dialogues/collaborations/course surrounding reinstallation of African collection. |

**APPENDIX K: JOHNS HOPKINS UNIVERSITY-WALTERS ART MUSEUM
COLLABORATIONS (2000–2005)**

| Date | Type Collaboration | Description | WAM Participants | JHU Participants | Comments |
|-------------|---------------------------|--|-------------------------------------|--|--|
| Ongoing | Teaching & Research | Discussions about consolidating library resources | N. Patterson W. Noel G. Vikan | W. Tabb | Discussions about consolidating library resources of both the Walters [and BMA*] with JHU's Sheridan Libraries continues today. |
| Ongoing | Teaching & Research | BAROC consortium | N. Patterson | D. Juedes | WAM, JHU part of consortium, w/ BMA, MICA, Maryland Historical Society, Division of Library Development and Services; www.marylandartsourcesource.org |
| Ongoing | Teaching & Research | Borrowing privileges at JHU Library for full-time, perm. WAM staff | N. Patterson | A. Flannery-Denner | Expands access to essential scholarly resources. |
| Ongoing | Teaching & Research | Archimedes Pamimpsest | W. Noel | W.A. Christens Barry | Christens Barry from Material Sciences/Engineering is assisting with technical work. |
| Ongoing | Teaching & Research | Digitizing of WAM <i>Roman de la Rose</i> | W. Noel S. Tobin | S. Nichols JHU Sheridan Libraries' Digital Knowledge Center | May extend into further conversations about sharing imagery with JHU History of Art Department. |
| Ongoing | Teaching & Research | Catalogue of WAM Greek highlights | S. Albersmeier | A. Shapiro | Shapiro will contribute to catalogue and will be assisted by two graduate students in Classics, one a former Hall Fellow. |
| Ongoing | Teaching & Research | Loans from JHU antiquities collection | Curators, Conservation | E.D. Maguire | Coffin: WAM conservators have examined it, will do work if JHU raises money, JHU will then lend coffin to WAM; Menorah: requested as long-term loan for ancient galleries. |
| Ongoing | Teaching & Research | Article on WAM kouros | S. Albersmeier | A. Avramidou | Avramidou is researching kouros for article; research will help with preparation for Trustees trip to Greece in 2005. |
| Ongoing | Teaching & Research | Class visits to museum tied into curriculum | Various | Various | Projects have included studies of Roman collection including presentations by conservators (S. Albersmeier, T. Weisser/A. Shapiro, E. Bartman), and various others. |

| Date | Type Collaboration | Description | WAM Participants | JHU Participants | Comments |
|-------------|---|---|---|-----------------------------|--|
| Ongoing | Teaching & Research | Interactive digital Map of Florence | M.S. Hansen M. Bagnoli G. Mann | S. Campbell M. Hall | JHU teaching tool that will include WAM works originally from Florence; NEH funding is being sought, with emphasis on collaboration and on possible extension to other cities/sites. |
| Ongoing | Teaching & Research | Chamber of Wonders | J. Spicer | L. Principe E.D. Maguire | Principe advised Spicer in development of this installation; Maguire's 2003 course worked on related information kiosk, involving significant work at WAM with objects, Spicer. |
| Ongoing | Teaching & Research | Curatorial Teaching and Lecturing in History of Art, Odyssey, MLA | W. Noel R. Schulz G. Vikan M. Bagnoli N. Zinn | Various | Noel, Zinn, and Schulz, Adjunct Professors; Vikan, Adjunct Professor, teaches in MLA program, some evening presentations at WAM with objects; Bagnoli and Noel giving History of Book course for MLA, spring 2005; E. Rodini planning Walters-related courses for 2006 and 2007. |
| Ongoing | Teaching & Research | Storage visits for faculty and students | G. Chang | Various | Visits in conjunction with courses and individual research projects, as well as faculty consulting requested by WAM. |
| Ongoing | Exhibitions & Programs | Annual Distinguished Lecture in Ancient American Art | M. Evasius | L. DeLeonardis | Privately funded, co-sponsored by JHU and WAM, annual since spring 2004. Free public lecture, plus private lecture for scholars and meeting between speaker and JHU students. |
| Ongoing | Fellowship/ Internship, Work study, Cont. Ed. | Hall Fellowship | G. Mann E. Rodini | H. Maguire D. Weiss | Four fellowships a year allow undergraduate and graduate students in History of Art to work in the curatorial division; projects have covered many fields and museum tasks. |
| Ongoing | Fellowship /Internship, Work study, Cont. Ed. | Zanvyl-Krieger Fellowship | W. Noel M. Bagnoli | H. Maguire D. Weiss | 3-year endowed fellowship for grad. student to work in manuscript collection while finishing dissertation. |
| Ongoing | Fellowship/ Internship, Work study, Cont. Ed. | Student interns and volunteers | J. Shields G. Mann Others | Various | Currently Hopkins undergrads are volunteering in MSS room (w/ volunteers from MLA program) on database of Italian MSS; other curatorial volunteers working on Chamber of Wonders, in image rights, on provenance and exhibitions. |
| Ongoing | Fellowship/ Internship, Work Study, Cont. Ed. | Student employment | B. Jackson E. Rodini | E. Ostendorf | WAM currently investigating possibility of hiring work study students from JHU. |

| Date | Type Collaboration | Description | WAM Participants | JHU Participants | Comments |
|-----------------------|------------------------|--|------------------------------|---------------------------------|--|
| Ongoing | Service | JHU affiliates serving on WAM Board of Trustees | | D. Weiss, Mrs. W. Brody | Brody since 1997; Weiss completing first year. |
| Ongoing | Social | Receptions and private after-hours tours | Director's Office | Various | Recent guests have included faculty and staff from Wilmer Eye Institute, and from Hospitals' International Patient Relations department. |
| Proposed 2007 | Exhibitions & Programs | Joint exhibition on human figure in antiquity | R. Schulz S. Albersmeier | E.D. Maguire | In connection with E.D. Maguire's teaching, this small exhibition would draw on objects both at WAM and in the JHU Archaeological Collection. |
| In prep, for 2007 | Exhibitions & Programs | "Repeating Image": technology consultation and conference | E. Kahng P. Millett | J. Freedman E. Rodini | Freedman and Digital Media Center advising, possibly developing technology for installation; organization of joint conference on "Spectatorship and the Museum." |
| Fall 2006 | Teaching & Research | Lectures for interdisciplinary "Cities" course | J. Spicer | R. Kargon | Spicer will give outside lecture on WAM's "Ideal City" for students [also BMA*]. |
| Spring 2005 | Teaching & Research | Graduate seminar on "Repeating Image" | E. Kahng | H. Maguire M. Fried | Seminar will be taught in connection with 2007 exhibition, using it to generate ideas and discussion on key themes. |
| Spring 2005 | Exhibitions & Programs | NEH sponsored conference, Pedagogy of Early Modern Music | W. Noel | S. Weiss E. Rodini | Noel, Rodini will serve on panels for this conference organized by Weiss. |
| Summer 2004 & ongoing | Teaching & Research | Course on medieval manuscripts as part of summer institute | M. Bagnoli W. Noel L. Ransom | J. Buchtel | Plans are being made to continue and expand this program: summer 2005 program will be run in conjunction with University of Virginia Rare Book School and JHU Libraries. |
| Summer 2004 | Exhibitions & Programs | Petrarch conference at JHU | M. Bagnoli W. Noel G. Mann | S. Campbell P.M. Forni S. Weiss | Bagnoli gave presentation at fundraising event; Noel showed WAM MS. 755 and other books to conference attendees; G. Mann chaired conference session. |
| Fall 2004 & ongoing | Teaching & Research | Joint appointments | G. Vikan | D. Weiss | Dr. Elizabeth Rodini jointly appointed as 50% Krieger School/ 25% BMA/25% Walters liaison [also BMA*] |

| Date | Type Collaboration | Description | WAM Participants | JHU Participants | Comments |
|------------------|---|---|--------------------------------|-------------------------------------|---|
| Fall 2004 | Teaching & Research | Graduate student seminar on medieval manuscripts | W. Noel | S. Nichols | Course met in the WAM manuscript room and centered on the collection. |
| Fall 2004 | Teaching & Research | Undergrad course, "Inspiring Wonder: The Technology of Museums" | E. Rodini J. Spicer | A. Marsh, Dean's Teaching Fellow | Students visited installation of Chamber of Wonders with Spicer; met with Rodini to discuss interest in museums among students; 18 students [also BMA*]. |
| Fall 2004 | Exhibitions & Programs | Byzantine Studies Conference | G. Mann W. Noel G. Vikan | H. Maguire | Co-organization and co-hosting of conference; selection of objects and books put on view for attendees. |
| 2004-2005 | Fellowship/ Internship, Work study, Cont. Ed. | Development of business/ marketing plan for WAM | Exhibitions Division | SPSBE Graduate Division of Business | Goal is to expand WAM's Touring Exhibition Program. |
| 2004 | Exhibitions & Programs | Alexandria Library Event for Friends of the Ancient Collection | S. Albersmeier R. Schulz | R. Jasnow D. Yatromanolakis | JHU faculty and WAM curators lectured. |
| 2003 | Exhibitions & Programs | "Eternal Egypt": various collaborations | R. Schulz S. Albermeier | E.D. Maguire | JHU Archaeological Collection lent objects to related WAM installation on Egyptian writing; conference attendees given tour JHU Collection; JHU students trained to give VIP tours of "Eternal Egypt." |
| 2002 | Exhibitions & Programs | "Book of Kings" | W. Noel | D. Weiss | Touring exhibition and catalogue, curated, and authored by Weiss, organized by WAM. |
| 2001 and ongoing | Exhibitions & Programs | Musical components of Permanent Collection Audio Tour, Manuscript Gallery kiosk | N. Zinn | S. Weiss E.R. Sprengle | Peabody faculty advised on selection of music, their voices are featured on the Audio Tour. Six Peabody students sang for the Audio Tour and for kiosk (performing music from WAM's 13 th c. Beaupre Antiphony); music also on CD (below). |
| 2001 | Exhibitions & Programs | "Fanfare for the Walters" and CD | N. Zinn | R. Sirota | Sirota composed Fanfare for WAM grand reopening; appears on 2002 c.d. "Walters Art Museum: A Musical Journey." |
| 2001 | Teaching & Research | Courses on the ancient Americas | Various | L. DeLeonardis | While a visiting professor at JHU, involved students with WAM's collection and forthcoming Americas installation. |

| Date | Type Collaboration | Description | WAM Participants | JHU Participants | Comments |
|------------------|--|--|---------------------------------------|---|---|
| 2000– | Teaching & Research | Various classes regularly visiting WAM, WAM staff lecturing to classes | Various | E.D. Maguire Other History of Art faculty | Museum-based classes make regular use of collections for assignments and projects, WAM staff lecture to classes (including W. Noel, B. Johnston, G. Vikan, L. DeLeonardis, M.S. Hansen, J. Spicer, and others) [also BMA*]. |
| Winter 2000-2001 | Exhibitions & Programs | “Book Arts in the Age of Dürer” exhibition and catalogue | W. Noel | B. Miller | Exhibition at BMA featured works from BMA, Walters, JHU Libraries; catalogue was jointly authored. Reception involved trustees and donors from all three institutions [also BMA*]. |
| 1999-2000 | Teaching & Research | Research and data collection on Egyptian collection | R. Schulz Registrars | B. Bryan | For Centre Street reinstallation, students studied works and prepared data for entry on ARGUS database; visited weekly to see objects; student involvement lasted nearly two years. |
| 2003 | Exhibitions & Programs | “Hewitt Collection of African-American Art” exhibition and catalogue | S. Dackerman K. Nielsen V. Kaak | H. Egan L. Roth | Two History of Art grad students did curatorial research, generated label and text panel copy, and worked on exhibition design for this traveling exhibition with catalogue. |
| 2003 | Facilities Planning | Joint Master Plan | A. Dirican | L. Kilduff | Completed joint master planning project |
| 2002– | Fellowship/ Internship, Workstudy, Cont. Ed. | JHU Tutorial Program using ART+FUN Packs | J. Lin D. Valakos | A. Forno | Tutors use educational packets in after-school mentoring program, bring children to BMA. |
| 2001 | Exhibitions & Programs | Antioch mosaics collaboration | S. Johnston A. Perkins | E.D. Maguire M. Roller A. Shapiro | Antioch mosaic exhibition also resulted in small archaeological exhibition at JHU. |
| Winter 2000-2001 | Exhibitions & Programs | “Book Arts in the Age of Dürer” exhibition and catalogue | S. Dackerman (W. Noel, Walters*) | B. Miller | Exhibition at BMA featured works from BMA, Walters, and JHU Libraries; catalogue was jointly authored. Reception involved trustees and donors from all three institutions. |
| 2000– | Teaching & Research | Various classes regularly visiting BMA | Various | E.D. Maguire | Maguire offers many museum-based classes that frequently visit and make use of collections, staff. |

| | | | | | |
|--------------|------------------------|-----------------------|---------------------------|-----------|--|
| “Years ago” | Teaching & Research | Analysis of BMA works | K. Schenck | | Grad students in Material Sciences conducted analysis (x-ray, diffraction, etc.) of several BMA works. |
| 10 years ago | Exhibitions & Programs | Symposium on Goltzius | S. Dackerman J. Fisher | W. Melion | Symposium organized by Melion, co-sponsored by BMA; accompanied by small exhibition curated by Melion. |

APPENDIX L: SHRIVER HALL RECOMMENDATIONS FROM ARTS MANAGERS GROUP

These recommendations were prepared by the Homewood Arts Management group in March 2005.

Short-term

- Replace seating
- Remove asbestos tiling from auditorium floor
- Replace carpeting
- Reconfigure movie screen to not block proscenium opening
- Replace acoustical shell
- Upgrade electrical systems including patch board
- ADA upgrades to include stage lift, exterior ramping, accessible seating, exit doors, elevator upgrades/replacement

Mid-term

- Conduct independent architectural study of building to examine viability of structure and possible renovation/additions
- Fund hire of hall manager to oversee scheduling, maintenance, usage
- Fund hire of hall technical manager to provide sound, lighting, stage crew, and production support

Long-term

- Review and implement recommendations of independent architectural study
- Provide adequate annual funding for maintenance and support of building

APPENDIX M: RECOMMENDED RENOVATIONS TO ARELLANO THEATRE

These recommendations were prepared in February 2005 by Mr. Nathaniel Jones, a senior civil engineer and one of the technical directors on the *Barnstormers* board of directors.

Architectural

Dressing Rooms and Shop: Currently, Arellano has no dressing rooms or shop, so we can't build sets or do much in the way of construction. The temporary walls backstage should be torn down, and the backstage area should be divided into a few smaller rooms:

- Men's dressing room, with counter, mirror, sink, and coat rack.
- Women's dressing room, with counter, mirror, sink, and coat rack.
- Shop, with work bench, tool rack, lumber rack, paint rack, sink, and saws.
- Lighting equipment closet, with shelves, file cabinet, bars for hanging stored lights, and dimmer rack (existing).

The Rolling Wall: I don't know if the rolling wall is something we want to get rid of or not. If we do replace it with doors (ideally big ones like the ones in Swirnow), we should put up curtains in front of it.

Stage: Currently, parts of the stage are temporary. It would be nice to rebuild a larger, permanent stage with a mat black finish.

Walls: Paint them black. Get rid of the exit signs over the stage. Who's going to exit onto the stage, anyway? All walls in the house and backstage should have sound-proofing insulation.

House: Currently the house has levels spaced 18" vertically. Put in one or even two intermediate levels to create a vertical spacing of 6" or 9". This gives the seats better views and eliminates the need for the railings that people tend to use as footrests.

Ceiling: The tile ceiling is ugly and too low. This causes shadows on the stage and poor lighting in the house. The ceiling could be replaced with a higher one or simply removed altogether to expose the concrete above. Soundproofing insulation should be applied to the ceiling to dull the sound from the Glass Pavilion.

Spiral Staircase: The spiral staircase should be walled off to prevent sound from the Glass Pavilion from entering through it.

Lighting

House Lights: The current house lights are confusing to use. They should be replaced (especially if the ceiling is to be altered). All house lights should be controlled by the twelve

dimmers, which are devoted to house lights. (Currently, three house light circuits are controlled by the light board instead).

House Light Controls: Currently, the house lights can only be controlled from the booth and backstage. There should be a control panel by the door to allow people to turn on the house lights. Then it will not be necessary to unlock the booth every time someone uses the theater.

Stage Down-lights: For no apparent reason, the light switches for the stage down-lights are next to the door. These lights should be controlled by the dimmers devoted to the house lights, not by an independent control, which cannot be manipulated from the booth.

Theatrical Lighting Circuits: Currently, the theater does not make good use of lighting circuits 39–48. These circuits should be added to the system, possibly by adding a row of circuits in the back of the theater.

Sound

Intercom: The Telex intercom system should be expanded to reach the dressing rooms if they are built.

Microphone Jacks: If the stage is rebuilt, microphone jacks 2 and 3 should be relocated to the front of the stage.

Policy Issues

Keys: During each theater group's tech week and performances, the producer, director, stage manager, and technical director should each receive the following keys, or a subset thereof:

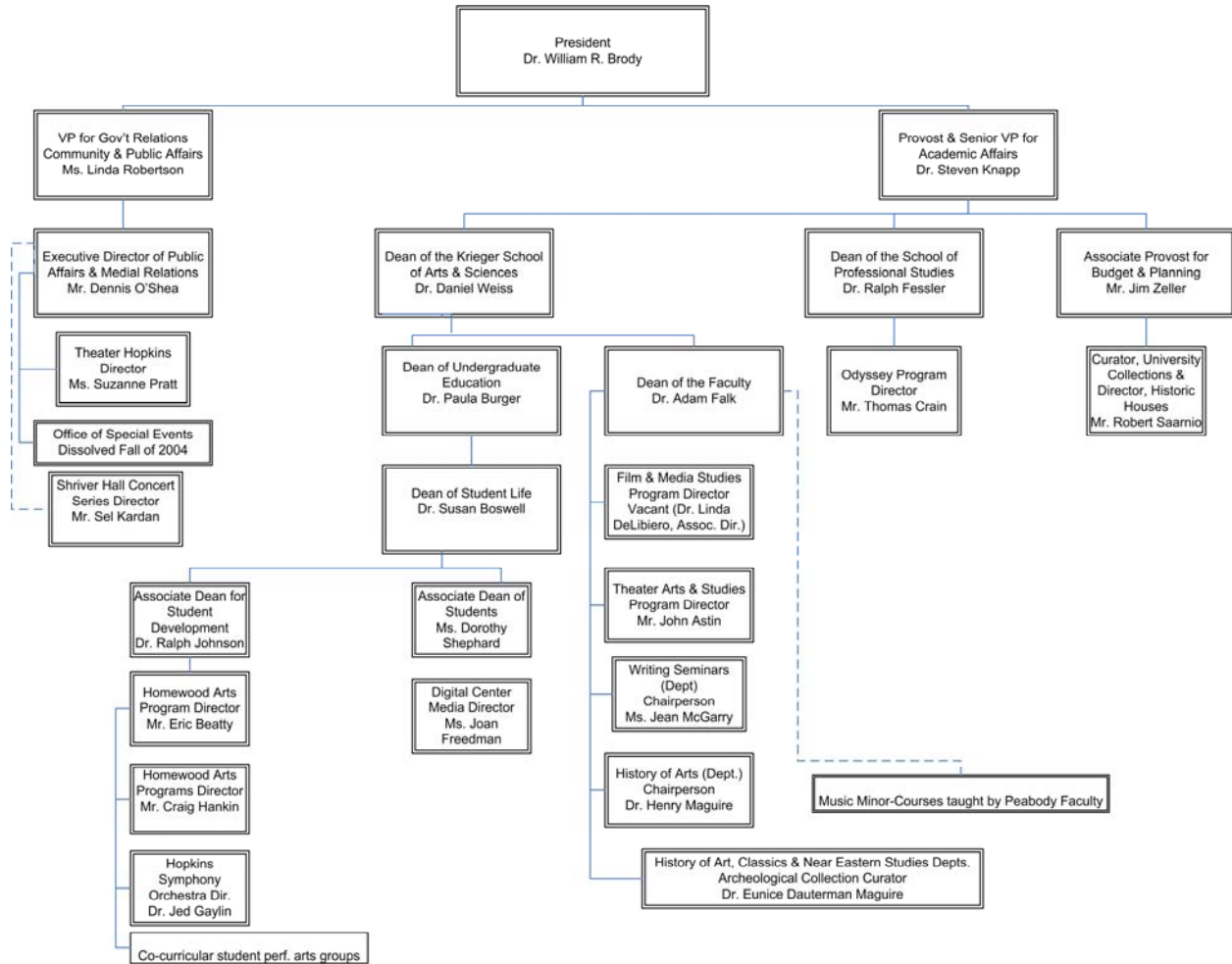
- Front of house
- Stage entrances
- Booth
- Dressing rooms
- Shop
- Lighting closet
- Power tool locks
- Ladder key
- Sound cabinet

To simplify things, many of these rooms could use the same key.

Glass Pavilion Noise: An arrangement needs to be worked out to limit noise in the Glass Pavilion during performances.

Non-Theater Groups: To make Arellano more conducive to use as a theater, non-theater groups such as admissions and other lectures should be encouraged to use other lecture halls on campus.

APPENDIX N: ORGANIZATION AND MANAGEMENT OF THE ARTS AT HOMEWOOD



APPENDIX O: FINDINGS FROM THE 2001-02 COLLEGE STUDENT EXPERIENCES QUESTIONNAIRE (CSEQ)

About the CSEQ

The CSEQ is administered through the Center for Postsecondary Research and Planning at Indiana University. The survey measures student progress and the quality of students' experiences inside and outside the classroom. There are three sections to the CSEQ—*Quality of Effort, College Environment, and the Estimate of Gains*.

Estimate of Gains The activities of students and the characteristics of the environment are meant to complement one another in ways that promote progress toward the objectives of a college education. The Estimate of Gains scales consist of student rating of progress toward important educational goals. There are 23 of these goals, and they are commonly found in writings about higher education and have been used in other national surveys.

College Activities/Quality of Effort The CSEQ assesses the quality of effort students exert in using the resources and opportunities provided by the institution for learning and development. Quality of effort is a key dimension for understanding student satisfaction, persistence, and the effects of attending college. It is measured by how often students engage in the various activities.

College Environment All activities included in the Quality of Efforts scales occur in the College Environment. According to the Center, the college environment is important in attaining the institution's education purposes, in encouraging desired behavior, and in fostering relationships among people that are supportive of those purposes and behavior. The CSEQ contains seven areas of emphasis each on a seven-point scale related to encouraging students to put forth effort in educationally purposeful activities.

Methodology

The CSEQ was administered to all enrolled undergraduate students within Arts and Sciences and Engineering (3,939). It was administered in both paper and web-based formats over a two-month period of (February–March 2002). The overall response rate for full completions was 44% with 236 surveys being returned by paper and 1480 surveys returned online.

Estimate of Gains - Overall

- Hopkins students report their weakest growth in the enjoyment of art, music, drama, acquaintance with literature, understanding history, and knowledge of the world.

Estimate of Gains - By Major

- Engineering students at Hopkins indicate the largest gains in using computers, learning on one's own, and analyzing quantitative problems while they indicated areas of weak growth in acquaintance with literature, understanding history, and the enjoyment of art, music, and drama.

- Not surprisingly, science majors report the greatest personal growth in the categories related to understanding science and using technology and show the least gains in arts and literature.
- Students in the humanities report their greatest personal growth in writing effectively, self-improvement, and in the liberal arts; the least in the categories related to science and technology (e.g., understanding science).
- Social science students at Hopkins report the greatest improvement in learning on one's own, understanding self, and skills for professional career; little gains in the areas of art and literature as well as science and technology.

College Activities - Overall

- The majority of students at both Hopkins and peers report high levels of activity in science and computing activities, course activities, and low levels in arts, music, theater activity, library use, and faculty interactions.

College Activities - Art, Music, Theater

- Students from both Hopkins and peer universities are more likely to talk about music or musicians than to attend a music activity.
- While the same large percent (about 60%) of Hopkins students and students at peer institutions have never themselves participated in a music activity, it is surprising to note, in light of Hopkins having its own music conservatory, that a fifth of Hopkins students have never attended a concert or music event – twice the percentage at other universities.

College Activities - Campus Facilities

- Consistent with students' lack of involvement in music and art events, 34% (vs. 45%) of our students report having “often” or “very often” attended a cultural or social event in the last academic year.