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RE: Recommendations for the Design of the Boston University Arts Initiative

In September 2011, our planning group was charged with developing a vision of the scope and organization for a University-wide Arts Initiative that draws upon the strength of our academic and professional programs, recognizes and improves the visibility of the University's broad array of existing arts-related activities, and enhances access to and involvement with the arts campus-wide. During the past six months, and with the advice of faculty, staff, and students around the university, we have been deeply engaged in conversations to explore the conceptual, practical and aspirational dimensions of the effort as well as to outline an initial framework for full-scale launch of the BU Arts Initiative within one year – by Spring 2013. We strongly believe that BU has the potential for building a unique, strong, visible signature in the creative arts that reaches across the campus and the city, serving the entire Boston University community. We are pleased to present our reflections and recommendations for your consideration.

CONCEPTUAL ORIENTATION

I. A BROAD DEFINITION

What do we mean by “the arts” as the frame for the BU Arts Initiative? We have agreed from the beginning to use the broader concept of the *creative arts* rather than the narrower concept of the *fine arts*, conventionally defined as genres such as painting, sculpture, music, dance, theater, and the like.

The creative arts refers not just to the arts created for their aesthetic value, as traditional definitions of the fine arts specify, but also for their utility (e.g. architecture, design, material culture) or other reasons. Our inclusive concept of the creative arts means we are focusing not just on the work of particular professions or vocations associated with the arts, but also on arts as reflections or expressions of culture (e.g. literary arts, film, heritage studies, art history, preservation studies, gastronomy) in which anyone can participate to some degree. A central part of the effort of the BU Arts Initiative in our vision should be to help educate people about how broad the creative arts are both in concept and reality, how relevant the arts are to all facets of life, and how all of us can become involved in the arts, not just as spectators, but as creators.

In our proposal the BU Arts Initiative will be owned by and involve the Boston University academic community *as a whole*. The programs, departments, and schools that have the arts as their primary mission and that represent expertise in the arts will, of course, have special roles to play and will see their work highlighted in the coming years through the initiative. These include, most obviously, the College of Fine Arts with its schools of Music, Theatre, and Visual Arts; the multiple literature departments, the Creative Writing Program, the Playwriting Program, the Editorial Institute, and the Department of the History of Art and Architecture in the College of Arts and Sciences; and the Film and Television as well as the writing and photojournalism programs in the College of Communication. But we already see vibrant and diverse activity in the arts thriving at BU in multiple areas – academic, student life, and other programs – beyond these obvious homes. Even as the named arts programs, departments, and schools have special roles to play, we envision broad ownership and diverse leadership of this initiative that engages the creative potential that exists across our campuses.

II. SPIRIT OF FESTIVITY

The BU Arts Initiative has among its critical priorities, enhancing participation in the creative arts both on the BU campus and within the City of Boston. To meet this challenge well, it is essential that efforts and activities of the initiative are framed in the context of festivity and enjoyment. Participants and audiences across the campus should feel emboldened by the welcoming spirit in which BU arts experiences are offered and presented, with the result that we all will stretch ourselves and experience the world in new ways, and find new pleasures in it.

We use the word “embolden” purposely, because the BU Arts Initiative should encourage members of our communities to pause, and, step away from that which is usual, predictable, and comfortable in two ways. First, as the arts are reflections of culture, the Arts Initiative should cross, and transgress conventional cultural boundaries so that all of us are led to experience cultural expressions that are new to us. Given the global and international character of Boston University, this idea of arts without boundaries must be central to the BU Arts Initiative. Second, just as we advocate for a definition of the arts that crosses and links cultural boundaries, we believe that the BU Arts Initiative should vigorously draw students and others to arts they haven’t yet encountered, or have not yet enjoyed. We understand that a lack of familiarity can breed anxiety and a reluctance to

participate (“I won’t understand it;” “I don’t know how to act;” I won’t like it.”). We have given great thought to the types of mindful, supportive, inviting approaches that can dispel the anxiety born of unfamiliarity and support the experience of discovery and pleasure. Developing mechanisms that remove barriers to arts participation – whether psychological, social, or physical – and that uphold and sustain the spirit of festivity is fundamental to all of our recommendations.

AFFIRMATION AND BROADENING OF GOALS

While the original charge to our committee outlined three critically important primary goals, we propose modifications and additions (*in italics*). Our revisions help clarify the purpose of the BU Arts Initiative and to ensure that the creative arts are deeply embedded in the cultural and intellectual fabric of the university. Thus, our proposed, revised goals for the BU Arts Initiative are:

1. Ensure that BU students develop an active and participatory role in the arts as a meaningful element of their *BU experience and their personal, academic and social development*;
2. Raise the visibility and bring recognition to the breadth and excellence of arts programs and activities at BU;
3. Further elevate BU’s contribution to sustaining engaged audiences for the arts within the University and the city of Boston;
4. *Elevate the role and standing of scholarship in the arts across the disciplines; and,*
5. *Advance the arts as connective tissue that builds community within BU and across schools and colleges.*

I. GOAL ONE

The modifications to goal number one reflect our belief that participation not be specifically limited to undergraduates – though they may indeed be one of the primary audiences – and that the most important elements of an undergraduate experience are simultaneously meaningful elements of their personal, academic, social development, which comprise a lifelong trajectory of development and learning. However, our goal is to increase overall participation within our community.

Education in and through the arts provides opportunities to nurture some of the crucial skills and characteristics we want to develop in our students, which they will need throughout their lives. These desirable skills and characteristics include creativity; discipline; the ability to develop ideas into varieties of form and communicate them; aptitude for design; and, developed senses to encounter the world in an intelligent, creative, productive, and pleasurable way.

By increasing the exposure to and involvement of Boston University students in the arts, we can ensure that a BU education contributes to the growth of individuals who are:

- engaged throughout their lives in artistic creation, whether as professionals in chosen fields of the arts, or as human beings whose professional focus lies elsewhere, but who derive pleasure, a sense of accomplishment and/or a sense of community through their acts of creativity (as amateur musicians, writers, visual artists, actors, performers, quilters, chefs, landscape architects, or any other field of creative and aesthetic production);
- able and eager to enjoy the arts as appreciative and engaged “consumers,” audiences, and supporters because of the exposure and education that they acquire at BU;
- able to understand the roles and impacts of the arts in society and culture from an interdisciplinary point of view and the impacts of such things as technology, social structure, religion, and government on the arts; and,
- able to explore and develop their skills and interests to discover possible avenues for work and profession in the world of the arts, if that is the direction that they choose.

Indeed, the BU Arts Initiative must emphasize and coordinate the co-curricular and curricular linkages that facilitate development of key skills and characteristics of our students that can and should be nurtured through the arts.

II. GOAL TWO

BU already supports a vibrant academic and creative environment and growing collaborations between and across schools and colleges. However, within the formal structure of the BU Arts Initiative we can create a signature program that is more than just strength and collaboration, but rather a clearly-defined and focused effort that helps us to emphasize the particular contributions of Boston University.

As part of the initiative, we need not focus the bulk of our energies on the creation of many new activities and programs, but rather provide enhanced visibility for and connection between the tremendous number of creative efforts already underway at BU. We must analyze what we already do and do well and identify categories of arts experiences that we are missing or insufficiently represented that can be made stronger with a coordinated approach. When it is appropriate to create and support new events and experiences, we ought to prioritize the creation of linkages across arts and support the development of thematic tie-ins to historical anniversaries or events occurring in the larger Boston community that may include collaborations across institutions. Advance planning will be the key to the success of such tie-ins.

We must create a framework that facilitates access to the information about arts opportunities in a clean, accessible, and easy way that is distributed in a variety of formats and media. A primary thrust of the initiative must be to push knowledge about

our arts opportunities through our campus communications mechanism and through the local press and media, and social media.

President Brown has referred to Boston University as “Boston’s University,” and we believe that the arts already form one of the major cores in the ways that Boston University is *of Boston* and *contributes to Boston*. We think of the concerts, plays, and exhibitions associated with the College of Fine Arts; the Boston Playwright’s Theatre (the only theater in Boston devoted to new plays); public readings offered by the Creative Writing Program; *Agni*, a literary magazine that plays a vital role in the cultural life of literary Boston; and, the unique gastronomy and culture programs of Metropolitan College, just to name a few. We propose that the BU Arts Initiative have a primary purpose of creating a sharp and coherent understanding of BU’s place in the arts.

III. GOAL THREE

Universities have a responsibility to make sure that our graduates are knowledgeable, appreciative and engaged consumers, supporters, and creators of the arts. Likewise, university sponsorship of art-making and the creative arts has the potential to affect the nature, quality and definition of the arts in society but also the intellectual and creative capacity of faculty, students, staff, and community.

This goal is wholly consistent with the principles and mission of Boston University “...that higher education should be accessible to all and that research, scholarship, artistic creation, and professional practice should be conducted in the service of the wider community—local and international.”

IV. GOAL FOUR

Our emphasis on festivity is not at all in conflict with the importance of engaging in the arts as a serious subject and medium for scholarly study. The arts are already a crucial part of the *intellectual* and *academic* fabric of this institution, and we see the BU Arts Initiative as furthering the reach, coherence, and standing of our research and education efforts in these fields.

Many BU scholars in multiple schools are involved in research on and through the creative arts, but they will be much better supported and recognized with an organized, coordinated way to link across the institution. There is certainly room for further development of communities of scholarly exchange in the creative arts.

The creative arts are an essential medium of exploration not just of “the arts” but of culture, society, human experiences, and humanity. In order to achieve this, students need more than mere exposure – that is, making the arts available to students and scholars is good, but there must also be a pedagogy associated with that exposure. Many faculty whose major field is not the creative arts, already teach through the creative arts or teach about some aspect of the arts as human cultural activity or as social artifacts, but often

could benefit from more exchange with those who work more centrally in the creative arts both to expand their knowledge and to get assistance with pedagogies.

The BU Arts Initiative can help to integrate our vast array of creative arts productions into our faculty's scholarly lives and into the curriculum, transforming both. We envision the development of an effort to test and share good pedagogies integrating the creative arts.

V. GOAL FIVE

The arts are the media of culture and community, and we see the BU Arts Initiative creating strong, active, vigorous connections among the various members of this academic community – the students, faculty, staff, and alumni – and with other people in Boston and beyond. There is nothing like witnessing the interaction between arts creators and audiences, especially where, in so many arts experiences, the boundaries between creators and audiences is not sharp. The arts festivals we propose will draw people together in a vast network with a common purpose. Our call to recognize the very diverse range of organizations and units within BU that engage in the arts will help us draw together. And if we are successful at ensuring that the Arts Initiative is greeted and experienced as a force for festivity, learning, conversation and debate, it will help buttress our collective sense of Boston University as a vital and energetic community.

LEADERSHIP AND BROAD INVOLVEMENT

A successful initiative will require broad participation, individuals charged with the responsibility and enabled with resources to carry out the activities, and coordination with leadership across the University. In order to capitalize on momentum and launch the initiative within the period of one year, the hiring of a Managing Director is recommended as soon as possible.

1) Managing Director

As a new position in the Office of the University Provost, the Managing Director of the BU Arts Initiative will be an exceptional manager/arts administrator who can strategically support the development and evolution of the effort within the academic community. The Managing Director is charged with implementing the goals of the BU Arts Initiative in collaboration with the BU Arts Initiative Council and, more broadly with faculty, students, staff and administration across the university. The Managing Director's specific duties will include development of a regular schedule of large-scale signature events and community-initiated programs; publicizing and promoting events and activities; coordination with academic and student affairs leaders to ensure integration of the effort within the curriculum and co-curricular experiences and activities; and organizing ongoing evaluation and assessment.

2) BU Arts Council

There should be a widely-representative Arts Council that serves as a governance board with rotating positions and a set of standing and ad hoc committees to deal with the particular elements of the initiative that go forward which itself will multiply involvement. These should consist of administrators, faculty, staff, and students, and perhaps alumni. It should include the Director of the Boston University Center for the Humanities, which has an overlapping mission. The Arts Council and Committees should have devoted administrative support to follow up, keep records, organize logistics, be the main contact person, etc. Standing and ad hoc committees need not consist only of members of the Arts Council itself; indeed, a mix of some members from within as well as others will spread ownership and involvement.

3) Arts Deans Council

A large amount of the activities and programs of the BU Arts Initiative will involve activities that are under the purview of one or another school or college or that link them. Therefore, in order to coordinate planning, resource use, and leadership appropriately, the deans whose areas are most likely to be most consistently central to the planning should either meet collectively on some regular periodic basis or should be on the Arts Council, either directly or by representation from within their administrations.

4) Web Manager

The BU Arts Initiative will need a dedicated web manager who has responsibility for managing the intake of information and calendar information and for reaching out to ensure the information comes in, as well as managing the actual web site.

KEY RECOMMENDATIONS

Given the planning and infrastructure requirements we envision for the launch of the BU Arts Initiative, year one will be comprised of planning and organization, with the goal of a formal, full-scale launch by Spring 2013.

I. INFORMATION AND COMMUNICATION

- 1) Create a comprehensive BU Arts Initiative Web Portal as the central University-wide repository for activities and information about the creative arts at BU.

The development of this web portal can be based on the work already done for BU ArtsLive but must be more useful, cleaner, efficient, and user-friendly. Building this will require (1) an investment in the creation of the site, but also (2) an investment in a position responsible for keeping it *fully* updated, and (3) an investment in a strategy for making sure the providers of events, experiences, etc.

- send information in a timely way so that it is accurately populated (a calendar system that pulls events from discrete calendars to one location). The site must be dynamic and invite visitors to explore the offerings. While the portal should highlight arts events and experiences, it must also provide information about degrees, courses, lectures, and other academic opportunities. An interactive map of event venues and arts locations across campus should be included.
- 2) Develop information and promotion strategy and campaign to push information out to multiple targeted audiences (students, faculty, staff, alumni, the Boston community, international community) through a variety of media.
 - 3) Develop an indexed, web-based archive for video and audio capture of events and activities to enable broader “shelf-life” and accessibility of programs. The structure of the archive might allow users to navigate via “rooms” based on the kind of presentation/event such as “concert hall,” “theater,” “literary salon,” etc.
 - 4) Integrate an “arts moment” as part of the regular University communications mechanisms. This could include a feature as part of BU Today, or a separate subscription effort connected to the Arts Initiative web portal that further allows information to flow and infuse arts consistently and seamlessly into the culture of the institution.

II. ARTS EVENTS AND EXPERIENCES

- 1) Signature Events: Ensure that there is some number of large, attention-grabbing signature events each year that can involve diverse arts and people. We envision the possibility of at least three (Fall, Winter and Spring), perhaps all revolving around a particular year’s theme. Such events would help to “anchor” the initiative in each year. The selection of events/performers should be informed by recommendations from the community, vetted by the BU Arts Council and endorsed by the Provost. The Arts Council should deliberate about the nature of these events; they should not be presented in a way that seems to diminish any of the other great things that are happening on campus, making them second class to this new set of events. The Annual Street Fair could be one of the events. The “signature” events could tie together events and experiences that are already planned. One approach may be to coordinate signature events with the broad-based thematic effort of the Keyword Initiative led by CFA, but involving the whole of the BU community, in order to leverage and extend the reach of this and other programs. If themes are identified far enough in advance, there can be campus-wide involvement in generating the events.
- 2) Annual Street Fair: Develop an annual “Arts Street Fair” that connects to the urban character and energy of Boston University and allows the arts to be celebrated by professionals and amateurs alike in a festive atmosphere. We do not mean for this event literally to be a “street fair,” but rather should include multiple venues and events. We believe, however, that the energy and feel should

be consistent with what we have seen in the recent development of the annual Comm Avenue Fair each fall. We urge that the first Annual BU Arts and Culture Street Fair be scheduled this coming fall, perhaps early November, and built on activities and programs that are already in the works. It does not have to be one concentrated day of a few hours like the current fall street fair; perhaps better, it could be encapsulated by a week of different activities at different times.

- 3) Arts Pass: Create better mechanism for drawing students and others to the wide range of different arts experiences on campus and beyond in hopes of encouraging them to expand their horizons and make the arts more regularly a part of their lives. We recommend transforming the current “Sports Pass” into an “Arts Pass” or all-inclusive BU Pass that makes events already paid for and accessible to students. It might also be possible to create a different version for other members of the BU community, such as faculty and staff or even alumni (the latter for events on campus).
- 4) Arts & Culture Coaches: Develop a system of “coaching” for members of the community to learn about a performance or exhibit before attending in a pre-event discussion or introduction in which the speakers include the students and should employ the principle of peer education and recruitment. The conventional “talk back” or pre-event talk is one example of Arts & Culture Coaching.

III. ACADEMIC AND CURRICULAR INITIATIVES

- 1) Academic Opportunities: Create a thorough courses and degrees inventory. The Arts Initiative Web Portal should include an up-to-date listing of courses and degrees that are (1) focused on the arts as a primary subject or (2) that include substantial focus on the arts. This listing should distinguish clearly which opportunities are intended for or open only to students intending to have careers in the arts; which are open only by audition, portfolio, or other performance or skill assessment; and which welcome any interested students (even if with appropriate prerequisites, as long as those prerequisites are not limited to professionally-oriented students).
- 2) Academic Planning: The initiative should undertake a systematic study of access issues for non-majors, and especially students who are not seeking professional degrees in the arts but want to take arts courses. We know that demand for coursework in some arts fields by students who are not majors in those particular fields outstrips capacity. If we are serious about encouraging undergraduates to become engaged in the arts we must understand the demand/capacity gap and plan strategies for closing it where possible. Which courses are supposedly open to non-majors? What is *really* available to them in terms of offerings and capacity? A task force should be appointed to study this question. We believe that in the course of doing the environmental scan needed for accomplishing the degrees and course inventory for the web, this project will provide the Associate Provost for

Undergraduate Affairs and the relevant School/Colleges Deans to work together to assess academic demand and needs, and do forward planning.

- 3) The Arts Now WR100: This idea is based on “Theater Now,” a pilot program created this past year that embeds a Boston-based arts experience in WR100, the basic Writing Program course that is required of almost every undergraduate at Boston University. Launched with CAS funding (the Writing Program curriculum is supplied to the entire university through CAS), this past year some sections of WR100 focused thematically on the arts, and included attendance at and discussions of plays showing in Boston during that semester. The Writing Program and CAS have submitted a proposal to scale this effort up, making it available to a larger number of students from all colleges, and having different sections focus on different arts so, for example, not just “Theater Now,” but “Music Now.” CAS cannot scale up or, for that matter, continue the program on its own budget, therefore we submit the proposal for WR100-based Arts Now as part of the Arts Initiative. Because the pilot has been extremely successful, it could run as early as this fall as a first major concrete success of the Arts Initiative in a way that would welcome many students from the new class of 2016 and give them an intensive arts- and Boston-experience in their first year, integrated with the common experience of WR100. CAS would, however, have to know soon whether they should schedule such a program for the fall. This could also serve as a model for integrating the arts into other types of courses at different levels that are primarily focused on the arts.
- 4) Pedagogy of the Arts: This is a professional development project aimed at faculty to help them learn to use arts materials and the arts to teach their various subjects. We have many examples on campus, but need a faculty group to develop workshops to help fellow faculty incorporate the arts as a pedagogy, and even use one art to study and understand another. There is an important role for the faculty in the arts to play as mentors and guides, but it must be clear that the point is not to teach or teach with the arts as a scholar of the arts necessarily would. There are many faculty outside of the arts who already do this and can mentor others, people who use, for example, musical works, painting, sculpture, architecture, many types of material culture, plays, films, etc. to student a wide range of subjects from history to politics to mathematics to public health or physics.

IV. BUILDING INFRASTRUCTURE FOR THE ARTS

- 1) Venues and Facilities: Inventory, Needs Assessment and Planning. We propose one early action of the BU Arts Initiative, appropriate for the first year, would begin by undertaking a detailed survey and assessment of arts-relevant venues and facilities across Boston University to serve as the basis for the next step – development of a campus plan for arts venues and facilities. We emphasize the need for this to be an early action undertaken by the BU Arts Initiative because it is a condition for success of the whole *and* because its findings will critically feed into the capital campaign.

- a. Venues and Facilities for the Arts Inventory. This should list all current spaces that are used or could be used for the arts and include a well-organized set of details for each facility on (1) a full description of the facility, including its condition, (2) how it is used and how often, (3) how it could be used, and (4) who has access and under what circumstances. This inventory form the basis of good comprehensive information on the Arts Initiative website to help people identify appropriate venues for activities. It should then be the basis of the next step: a venues and facilities for the arts needs assessment. The Dean of Students Office has begun this work by assembling a current list of spaces as far as Facilities understands it; this list probably falls short of what is actually available on campus for the arts. As part of the inventory and assessment, BU should explore whether and how we might make more/more widely inclusive use of the BU Tanglewood Institute in Lenox as a university-wide resource a potential area to support innovative collaboration around the arts.
 - b. Venues and Facilities for the Arts Needs Assessment: This would partly flow from the Inventory, but would require a somewhat different methodology because of the nature of the information required. The Needs Assessment would identify a set of preliminary needs that would be generated by looking at current use, condition, and restrictions, but also by considering the question from the programmatic view: do the various programs, degrees, and organizations involved in the arts find roadblocks to their programming that derive from the absence of particular kinds of facilities, access issues, outdated facilities or equipment, etc.? The inventory and needs assessment can then feed into a Venues and Facilities for the Arts Campus Plan.
 - c. Venues and Facilities for the Arts Campus Plan: This would flow from the Inventory and Needs Assessment, but would involve a different set of players and methodology. In this phase of the initiative, a plan for goals, strategies, and timetables would be developed, in close association with the capital campaign.
- 2) Competitively Awarded Grants for Activities: Create a cycle of competitively awarded funding both in the coming year and several years in advance. There should be annual competitions to fund good proposals in some different defined areas -- e.g. special arts events, workshops, pedagogy/curricular development, research development, student projects, etc. and it should be made clear that the funds will support the development of important experiences that otherwise are unlikely to develop. While the specific format of the competitively awarded grants program should be determined by the BU Arts Council, we hope that awards will serve to catalyze the development of arts programs and offerings that push the limits of our imagination, going far beyond those currently in existence, and that the call for proposals will strongly encourage diverse and innovative

collaborations across fields and between students, faculty, staff, and the community. Advance planning proposals should also be encouraged for developing cross-genre and cross-disciplinary linked events across campus that have thematic tie-ins and revolve around anniversaries or other temporally significant themes. The point of the competitive funding is to ensure that ownership of the BU Arts Initiative is widespread, and great ideas can come from anywhere. Any programs of competitive grants should be well coordinated with other such ventures on campus, most notably the Boston University Center for the Humanities, which offers competitive grants programs supporting programs and activities in the humanities, including the arts, without regard to the department or college that generates the idea.

- 3) Personnel: Faculty Appointments: In consultation with the deans, identify a small set of faculty positions that would integrate the arts with other fields in field-creating way; e.g. a neuroscientist who focuses on the neuroscience of arts; a specialist in design who might integrate engineering and any of a number of arts; arts law and policy; arts-oriented heritage management. These might involve joint appointments with arts departments for appropriate faculty based in other disciplines.
- 4) Personnel: Artist(s) in Residence: Support an artist in residence program where the individuals selected represent true interdisciplinarity and can make substantive contributions to the intellectual and academic offerings of the University. This could be done at the senior, University level and also at the “postdoctoral” level for more junior artists who might contribute to more hands-on mentoring of students.

V. ASSESSMENT

Create a plan for assessment of the initiative and its elements that will take place on a regular basis. All elements of the BU Arts Initiative should be required to keep and submit careful records that are updated as data is available to help the assessment.

CONCLUSION: WHERE TO START?

Our proposal focuses on definitions, principles, and goals; basic organization; and a set of recommendations for activities that constitute the BU Arts Initiative. It is crucial to underscore that the BU Arts Initiative is not separate from all of the great arts engagement that we already have on campus, and it is not meant to centralize all of the work and vision that goes on. To the contrary, the BU Arts Initiative will be successful because we already are so strong in the creative arts, and the role of the Initiative is to coordinate, to leverage, to strengthen, and to let us expand and transcend our previous limits. Everything arts at BU should be understood to be part of the BU Arts Initiative, on our campus and wherever else members of the Boston University community engage in the arts.

We have only offered a beginning and some pointers. The BU Arts Council will be the clear leaders of further vision and planning. Every step of the way will require wide consultation and discussion to multiply the energy of this initiative and to allow it to fulfill its goals.

While the vision for our Arts Initiative calls for enhanced connections and an infusion of the creative arts into campus in myriad ways, this cannot all be accomplished right away. Among the proposals we have sketched, we see a subset of them as visible building blocks that could be executed in the first year to show that we are launched and provide the appropriate infrastructure for ongoing success. Among these are:

1. Building the organization and preliminary processes for the BU Arts Initiative. This includes hiring the managing director, setting up the Arts Council, etc.
2. Building the significant web presence for the BU Arts Initiative.
3. Planning for the major event of the fall: A BU Arts and Culture Street Fair.
4. Showing progress on integrating the arts more widely in the curriculum: Launch an expanded “Arts Now” set of sections for WR100 that reaches first year undergraduates.
5. Launch the slate of planning mechanisms with timetable for completion. In each case, the BU community could see a first phase completed by the end of 2012/13 or in time for 2013/14:
 - a. The Venues and Facilities for the Arts Inventory, Needs Assessment, and Plan
 - b. The Arts Curriculum Inventory and Assessment
 - c. Development of a new “Arts Pass” to be available for the entering Class of 2017.