"There is nothing more notable in Socrates than that he found time, when he was an old man, to learn music and dancing, and thought it time well spent."
—Michel de Montaigne

Building the Consciously Creative Campus

REPORT OF THE ARTS PLANNING COMMITTEE
FALL 2005

Carleton College

Carleton College
One North College Street
Northfield, MN 55057

September 30, 2005

Dear President Oden,

The enclosed report of the Arts Planning Committee reflects the results of our deliberations over the past nine months. During this time, we talked extensively with faculty members and toured the facilities of six liberal arts colleges to assess art programs and their integration and direction in the 21st century. Inspired by your charge and the depth and breadth of discussion that it engendered, we sought to identify reasons why the arts are important to every student at Carleton.

We believe that the two recommendations of the committee, if adopted and implemented, will set the College on a course to achieve your vision of national leadership in the arts for decades to come. These recommendations are not easily accomplished—both because they require resources and because they will result in changing the Carleton we all know. Nevertheless, the committee has unanimously endorsed them and recommends that you ask the trustees and the faculty at large to consider committing the College to their accomplishment.

The Arts Planning Committee stands ready to participate in ongoing discussion, communication, fundraising, planning, and curricular development to assist in accomplishing the goals of a Consciously Creative Campus. Assuming support for the two recommendations of the report, we have included an initial list of suggestions for their implementation. While each of these suggestions requires broader and deeper conversation, some can be initiated rapidly and others will require substantial resources or further planning. We include them to illustrate our thinking and to engage the campus in specific discussion and initiatives, even while the College seeks to fully implement the recommendations.

This report is a reflection of the commitment and dedication of our committee and to the vision and aspiration that you set before us. On behalf of the entire committee, we thank you for the freedom you gave us to imagine broadly, for the support you granted us to work effectively, and for the inspiration you offered to think boldly.

Sincerely,

Scott Bierman

Fred Rogers

Reprinted November 2005

Contents

CHARGE TO THE ARTS PLANNING COMMITTEE 1

MEMBERS OF THE ARTS PLANNING COMMITTEE 2

REPORT OF THE COMMITTEE 3

I. INTRODUCTION 4

II. GOALS 4

A. Educational: Curriculum 4

1. Creativity and Critical Thinking 4

2. Collaborative Working Skills 4

3. Communication Skills 5

4. Cross-Cultural Exploration 5

B. Facilities: The Carleton Center for the Arts 5

III. RECOMMENDATIONS 6

IV. CONCLUSION 6

APPENDICES 7

A. Identified Initiatives 8

B. Department Statements 10

1. Art and Art History 10

2. The Art Museum 11

3. Cinema and Media Studies 12

4. Music 14

5. Theater and Dance 15

C. Curricular and Co-curricular Participation in the Arts at Carleton College 16

D. The Work of the Arts Planning Committee 18

Charge to the Arts Planning Committee

by Robert A. Oden Jr.

The charge of the Arts Planning Committee is to produce a strategic plan for the arts at Carleton. The committee's guiding purpose is to shape a vision and outline a plan to relocate the arts more centrally in Carleton's educational program and to position the College to be a national leader in the arts for decades to come. The arts, of course, consist of many interconnected parts that will complicate and enrich your conversations. The departments most directly associated with this planning process are art history and studio art; cinema and media studies; music; and theater and dance. We are entrusting you to embrace this challenge, remove provincial blinders, and think audaciously about the future of art at Carleton. On the eve of a transforming capital campaign, we look to you for a transforming vision.

I have asked Fred Rogers and Scott Bierman to co-chair the committee. We will want to ground our plan for the arts at Carleton in the College's core educational goals. I ask you to be as specific as possible about reconceived or new programs, how synergies across departments and programs can be exploited, and how these programs achieve objectives you have identified as important for the College. Additionally, we need you to think at once about how existing resources can be used more effectively and also how new resources could move us to a position of national leadership. I ask you to engage the Carleton community broadly and actively in your deliberations in producing this plan. The campus, alumni, and trustees should be abuzz with excited and engaged conversation about the future of the arts at Carleton with you as the central leaders of that conversation. My ambitious hope is that you can deliver your plan to me by the end of the current academic year. This is a great deal to ask of you, but the trustees and I are eager to move forward.

While the Arts Planning Committee is not a facilities planning committee, the plan you produce will have important implications for facility decisions that will subsequently be made. We want these decisions to be deeply informed by clearly identified programmatic elements that collectively achieve the objectives of an undeniably excellent arts education at Carleton. We need to think boldly and to shape a vision for the arts at Carleton, with the goal nothing short of being nationally recognized as leaders in arts education—Great Plains leaders with a global reach. Thank you.

December 2004

Members of the Arts Planning Committee

In January 2005 President Oden formed an ad hoc Arts Planning Committee (APC) with a charge to "relocate the arts more centrally in Carleton's educational program and to position the College to be a national leader in the arts for decades to come." The following members of the Carleton community served on the committee:

Scott Bierman, *Dean of the College and Professor of Economics*

Laurel Bradley, *Director of Exhibitions and Curator of the College Art Collection*

Rhonda Christie, *Staff Support*

Clifford Clark, *Professor of History and M. A. and A. D. Hulings Professor of American Studies*

Mary Easter, *Rae Schupack Nathan Professor of Dance and the Performing Arts*

Elise Eslinger, *Special Assistant to the President for Administration and Planning*

Mark Gleason, *Director of Corporate and Foundation Relations*

Robin Hart Ruthenbeck, *Director of Campus Activities*

Alison Kettering, *William R. Kenan Jr. Professor of Art History*

Stephen Mohring, *Assistant Professor of Art*

Lawrence Perlman, *Trustee*

Ron Rodman, *Professor of Music, Co-chair of Education and Curriculum Committee*

Fred Rogers, *Vice President and Treasurer*

John Schott, *James Woodward Strong Professor of the Liberal Arts, Chair of Cinema and Media Studies*

Gregory Blake Smith, *Professor of English, Chair of English*

Richard Strong, *Director of Facilities Management and Planning*

Ruth Weiner, *Class of 1944 Professor of Theater and the Liberal Arts, Professor of English, Chair of Theater and Dance*

Report of the Committee

I. Introduction

In 1998 the 21st-Century Committee singled out the building of a Center for the Arts as Carleton's top facilities priority. Now, seven years later, President Oden has launched an initiative to "relocate the arts more centrally in Carleton's educational program and to position the College to be a national leader in the arts for decades to come." To shape this vision and outline a plan of action, President Oden appointed the Arts Planning Committee in January 2005.

We find ourselves at a unique moment in Carleton's history. As the 21st-Century Committee report noted, Carleton's arts facilities have suffered neglect in recent decades. The Music and Drama Center has sustained irreparable damage and is currently targeted for razing. At the same time, high student enrollment in arts courses, and the establishment of the new departments of theater and dance and cinema and media studies have increased pressure on Carleton's facilities to an unsustainable level. In light of these circumstances, the College has acquired Northfield's former Middle School building with the express intention of appraising the property as the site for a new arts center. Such a center would be not just a venue for traditional performance and fine arts exhibition but a place where Carleton's arts faculty members and students could work in the collaborative, globally influenced, and discipline-challenging modes of contemporary art. By "Building the Consciously Creative Campus" we will strengthen our students' education overall—their creativity, their ability to communicate, their critical-thinking skills—and help position Carleton graduates for success in the new global and technological environments of the 21st century.

II. Goals

A. EDUCATIONAL: CURRICULUM

Beyond the inherent virtue of acquiring skill and knowledge in the arts—and the pleasure that comes with that skill and knowledge—a vigorous arts education can be instrumental in helping develop a set of skills that the College has identified as crucial to the liberally educated person:

1. **Creativity and Critical Thinking—**Einstein maintained that it was not any talent for abstract thinking, but rather "the gift for fantasy," that led him to his scientific breakthroughs. The arts are especially capable of nurturing and directing that gift. Creativity goes hand in hand with critical thinking. Performance, the composition of a painting, the refining of a musical interpretation, or the staging of a play—all these activities develop a student's creativity in ways that reach beyond the theater, studio, or concert hall. Every artistic endeavor requires problem solving, analysis, and the development and application of a critical reflex that is then roundly applicable to other disciplines. Indeed, one Carleton alumnus (a geology major) maintains that his art courses at Carleton helped him develop the critical intelligence so important to him in his current position at the National Geologic Survey.

2. **Collaborative Working Skills—**Creative endeavors often thrive within teams, and one of the major goals of the Carleton education is to encourage such collaboration. Nowhere is this truer than with arts groups, for creative people feed off the imagination and talents of one another. The complexity of staging a play, the precision of a dance troupe, the technical demands of film production: each require the artist to be both individually creative and cooperatively engaged. The group production of art encourages the hazarding of unorthodox ideas and the devising of innovative strategies, and helps teach discipline to the creative intelligence.

3. **Communication Skills—**A good liberal arts education increasingly necessitates a mastery of communication through various visual media, including those fostered by new technology. The exploding importance of visuality in scholarship across all disciplines is transforming the nature of discourse. Without replacing text, the incorporation of images and objects more broadly into scholarship is illuminating artistic, social, economic, political, religious, and scientific concepts. Again, the arts are uniquely positioned to offer students expertise in these new modes of communication. A revitalized arts curriculum—energized by a new arts center—will enrich the College's ability to support new approaches to learning, thereby equipping Carleton graduates with skills that will better position them for influential careers in any field or discipline.

4. **Cross-Cultural Exploration—**We want to graduate students who recognize and understand the ways in which the arts embody the larger culture and function as testaments both to our common humanity and our differences. Because contemporary artistic expression is increasingly global, the arts are fundamentally engaged in cross-cultural exploration. This includes exploring traditional and current cultural activity in non-Western regions where the arts are a vital part of everyday life. It also includes regional and national American multicultural "artistic ecosystems," to borrow a term from the Walker Art Center. Arts presentations—whether sculpture exhibitions, concerts, performances, or films—bring the world to Carleton, and prepare Carleton students to move enthusiastically into that world.

B. FACILITIES: THE CARLETON CENTER FOR THE ARTS

One member of the Arts Planning Committee had the experience of standing in Middlebury College's recital hall while a student gestured at the beautiful space around them and said with her eyes shining: "*This* is why I came to Middlebury!" In contrast to the selective colleges with which we compete, Carleton's arts facilities range from the cramped (Boliou Hall), to the dilapidated (theater and dance; music; cinema and media studies), to the nearly nonexistent (the art gallery). Such colleges as Williams, Wesleyan, Grinnell, and Skidmore have excellent arts facilities that have enriched campus life, expanded the critical and creative capacities of their students, and drawn hundreds of visitors to their campuses. Just as Carleton, in recent decades, saw the necessity of building science and recreation facilities, the College needs now to put its energy behind the creation of a Center for the Arts if it is to maintain its competitive and creative edge.

We envision a Center for the Arts that will define and anchor the new southern boundary of the campus. Due to its size, the large number of academic departments it will house, the addition of an art museum, the inherently dynamic nature of performance spaces, and the wealth of activities and events it will house and sponsor, the Center for the Arts has the potential for becoming one of the College's most vital spaces. And that vitality can only be enhanced by the Center's location at the intersection of college and town, making it a natural bridge to the burgeoning arts community in Northfield; the perfect site for collaborative ventures and outreach programs. Designed with imagination and care—with cutting-edge technological resources on the one hand, and simple, flexible "white spaces" on the other—the facility would be a place where innovative work can thrive in the cross-fertilization that interdisciplinary space can foster, a campus center that energizes already matriculated students and makes prospective students say with *their* eyes shining: "*This* is why I want to come to Carleton!"

III. Recommendations

The Committee recommends two interrelated courses of action:

1. Carleton should actively investigate and support ways in which the arts curriculum can be strengthened and made more central to our students' education. Specifically, the Arts Planning Committee has identified 11 initiatives (see Appendix A) that warrant the College's energy and resources.

2. Carleton should invest in the construction of a state-of-the-art Center for the Arts to be located on the property of Northfield's former Middle School building.

These two courses of action—one a matter of curricular and pedagogical imagination, the other of facilities—will start us on the road toward making a reality President Oden's vision of Carleton as a national leader in arts education.

IV. Conclusion

The time is right for an arts initiative. Four powerful circumstances—the deterioration of the campus's performing arts facilities, the recommendation of the 21st-Century Committee, growing student interest in the arts, and the unlooked-for availability of the Middle School site—all conspire to present Carleton with an extraordinary opportunity to reinvent the presence of the arts on the College's campus and in its curriculum. Should we miss this opportunity, not only will we jeopardize our place in the competition for students of the first rank, but more fundamentally we will hinder our capacity for understanding ourselves and for comprehending the world in which we live. "Art," as the poet Alain Arias-Mission has it, "is not a rarified, intellectual distillate—it is life, intensified, brilliant life." And what is a liberal arts college if not an advocate for—and a bridge toward—the deeply lived, deeply considered life?

Appendices

Appendix A

IDENTIFIED INITIATIVES

In its exploratory work, the Arts Planning Committee has identified the following 11 initiatives as exciting and potentially fruitful. They should serve as starting points for "Building the Consciously Creative Campus."

1. **Create a Cinema and Media Studies major** that would link the classroom study of film and video with out-of-classroom production.

2. **Consider an Arts Requirement** as an explicit topic for faculty discussion as part of the current curriculum review. This might be accomplished by separating the 12-credit arts and literature requirement into two distinct requirements or as a piece of a new "modes of thought" set of requirements.

3. **Create a structure and process by which students could apply to do integrative arts comprehensive exercises.** Such a project would draw on more than one discipline in the creation of a work of art and might range from a single student doing interdisciplinary work, to a group of students—each of whom brings expertise from a different discipline—collaborating on a single project such as a letterpress artist's book, a theatrical production, or a short film.

4. **Consider broadening the College's creative writing courses** (currently housed in the English department) to include play- and screenplay-writing courses (to be offered by the new departments of theater and dance and cinema and media studies), and explore the possibility of establishing a Creative Writing program or concentration.

5. **Make the Art Museum the centerpiece of the developing visual culture curriculum at Carleton.** Provide space and opportunities for faculty members across the disciplines to collaborate with each other and with the museum staff to explore new ways to use visual media in the curriculum. Create internships and work-study jobs for students, and develop museum-based courses, research projects, and service-learning and community-outreach programs to make the new art museum a unique teaching museum.

6. **Consider establishing a Performing Arts Concentration or a Certificate in the Performing Arts** (modeled on the Certificate of Advanced Study in Foreign Language and Literature or Foreign Language and Area Studies) that would focus and valorize student participation in music, theater, dance, and film production, recognizing student artistic accomplishments outside normal classroom achievements.

7. **Provide targeted opportunities to involve faculty members from all divisions of the College in the programs of the Center for the Arts.** Be creative in discovering and inventing ways in which nonarts faculty members can utilize the new arts facilities, such as co-curated exhibitions that bridge disciplines, new collaborative courses, arts projects that involve students and faculty members with expertise in environmental studies, computer graphics, or physics.

8. **Look to build partnerships with already established arts organizations,** such as the Walker Art Center and the Theater de la Jeune Lune. Actively seek opportunities to bring multicultural arts groups and artists to the new Center for the Arts, including establishing relationships with Twin Cities' arts groups (for example, the Hmong Arts Festival, Mixed Blood Theater, and the ArTrujillo Gallery). Investigate becoming an Affiliate of the Smithsonian Institute, and the ways in which the Smithsonian's programmatic and collections resources might help the new museum in its early years.

9. **Enhance the College's Visiting Artists Program** and bring to campus nationally known artists to work with students in creating or staging art, or in curating an exhibition.

10. **Establish an Art on Campus program through large-scale commissions** funded by a "One Percent for Art" allocation in all future building budgets.

11. **Appoint a high-level staff member as Arts Coordinator** to orchestrate and coordinate the College's arts activities and its outreach programs.

Appendix B—Department Statements

DEPARTMENT OF ART AND ART HISTORY

The Department of Art and Art History is a joint department in which the two halves maintain some autonomy but work very well together—a relationship we hope to preserve. In recent years, the department has changed considerably. New full-time positions in photography, sculpture, and Asian art history have been created and newly hired faculty members have replaced those who have left. These hires have undoubtedly played a role in attracting the many majors currently flocking to Boliou Hall—an unusually high number given our departmental FTE count and the size of the art building. The department has also encouraged a large number of nonmajors to enroll in courses as part of their broad liberal arts education. Other changes have been pedagogical, as courses are revamped to reach beyond traditional notions of the disciplines, to connect more closely with the rest of the College curriculum, and to accommodate expanded modes of thinking fostered by new technology.

In art history, introductory courses have been entirely reorganized to incorporate a much greater variety of cultural traditions than before. Non-Western courses, taught at all levels, now form an essential part of art history offerings. In the studio arts, the disciplines of photography, printmaking, and sculpture incorporate digital technologies into studio practice, and all courses embrace a multidisciplinary approach to production. The junior seminar and senior comprehensive exercises have been redesigned and linked in order to better integrate critical analysis, the study of contemporary practice, and independent studio production. This growth in the quality and diversity of our programs has also posed a variety of challenges.

The renovation of Boliou Hall in 1995 played a role in strengthening the department. It has given us updated printmaking and ceramics studios, high-functioning art history classrooms, and a superior visual resources library. At the same time, planning errors and shortcuts in 1995 caused space restrictions and safety concerns (such as inadequate ventilation) for the studio art program; these insufficiencies have proven especially problematic for sculpture, woodworking, metals, and photography.

We expect the new Carleton Center for the Arts to help address many of these issues. We also see the grouping of the arts as a catalyst for new kinds of collaborative, creative relationships between our department and cinema and media studies, theater and dance, and music. For studio art, this promises innovation in digital art, performance and time-based explorations, interactive media, and collaborative production. For art history, the association with cinema and media studies in particular will encourage us in exciting new directions as we broaden our study of art in the light of digital technologies. It will allow us as well to make an important contribution to the College's visual learning initiative. The Center will also finally link the department solidly with the art gallery/museum, allowing a greater variety of object-based learning experiences. Students will curate exhibitions on a regular basis, participate in term-long internships, organize symposia, and engage in new media alliances and experiments.

President Oden's plan to make the arts more central at Carleton will affect art and art history in other crucial ways. We envision the creation of a student-run gallery comparable to Nourse Theater; closer ties to the City of Northfield through more accessible presentation of public exhibitions and symposia; and a livelier exchange program between Carleton and the premier cultural institutions of the Twin Cities. We also endorse the proposal to establish a "One Percent for Art" program on campus as a means to further enhance our students' experience of art as an integral part of their daily lives. The Department of Art and Art History is enthusiastic about our president's goals and we look forward to making Carleton a nationally recognized leader in arts education.

www.carleton.edu/curricular/arts/

THE ART MUSEUM

The Carleton College Art Museum will be a center for art, ideas, and experiences. Situated as a gateway to the new Carleton Center for the Arts, the museum will be a powerful new force in realizing the educational goals articulated in "Building the Consciously Creative Campus." The art museum programs will center Carleton's developing visual culture curriculum. Exhibitions will bridge the past and the future by presenting old and new artifacts and objects, as well as new media and performance-based works. The new museum will be a place of active learning and quiet contemplation, of collaboration, and of experiments in new teaching and research methods foregrounding visual modes of communication.

Adding an art museum will bring Carleton substantially closer to its goal of national leadership in arts education. Many of our peer institutions boast distinguished art museums. Carleton, although it may never be able to match the quality and depth of museum collections at Williams or Wellesley (to name only two examples), can distinguish itself by centering all its programs around teaching and learning, interdisciplinarity and collaboration, and visual literacy. Students will be integrated into the museum functions through internships, jobs, museum-based courses taught by museum staff and faculty members, research projects, and service-learning and community-outreach programs.

The art museum will be a visible embodiment of Carleton's commitment to the arts. This purpose-built facility will comprise spaces for exhibitions, instruction, lectures and events, socializing, individualized study, art storage, exhibition preparation, and shipping and receiving. A top-notch building will enable Carleton to exhibit all manner of artworks, from fragile drawings by the old masters to new-media installations. The art exhibition, featuring cultural vessels from across time and space, is one of the most powerful ways of engaging with global communities, of bringing the world to Carleton.

The art museum will coordinate public arts presentations resulting from collaborative and experimental initiatives. Because it is not an academic department, the museum can function as a staging ground and coordinating impresario for performances, film, and new-media presentations, and artistic outreach initiatives. Members of the museum staff will coordinate the proposed Art in Public Places program. Based on state and federal programs, this initiative will allocate one percent of new construction and capital improvement budgets to purchase, commission, and display artworks throughout Carleton's environment.

Current art gallery programs, like future art museum programs, celebrate art, artists, and ideas. Exhibitions and related events present artworks from many cultures and historical periods in order to explore the intersections between visual art and other areas of study. The art collection, currently composed of about 1,600 objects, is strongest in contemporary photography and fine art prints. The art gallery program cannot grow or flourish without a new facility and expanded staff. The current director of exhibitions and curator of the College art collection, hired as the first full-time professional in this position, is assisted by the assistant to the director and the art collection registrar (each working roughly half time).

http://apps.carleton.edu/campus/gallery/

DEPARTMENT OF CINEMA AND MEDIA STUDIES

With the rapid advance of visual culture and the explosive growth of digital personal media (today's students carry a film studio, radio station, and printing press in their laptops), the skills and critical perspectives of cinema and media studies have never been more central to the new liberal arts. Today's students expect to gather, shape, and publish knowledge in a host of new technological forms, from Web sites to DVDs. These new forms will not displace the centrality of writing, rather they will *extend* it, since media arts may best be thought of as "writing by other means." Effective communication skills, always at the center of a liberal education, today necessitate a command of visual and aural communication forms. The technological transformation of teaching and learning has just begun, and cinema and media studies is poised to assist the entire campus, not simply its declared majors, to negotiate these changes.

Established in the mid-1970s, Carleton's cinema and media studies department is one of the first programs of its kind at a private liberal arts college. For three decades it has offered students rigorous study in the history, theory, and criticism of cinema, television, and the digital arts, in addition to studio classes in video, audio, and new-media arts. From its inception, the program has insisted that students combine critical studies and hands-on production skills as mutually informing ways of understanding media. Its interdisciplinary approach, encouraging faculty members to create—and students to take—media-related courses in political science, English, history, American studies, art history, music, and modern languages, has defined the program. Through its support of the venerable College Film Society and the nationally celebrated student DVD Fest, the cinema and media studies department has fostered a lively media culture on the Carleton campus.

The program today has 2.5 FTE teaching faculty positions supplemented by 8 faculty members from outside the department, who typically teach a single film or media course from within their discipline. (For example, nearly all of Carleton's languages offer a course in their national cinema.) Despite years of insistent student requests for a major, the program's small faculty has been able to offer only a concentration, Carleton's interdisciplinary version of a minor. Change is at hand, however. Recently, cinema and media studies became a formal department in anticipation of establishing a major in the near future.

Additional faculty and expanded space—both seemingly on the horizon—will make possible what many predict will be a highly popular major. Additional faculty members will bring new courses linking media and the social sciences with subjects such as politics and the media, globalization and media identities, political economy of mass media, and the transformation of journalism. New faculty members also will make possible additional production courses in new media, plus critical courses in technology studies and digital culture.

As for space, the department is currently housed in the cramped quarters of unrenovated Scoville Hall, where closets and storage areas have been built into the corridors to accommodate the burgeoning program. It is ironic that one of the College's most technologically sophisticated departments is located in its most technologically inhospitable building.

The goal of the cinema and media studies department is to be the national leader among our peers. New space of the kind available at the former Middle School site is essential to realizing this goal. It will allow us to create purpose-built labs that take advantage of new technologies such as Internet2, and to place in proximity a digital arts production center, an all-campus media theater, a music recording studio, campus-wide media production services, an all-campus narrowcasting center, and our campus radio station—creating, in effect, a "media cloud" that will be a defining feature of the building.

The omnibus space of the Center for the Arts will allow the College to link all of the arts programmatically, spatially, and technologically in ways that anticipate the changing nature of contemporary pedagogy and artistic practice. It will set the stage for the integration of the art museum within the liberal arts, and lay the groundwork for an all-campus program in visual studies. For cinema and media studies it will make possible an essential convergence with studio art and art history, music, theater and dance, and the art museum, and enable the cooperative and collaborative activities that will be a hallmark of Carleton's leadership in the arts.

http://apps.carleton.edu/curricular/cams/

DEPARTMENT OF MUSIC

The mission of the Department of Music is reflected in this quote from the Music Major's Handbook:

> "The music major addresses the goals of liberal arts education through courses that not only teach music, but do so in a way that calls upon students to develop their skills of critical analysis through the careful examination of music's primary source materials—music itself and writing about music—through their own writing about music and through writing their own music. Musical performance can also address the goals of liberal arts education, once proficiency reaches that level of mastery where performers can think analytically and critically about how to interpret compositions; indeed, the complex web of historical, theoretical, emotional, and technical considerations that attend informed interpretation can profoundly challenge a student's power of critical analysis. The music major, then, despite the nonverbal essence of music itself, is really much like other majors because it focuses on such standard aspects of liberal arts education as logical thinking, critical analysis, literacy, historical consciousness, and values."

For the past 20 years, the music department has moved from a conservatory-like curriculum to one that complements Carleton's liberal arts mission. Over that time, the department has sought to keep pace with advancements in higher education. Recent faculty hires and development of courses in ethnomusicology have addressed issues of globalization and diversity, and the development and maintenance of a computer music lab has addressed issues of technology. Courses in popular and vernacular music, non-Western music, music and the media (film, television, and radio), as well as the multidisciplinary collaborations of the music faculty with faculty members in the English, philosophy, psychology, cinema and media studies, and other departments have addressed issues of interdisciplinarity. At the same time, the music department has also maintained the study of the traditional Western European musical canon.

The department has also cultivated an excellent program in applied music through solo, chamber, and large ensemble performance. We maintain that the performance of music remains one of the most effective means of cultivating nonverbal communication and expression. We also believe that the balance of the academic study of music with musical performance is the essence of what a music department (and other departments in the fine and performing arts) can and should do in a liberal arts context.

For the future, the music department intends to maintain our effectiveness by adapting to the ever-changing academic and musical landscape, thus encouraging all Carleton students to think critically and express themselves musically, and by extension, artistically. A new facility offers the department the opportunity of being housed in a single place (currently, we are located in the Concert Hall, the Music Hall, and the chapel), and thus we look forward to the increased interaction and cohesiveness of all full-time and adjunct faculty members. Moreover, the proximity of the music department to other arts departments in a new Center for the Arts would facilitate even more interdisciplinary activity, especially with the cinema and media studies and theater and dance departments, providing students an enriched experience in the arts.

http://apps.carleton.edu/curricular/musc/

DEPARTMENT OF THEATER AND DANCE

In 2003 the theater and dance programs came together to form a new department that pursues an ambitious curricular program of courses, workshops, and productions. We sustain two major curricular producing organizations: the Carleton Players (theater) and Semaphore Repertory Dance Company. Along with nurturing majors, we draw our students from every department. At Carleton, geologists dance, computer scientists act, and physicists design lights.

The Program:

We are implementing the inherent collaborative and interdisciplinary possibilities in production not only between dance and theater but in joint productions with the classics, English, and mathematics departments.

Courses in theater and dance, as well as productions, embody our historical commitment to multicultural exchange, including all the representations of time, place, class, and culture.

Critical analysis is an essential step in understanding works from different worlds as well as worlds that are apparently familiar. Analysis is taught not only in classes, but in performance, which allows the performer to synthesize this understanding and, ultimately, to communicate it to audiences.

The department's current primary venue is the Arena Theater in the Music and Drama Center, which was built in 1970. While in many ways a beautiful space, the Arena Theater offers no room for our programs to come together either in teaching or in rehearsal. There are no classrooms, inadequate rehearsal space, no common areas, and dispersed and limited office space. The theater is not handicapped accessible. Technologically, the theater is ensconced in the 1970s. Everything more technologically advanced than that era has to be imported and adapted to the theater's limitations.

In the Carleton Center for the Arts we hope for:

- expanded technical infrastructure capable of growing with the times
- proximity to other arts and artists, thus giving students an idea of the kinds of interdisciplinary projects they might attempt
- adequate classroom, rehearsal, and office space
- multiple, flexible performance spaces

President Oden's arts plan for Carleton offers multiple possibilities for our department: arts partnerships, stronger ties to the community, increased opportunities for collaborative exchange. The Department of Theater and Dance is excited to be a part of this initiative.

http://www.acad.carleton.edu/curricular/THEA/

Appendix C

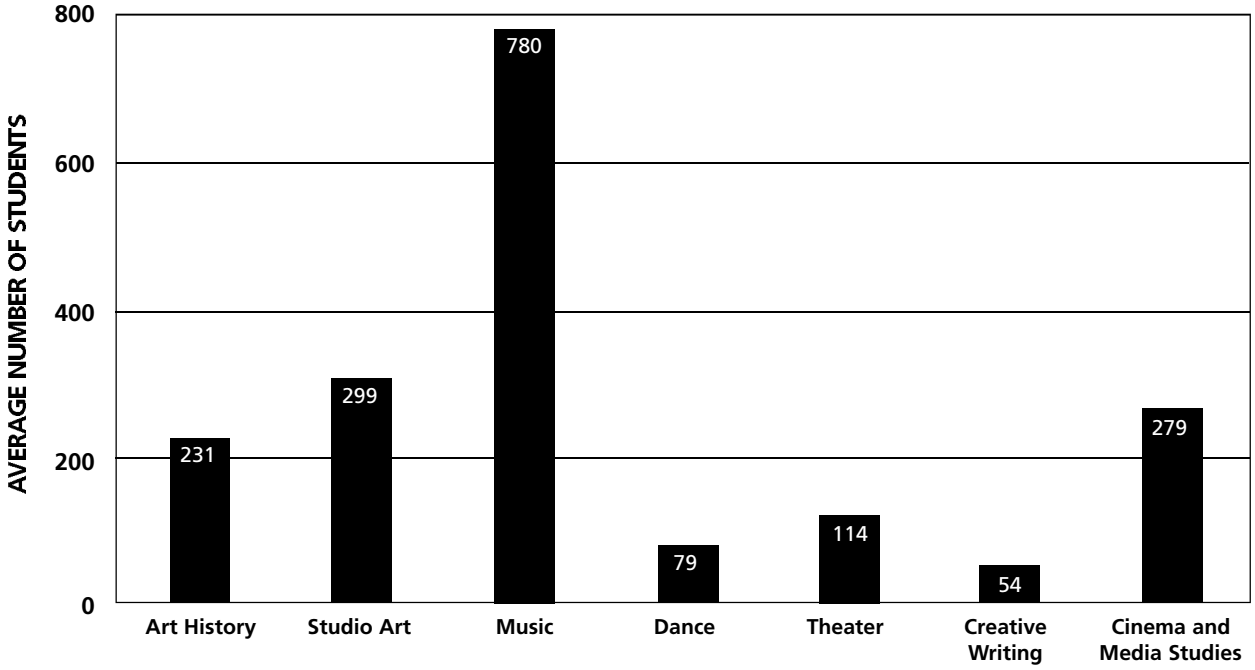
CURRICULAR AND CO-CURRICULAR PARTICIPATION IN THE ARTS AT CARLETON COLLEGE

Though Carleton has never aggressively advertised itself as an arts campus, a large percentage of Carleton students regularly participate in curricular and co-curricular arts programs from matriculation through graduation. Statistics from the registrar's office bear this out.

In the class of 2005, 467 students (out of 497) completed their Carleton education with at least one six-credit course in art history, studio art, music, theater, dance, or cinema and media studies. Only 23 students graduated without taking a total of at least six credits across these disciplines. The percentage of Carleton students who chose to complete a major in an arts discipline (not including English majors) rose from 3.3 percent in 1984 to 10.8 percent in 2004. Figure 1 shows the average annual number of students who have enrolled in at least one course in each listed arts area since 2001.

Figure 1

Average Annual Number of Distinct Students Enrolled in Arts Departments Courses for 2000-2004
(The same student enrolling in multiple classes in the same department is counted only once)



So, for example, a student enrolled in two separate studio art courses, such as "Observational Drawing" and "Painting," would count as one student per year. During this time an annual average of 12 percent of Carleton students enrolled in an art history class; 16 percent enrolled in a studio art class; 42 percent in a music class; 4 percent in a dance class; 6 percent in a theater class; and 15 percent in a cinema and media studies class.

Co-curricular Participation

Student interest in co-curricular arts activity is also very high. While there are a large number of student-initiated arts projects and performances for which there are no explicit records kept, the number of formal student groups is noteworthy in itself.

A Cappellicans
Accidentals
Alternative Canon Theater Resource
Art House
Breaking Ground
Carleton Film Society
Chelsea 11:17
Cujokra
DVD Fest
Ebony II
Eclipse Film Festival
Exit 69
Experimental Theater Board
Gospel Choir
Handbell Choir
Harriers
Honking Knights
Intertwining Melodies
KidArts (ACT Program with Northfield Youth)
Knightengales
Knights
KRLX Radio
Lenny Dee Players
Manuscript
Mustard Seed
Night Shade
Periscope Radio
Photography Co-op
Student Musical Theater
Uninvited Theater Company (UNCO)
Whoa! Hip Hop Dance Company

This list clearly indicates that each discipline sustains a significant degree of student-generated activity; each year, new organizations are chartered to meet growing interests. Hundreds of students participate actively, while hundreds of others participate as audience members/patrons of the student arts.

Performance Space Usage

The major performance and rehearsal spaces on campus include the Concert Hall, Arena Theater, and the Cowling Dance Studio. What follows are annual average (booked) usage statistics between 2002 and 2005. It should be recognized that the chapel is also an important performance space for Carleton's choral programs, its instrumental ensembles, and certain events in the Campus Concert Series, such as the annual performances of the St. Paul Chamber Orchestra. Nourse Theater provides a second performance space for theater activities. Carleton's usage statistics for these spaces, however, are not comparable and thus have not been included in this report.

TABLE 1
Average Booked Events Per Year
July 1, 2002–June 30, 2005

Venue	Bookings	Reserved Hours	Estimated Attendance
Concert Hall	196	865	8,041
Arena Theater and Support Areas	699	2,640	16,662
Cowling Dance Studio and Rec Center Dance Studio	2,262	2,995	24,480

Remembering that 40 hours per week over a 30-week academic year amounts to 1,200 hours provides some context. Embracing and implementing both recommendations in the Arts Planning Committee's report will provide students with significantly better opportunities for studying and participating in the arts.

Appendix D

THE WORK OF THE ARTS PLANNING COMMITTEE

During winter, spring, and summer 2005, the Arts Planning Committee (APC) worked in response to President Oden's charge in a variety of ways. Although asked to focus on curricular initiatives rather than facility issues, the opportunity that arose in the form of the possible availability of Northfield's former Middle School building caused the APC to integrate its curricular conversation with unforeseen and valuable facility discussions.

On campus, the APC met regularly (approximately every other week) as a full group. In February, representatives from the APC met with the Academic Affairs Committee of the Board of Trustees to discuss the importance of President Oden's charge to all Carleton students and faculty members, how the arts are changing professionally, and how teaching the arts is changing pedagogically. In April, over a four-day period, 11 members of the APC conducted site visits to Skidmore College, Middlebury College, Williams College, and Wesleyan University. In addition to touring arts facilities on these campuses, APC members talked with groups of faculty members, administrators, and students about curricular and co-curricular arts activities, how they were supported, what made the arts particularly lively and vigorous at each college, how the arts were or were not integrated, and what mistakes might we avoid. It is worth a special note that upon the return from our trip, we devoted our next meeting to touring Carleton's arts facilities. In May, nearly the entire APC visited the new Dittman Center for the Arts at St. Olaf College. After touring the facilities we met with faculty members and administrators to discuss what they hoped to accomplish, what they think they have accomplished, and what process they used to get the project completed successfully. Also in May, we spent an afternoon at the newly expanded Walker Art Center in Minneapolis. The feature event of the visit was the opportunity to discuss our goals and aspirations with Kathy Halbreich, director of the Walker Art Center, and to listen to the ways in which she conceived of a cutting-edge, world-class curriculum offered to visitors at the new Walker.

In May, the APC met with architects Graham Gund and David Zenk of Graham Gund Associates. They had been commissioned by Carleton to develop sketches of how the arts might collectively reside on the former Middle School site.

In a series of meetings during June, the co-chairs of the APC met with all available faculty members (and some staff members) in art history and studio art, cinema and media studies, music, and theater and dance to discuss the work of the APC and to begin a broader discussion of how long-term curricular plans for the arts translate into facility needs. The sketches prepared by Graham Gund Assoicates were shared and discussed at each meeting. The results of the departmental considerations are reflected in the statements by each department attached to this report (Appendix B).

During the summer, the APC met several times collectively and in smaller groups with the goal of producing this report.