



Interdisciplinary Arts Residency Program

Overview

Funded by the Cluster Hires Initiative, the UW Arts Institute's Interdisciplinary Arts Residency Program brings innovative artists to campus for semester-long residencies sponsored by two or more departments. While in residence, artists teach an interdisciplinary course, present a public event, and participate in community outreach. The program gives students exposure to working artists, provides course credit, and strengthens programmatic ties among individual departments, programs, and other campus and community arts entities.

Residency Objectives

Through the Interdisciplinary Art Residency Program, the UW Arts Institute strives to:

- Offer courses of the highest academic rigor
- Impact as many students as possible
- Include at least two UW Arts Institute member departments (or at least one if hosted by a non-member department)
- Create initiatives and partnerships that will have lasting impact beyond the actual residency
- Create opportunities for our arts students after graduation
- Provide high quality experiences for students
- Bring a diverse group of artists to campus (gender, race, sexuality, nationality, age, physical ability, etc.)
- Generate positive press for the university in the local community
- Encourage departmental collaboration in the residency course and public event planning, through active involvement by co-sponsoring departments
- Engage faculty, students, and the community in artistic pursuits that emphasize ethnic, cultural, and religious diversity

Interdisciplinary Arts Residency Cluster Evaluation

A. Core Cluster Vision and Accomplishments

(1) Cluster Vision and Mission

In response to the call for Sesquicentennial Hires Initiative proposals in fall of 1998, Tino Balio (then the Executive Director of the UW Arts Institute) proposed the Interdisciplinary Visiting Artist Program, to be directed by the UW Arts Institute. The UW Arts Institute's proposal requested three faculty lines (one beginning each year of a three-year period) to establish a visiting artist program focusing on 1- or 2-semester length residencies. Residencies would address several core needs in campus arts education. First, the proposal for visiting residencies rather than permanent positions would enable the invitation of top-caliber artists who might not want to permanently leave their home bases in other parts of the country. Second, the residencies would allow sustained contact with the artist through courses and ambitious projects, in contrast to most existing residencies which ranged in length from one day to two weeks. Third, where most existing residencies were department-specific, interdisciplinary UW Arts Institute's residencies would focus on strengthening programmatic ties among departments. The interdisciplinary residencies would also respond to two major concerns identified in a 1996 survey of two hundred arts students, namely the desire to have access to arts courses outside of their home areas (difficult under the existing system because of the decentralized structure of the arts) and to develop professional ties outside the university in their chosen fields.

According to the initial Cluster Hire proposal, residents' responsibilities would include teaching two courses per semester or one course and one special project (e.g. directing a play or curating an exhibition). The UW Arts Institute would invite proposals from clusters of two or more departments, with the Institute coordinating communication between departments and promoting the residencies and related events, while the participating departments would be responsible for determining artist availability, documenting teaching, assessing space and general support for the residencies, and handling logistics related to course numbers and the course catalog.

The objective and structure of the Interdisciplinary Visiting Artist Program have remained largely unchanged since the original proposal. The UW Arts Institute's Interdisciplinary Arts Residency Program continues to bring innovative, world-class artists to campus for a semester long residency sponsored by two or more departments. While in residence, artists teach one or more interdisciplinary courses, present one or more public events, and participate in community outreach. The program gives students exposure to working artists, provides course credit, and strengthens programmatic ties among individual departments, programs, and other campus and community arts entities.

(2) Chronology:

The Administration committed to funding the program for at least three years and providing two faculty lines to serve as a revolving fund for residencies lasting a minimum of five weeks.

Mary Carbine was initially hired as the first residency coordinator and held that position until August 2004, when she took on increasing duties as Wisconsin Film Festival director. Kate Hewson was subsequently hired at 50% time as the residency coordinator and now serves full-time as residency program manager.

The UW Arts Institute circulated the first call for proposals in the spring of 1999, and since then has hosted 21 extended residencies and several shorter residencies. Please see the Appendix for a full list of artist names.

(3) Research and Intellectual Eminence:

The mission of the UW Arts Institute Interdisciplinary Arts Residency program is to bring innovative artists to campus for extended and close interaction with students, faculty, and the community. By bringing these working and respected artists to campus, students are exposed to some of the most preeminent artists and scholars in their respective fields. Each artist brought to campus for the residency program has a solid intellectual and academic reputation.

Faculty, student, and community feedback strongly indicate that the courses, public events, and close work with the guest artists facilitate professional goals, new contacts, and avenues for academic research as well as offering unparalleled opportunities for interaction between the campus and surrounding community.

Cluster Hire funds have enabled the UW Arts Institute to bring 21 artists of major artistic and intellectual talent to campus for these distinct goals and purpose. Recent artists to conduct on-campus residencies include:

- **Michael Brenson** (Fall 2004): Author and critic, teacher, curator, and editor. Former art critic for the *New York Times*. Author of several volumes on contemporary art, including *Acts of Engagement: Writings on Art, Criticism and Institutions, 1993-2002* and *Visionaries and Outcasts: The NEA, Congress and the Place of the Visual Artist in America*. With Mary Jane Jacob he edited *Conversations at the Castle: Changing Audiences and Contemporary Art* (MIT Press 1998). In 2008, Brenson was awarded a prestigious Guggenheim Fellowship.
- **Gunther Schuller** (Fall 2005): World-renowned composer, conductor, performer, educator, record producer, and music publisher. Winner of the MacArthur Genius Award, the Pulitzer Prize, the American Academy of Arts and Letters Gold Medal for Music, BMI Lifetime Achievement Award, and Columbia University's William Schuman Award.
- **Marc Bamuthi Joseph** (Spring 2007): Internationally-renowned spoken word artist. He has been a featured artist on Russell Simmons' Def Poetry Jam on HBO, is a National Poetry Slam champion, Broadway veteran, and an inaugural recipient of the United States Artists Rockefeller Fellowship.
- **Judith Helfand** (Fall 2007): Award-winning environmental filmmaker. Helfand directed *A Healthy Baby Girl*, winner of a 1997 Peabody Award and the 2002 Sundance award-

winning and twice Emmy-nominated *Blue Vinyl*. Helfand also received the 2007 United States Artist Simon Fellowship while in residence.

- **Henry "Hank" Sapoznik** (Spring 2008): Award-winning author, radio and record producer and performer of traditional Yiddish and American music. Henry Sapoznik co-produced the 10 part series the "Yiddish Radio Project" for National Public Radio's "All Things Considered" in the spring of 2002, which won the Peabody Award for Excellence in Broadcast Journalism the same year he was nominated for an Emmy for his music score to the biographical documentary "The Life and Times of Hank Greenberg." His book, *Klezmer! Jewish Music from Old World to Our World* won the 2000 ASCAP Deems Taylor Award for Excellence in Music Scholarship and has just been released in a new paperback edition. He is a four time Grammy award nominee. His most recent CD anthology, "Ernest Stoneman: The Unsung Father of Country Music," was nominated for a 2009 Grammy for Best Historical Notes.

(4) Curriculum and Teaching:

The UW Arts Institute has used Cluster Hire funding to sponsor a wide array of interdisciplinary studio and lecture courses (please see the Appendix for a full list of course titles). Student and faculty feedback has stressed the value to students of working closely with the guest artists, making these some of the most important courses of students' careers. Feedback also consistently emphasized that the interdisciplinary nature of the courses aided ties within and among departments and disciplines, creating new paths and resources for continued research. This is clearly evident in the return of select courses and artists to campus following the completion of the residencies. For example, Environmental Studies 402: Special Topics: Social Perspectives in Environmental Studies/ Environmental Filmmaking was offered during the Judith Helfand/Sarita Siegel residency in fall of 2007. In fall of 2009, Judith Helfand returned to campus to teach the same workshop along with Megan Katz, a student in the original course, who found work in the industry as a film editor through Helfand's assistance following her residency.

Comments received on course and residency evaluations highlighting the value and importance of the Artist in Residence program in Curriculum and Teaching include:

▪ **Fred Ho residency:**

"The residency created interdepartmental activities bridging Asian American Studies, Afro-American Studies, Dance, Theatre and Drama, School of Music, First Wave. The course Ho taught blended the disciplines of music, spoken word, theater, dance, history, ethnic studies, and politics...Students who came into contact with Fred Ho were given a rare opportunity to learn from a world class artist...Fred Ho has the ability to teach, to communicate with this generation of students in a deep way. He brings a creative, unique approach that puts the student in the position of generating his/her own excellence, imagination, integrity, and courage."

-Peggy Choy, faculty member Asian-American Studies Program, Dance Program,

- **Henry Sapoznik residency:**

“Truly an interdisciplinary experience! Areas covered included music, radio broadcasting, film, and general Yiddish cultural history.”

-Student

- **Helfand/Siegel residency:**

“This brought entertainment/media and social justice activism into the same realm, a valuable partnership!”

-Student

- **Marc Bamuthi Joseph residency:**

“My life has been forever positively altered. I feel like this class is the culmination of my academic career, tying so many issues of politics, community, social change, history, performance, empowerment, education methodology [together].”

-Student

In lieu of an individual artist in residence sponsorship in the fall of 2009, the Executive Committee took the opportunity to support the growing arts entrepreneurship initiative on campus by offering the class “Art as Business as Art.” The course teams together the School of Business, the School of Music, and the Departments of Art, Design Studies, and Theatre and Drama to explore the dynamic interplay between artistic life and business strategy. It features a series of guest lectures by leading national figures in the arts such as Bill Ivey, Arts and Humanities Advisor to President Obama, and Elizabeth Streb, a renowned New York choreographer and community activist.

(5) Service, Community, and Outreach:

Following the lead of the Wisconsin Idea, each artist in residence is required to engage with the community beyond campus through public events and outreach activities each semester. Artists give public lectures, performances, and presentations, and sometimes lead workshops in local schools as well. The UW Arts Institute has repeatedly received feedback from individuals involved in the residencies emphasizing the importance of these events in fostering ties between campus and the community, increasing awareness of the ways that different forms of culture impact community, and embracing diversity. This is exemplified in the words of Marc Bamuthi Joseph, one of the UW Arts Institute’s recent artists in residence:

“My students, who came from seven different departmental majors, are now meeting on their own to further the work, and have initiated academic service learning and political programs throughout campus and the greater Madison community. The Line Breaks series enabled an amazingly hybridized audience to come together in fellowship and curiosity and broke down several social and artistic barriers in the process. Besides the thirty registered and auditing UW students and professors, the

public lecture series attracted nearly 3,000 audience members and was featured in EVERY major periodical in the area.”

Some student responses about the benefits of the public events associated with Marc Bamuthi Joseph’s residency:

“It was something free to do every Monday—really convenient [for the public]. Amazing performers. Drew high school students, 4th graders, everybody.”

“Diversity was the common thread.”

“Diverse group but the impact was on every level of the person.”

“Lyrical Leadership workshop was citywide—UW connection started a movement.”

“Created a sense of community—we are resources for each other.”

“By creating a community to celebrate all different arts but also create a common thread that leads us to intellectual, civic, and social growth. It spawned a movement.”

“The public events engaged an entire community, campus and city-wide.”

“This class touched a multitude of disciplines in all majors and ages. It also involved the community and the rest of the university. “

Additional comments and feedback concerning the value of the community impact of the Interdisciplinary Artist Residency program:

Juan Felipe Herrera residency:

“Mr. Herrera’s visit was one that brought energy and enthusiasm to our [second and third grade] students. He honored culture and infused drama, literature, and reading together into a motivating experience for children. We loved having him and our students enthusiastically participated in his work with them.”

-Lisa Kvistad, Principal, Lowell Elementary

Judith Helfand and Sarita Siegel residency:

“The film festival was a great opportunity to introduce Madison and the rest of the Nelson Institute (which are very environmentally literate communities already) to different ways of thinking about the environment. I think people started to rethink what environmental film is and to understand the humanistic side of environmental studies.”

-Student

Henry Sapoznik residency:

“[One of the benefits of participating in the residency public events was] increased awareness in community and campus of a little exposed area of an important segment of society.”

-Student

(6) Other Accomplishments:

One of the most significant but unanticipated outcomes of the Interdisciplinary Arts Residency Program has been the launch of several continuing new programs and initiatives stemming directly from the work of the guest artists on campus. Marc Bamuthi Joseph's residency was initiated in part to generate interest and excitement for the launch of the First Wave program, and the legacy of his residency continues through the annual Line Breaks festival. Bamuthi himself will return to campus in the spring of 2010 for the 4th annual Line Breaks series. Likewise, a number of artists also involved in the Line Breaks event, including HBO producer Kamilah Forbes and Hip-Hop Theater Festival Director Danny Hoch, have also returned to campus several times. Rafael Casal, another visiting Line Breaks artist, is now on staff in the Office of Multicultural Arts Initiatives (OMAI). According to OMAI's website:

In 2007, Marc Bamuthi Joseph's spring UW Arts Institute residency (OMAI & Afro-American Studies) created a major groundswell of support on campus to more systematically integrate spoken word and hip-hop aesthetics and activities into the fabric of university life. The Line Breaks performance & lecture series, then curated by Joseph & coordinated by OMAI, educated and electrified hundreds of students, faculty, and community members each week about the history, politics, and performance of hip-hop theater. The following year, Line Breaks returned to UW Madison as a week festival, showcasing some of the top performers around the country in the realms of hip hop-theatre and poetics. Next spring, we are proud to bring the 4th Annual Line Breaks series to the University of Wisconsin, Madison, with an all-star lineup of hip-hop artists and poets for 5 amazing days of performances, panels, and workshops. Presented by the Office of Multicultural Arts Initiatives & coordinated by Willie Ney and curated by Creative Director Rafael Casal, Artistic Director Chris Walker and Office Manager Lauren Rutlin Young (http://omai.wisc.edu/?page_id=10).

Artist in residence Fred Ho also returned to campus in fall of 2009 to participate in three days of panel discussions, performances, and workshops. Two of the students he taught during his residency participated in these recent events as performers and panel members.

Similarly, the Tales From Planet Earth film festival is evidence that the Interdisciplinary Arts Residency Program launches programs with ongoing results. This innovative film festival was the major residency public event for guest artists Judith Helfand and Sarita Siegel, who were the principal filmmakers in attendance. The festival continues as a bi-annual event, and Helfand returned to campus in the fall of 2009 to again teach a course in documentary film-making at the Nelson Institute for Environmental Studies and to participate in the film festival. The Interdisciplinary Arts Residency Program played a major role in the genesis of Tales from Planet Earth. According to Gregg Mitman, the faculty liaison for the Helfand and Siegel residency:

“Helfand’s residency came at an ideal time. Her presence and her courses added significantly to the Nelson Institute’s new Center for Culture, History, and Environment by illuminating what art can bring in the service of activism and scholarship. While my own research has explored the historical and theoretical dimensions of documentary film, having the opportunity to learn and teach film production with Judith also gave me a different appreciation for the medium of film and the place of storytelling within it. We demonstrated that you could take students with no filmmaking experience, but who were engaged with environmental issues, and make smart, thoughtful, high-quality shorts with an environmental message in less than two months time. Through Judith’s participation in the Tales from Planet Earth film festival, we were also able to link the University of Wisconsin to the Madison community in important ways.”

Post-residency, new initiatives spawned by the initial residencies continue to be discussed. One of the most recent artists in residence, Henry Sapoznik, is currently in negotiation with the university to move his major annual event to Madison, titled “Klezkamp Midwest,” and to create a new Center for Yiddish Studies on campus, with Sapoznik as a key figure and staff member. Despite the fluid and ongoing nature of the discussions, it is clear that whether or not these plans come to fruition, the Interdisciplinary Arts Residency Program has spawned several new campus movements and initiatives, and maintains lasting influence on the campus and in the community. The program continues to provide seed money for some of the most innovative initiatives to spring forth from the university in recent years.

(7) Challenges:

The primary challenges of the Interdisciplinary Artist Residency program stem from early questions concerning the designation of resources and support, and the logistics of relocating the artists in residence to Madison for periods of several weeks and months. The UW Arts Institute has taken numerous steps to address these concerns, including the addition of a full-time manager for the Interdisciplinary Arts Residency program in 2009.

In 2007, the UW Arts Institute reviewed the effectiveness of the program and found that UW Arts Institute Residencies had successfully:

- nurtured interdisciplinary arts communication, especially in regard to creating opportunities for students from different areas to work together;
- brought approaches, topics, and methods of art-making and thinking about art to campus in a way that complements and supplements existing curricular approaches and from which students have derived long-standing benefits;
- addressed past boundaries intrinsic to campus projects by interacting with off-campus audiences and, in some cases, including non-University community members in the public projects in fulfillment of the Wisconsin Idea.

Areas in need of improvement were largely pragmatic ones due to limited UW Arts Institute staff, centering most of all on supporting the resident and the sponsoring faculty during the residency itself. A few related issues include:

- Residents felt they needed additional help negotiating University bureaucracy, setting themselves up to work, and working out the practical aspects of their public projects;
- Residents' expectations that there would be more resources available for their public projects than there actually were;
- Faculty members' sense of having been abandoned by the UW Arts Institute once the residency started;
- Faculty members reporting that hosting residencies drained rather than invigorated departments.

Respondents also raised issues for further question, including:

- How and whether to encourage interdisciplinarity work beyond campus arts units;
- The importance of encouraging residencies that fulfill the Wisconsin Idea during a time of university budget shortfalls;
- How the residencies are defined in terms of length, intensity, and expectations regarding other obligations during the time period, and residents' sense of the purpose of the courses they teach.

The Arts Residency Program manager conducts evaluations of each residency, assessing strengths and weaknesses through a process of student, faculty liaison, guest artist, and partner evaluations, and works with the UW Arts Institute Executive Director to ensure continuous improvement of the program.

B. Synergies and Alignments

(1) Alignment with Campus-Wide Objectives of Cluster Program:

A 2007 review of the UW Arts Institute Interdisciplinary Arts Residency program found that, above all else, its focus on interdisciplinarity was exceptional among similar programs at peer institutions. In light of this, after reviewing the objectives of the Cluster Hiring Initiative and reexamining the objectives and results of the Interdisciplinary Arts Residency Program, we remain convinced that the Program continues to make strong contributions to each of the campus-wide objectives of the cluster hire program and will do so for years to come:

The specific objectives of the Cluster Hiring Initiative are to:

a. Enable the campus to devote a critical mass of faculty to an area of knowledge that would not be addressed through existing departmental structures;

The Interdisciplinary Arts Residency Program transcends existing departmental structures, allowing faculty from different areas to come together to focus on areas of art practice not included in their respective departments' curriculum. Each artist in residence is co-sponsored by different departments, and feedback from faculty members indicates that the program has been instrumental in facilitating collaboration among departments and faculty members distributed widely across the campus. As Doug Rosenberg, the Faculty Liaison for the Henry Sapoznik residency, states in his evaluation of the program, "Henry was able to make connections in the music department that would never have happened as well as the numerous faculty on campus that we were not previously connected to." In reference to the Janet Morton residency, Professor Jennifer Angus adds, "Students and faculty from the Art Department and [Environment, Textiles and Design] got to know each other. We were brought together by the project and course and had a very valuable exchange of ideas."

The following campus entities have partnered with the UW Arts Institute Interdisciplinary Arts Residency Program since 1999: Afro-American Studies, Anthropology, Art, Art History, Asian-American Studies, Center for the Humanities, Center for Russia, East Europe, and Central Asia (CREECA), Chazen Museum of Art, Cinematheque, Communication Arts, Cooperative Children's Book Center (CCBC), Creative Writing Program, Dance Program, Design Studies, European Studies Alliance, Folklore Program, History of Science, Integrated Liberal Studies (ILS), Journalism and Mass Communication School, Landscape Architecture, Latin American, Caribbean, and Iberian Studies Program (LACIS), Mosse/Weinstein Center for Jewish Studies, School of Music, Multicultural Student Center, Nelson Institute for Environmental Studies, Office of Multicultural Arts Initiative (OMAI), PEOPLE Program, Philosophy, Theatre and Drama, Visual Culture Center, Wisconsin Center for Film and Theater Research (WCFTR), Wisconsin Union Theater, and the Women's Studies Program.

b. Provide for new research tracks and collaborative opportunities;

Likewise, the Interdisciplinary Arts Residency program provides new research tracks and collaborative opportunities by putting students, faculty, and the community in touch with working artists, allowing all to engage with artists and material on the cutting edge of current movements in the arts, as well as to

engage more deeply with historically and culturally important material. As the brief biographies of a select few of our most recent artists demonstrate, the artists in residence are innovative, award-winning, and active in their respective fields. The program brings the university into close contact with these artists and movements. Likewise, the program encourages new avenues for research by putting faculty, students, and the community into direct contact with leading scholars and practitioners. In the case of the Henry Sapoznik residency, students emphasized in their final evaluations the importance of the primary sources made available throughout the course of the semester. A graduate student added, “I have had the benefit of meeting someone who will be extremely useful in my future research as I write my dissertation.”

c. Address complex societal problems;

The Artist in Residence program maintains strong potential to address complex societal problems, through its direct contact with the community. Because the artists are required to stage at least one public event, the potential community impact of the residencies is enormous. The program partners with many organizations that directly engage with social issues, such as Centro Hispano. Recently, guest artists including Fred Ho and Juan Felipe Herrera conducted performances and workshops with students in local schools and in the community at large, engaging issues such as immigration, racism, and homophobia, while Tony Buba’s students made documentary films about social issues in Wisconsin and Judith Helfand and Sarita Siegel’s students engaged with the social impact of environmental issues through documentary film.

d. Advance the Wisconsin Idea by serving society’s needs through interdisciplinary research, learning and service;

In post-residency surveys, respondents identified several residency projects as effectively embodying the Wisconsin Idea by forging connections between the university and the broader Madison and/or Wisconsin communities, raising and addressing societal issues at the same time. e.g. Ping Chong and Marc Bamuthi Joseph reached out to a diverse urban community; Buba’s students made documentary films about social issues in Wisconsin; Matthew Buckingham produced work for the opening of the Madison Museum of Contemporary Art; and Ute Ritschel curated a project involving the DNR and residents of northern Wisconsin. In most cases, faculty reported that the residents’ techniques, approaches, and/or subjects exposed participants on- and off-campus to especially innovative work.

Artists give public lectures, performances, and presentations, and often lead workshops in local schools as well. The UW Arts Institute has repeatedly received feedback from individuals involved in the residencies emphasizing the importance of these events in fostering ties between campus and the community, increasing awareness of the ways that different forms of culture impact community, and embracing diversity. [See Section A, Question 5].

e. Encourage and foster cooperation within an already strong faculty and staff;

The Interdisciplinary Arts Residency program successfully fosters cooperation between UW faculty and staff in two ways: first by specifically bringing individual artists with ties to a variety of disciplines to campus; and second by securing sponsorship from a variety of departments during the course of the residencies. As Professors Peggy Choy, Doug Rosenberg, and Jennifer

Angus have each noted in their post-residency evaluations, the program has been instrumental in encouraging academic exchange and interaction between departments and schools across the university.

Again echoing the residents' surveys, faculty respondents overwhelmingly indicated that the residencies successfully supported the UW Arts Institute mission of encouraging interdepartmental communication and interdisciplinary collaboration. As when identifying the benefits of the residencies, many faculty focused on students, praising the opportunity for students from different areas to not just take courses together, but to learn about different disciplinary approaches by actively working together. This was identified as of special importance when the units involved came from different schools within the university. Some faculty also stated that they gained personally from the experience of working with and getting to know faculty in other departments.

f. Create new curricular offerings on the undergraduate and graduate levels; and

The program has indeed created new curricular offerings on both the undergraduate and graduate levels at the university. Again, the most concrete example of this is the continuation of one of the courses offered through the Interdisciplinary Arts Residency program. In the fall of 2009, the course developed for Judith Helfand's 2007 residency is being offered once again as Environmental Studies 402: Special Topics: Social Perspectives in Environmental Studies, without any funding from the UW Arts Institute's Cluster Hire line.

Many students identified guest artists' courses as exceptionally important in their educational experiences at UW-Madison. Student interest in guest artists' courses focused in two areas, first, a familiarity with residents' work and interest in their concepts and approaches (some identified the performance/presentations at the planning visits as a deciding factor in their choice to enroll in the course), and second, perceptions that residents' courses would fill perceived gaps in departmental offerings, both in terms of specific skill sets and techniques in an alternative approaches. Several of the students also stated that the courses had quite profound and lasting impacts on their own work, with some continuing to work with the concepts introduced by the course.

g. Assist in the fulfillment of other missions of the University, in particular increasing campus diversity.

The Interdisciplinary Arts Residency program does indeed assist in fulfilling the University's mission of campus diversity. The UW Arts Institute brings an unusually diverse group of guest faculty to the university the residency programs, particularly in the areas of race, ethnicity, and sexual orientation. By working for a full semester with students, our artists in residence deeply impact students and thus improve the university's diversity climate. Likewise, through this program the UW Arts Institute aims to engage faculty, students, and the community in artistic pursuits that emphasize ethnic, cultural, and religious diversity.

(2) Synergies within the Cluster:

As noted, the program has been highly successful in engaging interdepartmental and interdisciplinary work, and in reinforcing the necessity of the arts in academia and the community. The Interdisciplinary Arts Residency Program provides a vital link between the campus, community, and world at large by bringing important, working artists to campus to teach and engage with the campus community for an extended visit. The fluid nature of the program serves to keep faculty and students in constant contact with important work in their respective fields, and highlights the connections the arts foster between disciplines.

The UW Arts Institute Interdisciplinary Arts Residencies have successfully created interdepartmental and interdisciplinary ties that faculty members continue to stress would not otherwise exist. It provides new research tracks and collaborative opportunities by putting students, faculty, and the community in touch with working artists, allowing all to engage with artists and material on the cutting edge of current movements in the arts, as well as engage more deeply with historically and culturally important material. The residencies have spawned new courses, created new avenues for research, and have been instrumental in creating worthy new campus initiatives, including Line Breaks, the Tales From Planet Earth film festival, and discussions about a new interdisciplinary Center for Yiddish Studies.

(3) Synergies beyond the Cluster:

Beyond the cluster, the UW Arts Institute's 2007 review found that the UW Arts Institute Residencies have successfully:

- nurtured interdisciplinary arts communication, especially in regard to creating opportunities for students from different areas to work together;
- brought approaches, topics, and methods of art-making and thinking about art to campus in a way that complements and supplements existing curricular approaches and from which students have derived long-standing benefits;
- addressed past boundaries intrinsic to campus projects by interacting with off-campus audiences and, in some cases, including non-University community members in the public projects in fulfillment of the Wisconsin Idea.

In addition, departments continue to engage widely with the arts and with each other as a result of the program. The program reaches a wide swath of the campus community through the cross-listing of each residency course. Please see the Appendices for a complete list of course cross-listings.

(4) Alignments with Campus/College Strategic Priorities:

The *campus* strategic priorities (as listed at <http://www.chancellor.wisc.edu/strategicplan/>) are:

- Provide an exemplary undergraduate education
- Reinvigorate the Wisconsin Idea and renew our commitment to our public mission
- Invest in scholarly domains in which we have existing or potential strength and impact
- Recruit and retain the best faculty and staff, and reward merit
- Enhance diversity in order to ensure excellence in education and research
- Be responsible stewards of our resources

The *School of Education's* strategic priorities (as listed at <http://www.education.wisc.edu/about/initiatives/>) are:

- Infuse state-of-the-art technology into our work
- Improve culture, climate and communications
- Communicate with and engage external audiences to create and sustain partnerships and include translation research as a partnership strategy
- Recruit, support and retain excellent and diverse faculty, administrators, staff, and students
- Use resources in an effective and efficient manner
- Update and improve teacher education by working with partners on and off campus
- Identify and acknowledge how all of our decisions affect current and prospective students
- Engage in and sustain robust global partnerships and initiatives

The Interdisciplinary Arts Residency Program is strongly aligned with the strategic initiatives of both the Chancellor and the School of Education. In response to the Chancellor's initiatives:

- The program provides students with an exemplary undergraduate education by “transform[ing] curriculum to reflect changes in research and scholarship.” Students engage in face-to-face contact with the guest artists throughout the course of the semester, and coursework is inevitably influenced by the works of the artists. New courses are developed each semester through the residency program, some of which have become permanent or recurring fixtures in the curriculum. Likewise, students gain hands on experience through their work with the artists, and many students have commented that the courses taught by the guest artists fulfill perceived gaps in the current curriculum.
- The residency program “reinvigorate[s] the Wisconsin Idea and renew[s] our commitment to our public mission” by building new relationships with the community and local schools. The UW Arts Institute recognizes that the artists have much to offer the community in terms of cultural and social significance, and in return, the community contributes significantly to the works of the artist. This mutually beneficial relationship contributes strongly to the ideals of the Wisconsin Idea.
- The program is an “invest[ment] in scholarly domains in which we have existing or potential strength and impact” by providing the opportunity to analyze not only the effects of interdisciplinary life sciences and biotechnology on the humanities and social sciences, as noted in the strategic priorities and initiatives, but also offering a clear opportunity to study their intersections. The Helfand and Siegel residency provides an excellent example of this. It linked Communication Arts, Environmental Science, the History of Science, and the Conney Project for Jewish Arts, and demonstrated the reciprocal relationship between the arts and the sciences. Likewise, guest speaker Elizabeth Streb, invited to campus in the fall of 2009 as part of the Art as Business as Art course, discussed action mechanics and addressed several physics students and faculty during the course of her visit. The program strongly reinforces the value of liberal arts on campus.
- The Interdisciplinary Arts Residency Program does indeed “enhance diversity in order to ensure excellence in education and research.” The UW Arts Institute has demonstrated a strong commitment to both reaching a diverse population in its choice of artistic disciplines, and to employing a diverse group of artists.

Likewise, the program adheres to the strategic initiatives put forward by the School of Education:

- The Arts Residency Program “improve[s] culture, climate, and communications” by establishing connections among different departments and entities on campus and engaging in community outreach.
- It “communicate[s] with and engage[s] external audiences to create and sustain partnerships” through public events each semester.
- It “recruit[s], support[s], and retain[s] excellent and diverse faculty, administrators, staff, and students.” The artists in residence comprise an elite yet diverse set of teachers, and their presence on campus strengthens the skill sets of the core faculty. Long after the residencies, departments and faculty members continue to be strengthened by relationships established and nurtured during the residencies, as the return of artists such as Ben Sidran, Marc Bamuthi Joseph, Judith Helfand, and Hank Sapoznik demonstrates.
- The Interdisciplinary Arts Residency Program is an efficient and cost effective program. Excellent teachers are brought to campus, yet the university is spared the expense of supporting additional faculty members for extended periods of time.
- The UW Arts Institute and the university “engage in and sustain robust global partnerships and initiatives” by bringing globally renowned artists to campus for the residency program. Ute Ritschel traveled to Madison from Germany for her residency; Janet Morton came from Canada; Sarita Siegel currently works in New Zealand, Aleš Březina visited from the Czech Republic, and Richard Gough is based in Wales. Through the residency program, the university maintains working relationships with artistic enterprises and movements worldwide.

(5) Summary

In summary, the UW Arts Institute’s Interdisciplinary Arts Residency Program is unique among its peers in form, and continues to make strong contributions to the mission of the University of Wisconsin. Through its use of Cluster Hire funds, the program has maintained a high level of interdisciplinarity, and actively encourages and strengthens programmatic ties among individual departments, programs, and other campus and community arts entities. Its guest artists uphold high standards of research and intellectual eminence, curriculum and teaching, service and outreach. The program is an integral part of the university community, and will continue to make strong contributions to the strategic goals and initiatives of the university for years to come.

Appendices

Artists in Residence

The following artists have conducted or are scheduled to conduct residencies on campus using Cluster Hire funds:

Nick Cave, Fall 1999 (10 weeks)

- Sponsoring Departments: Art Department and the Textile and Apparel Design Program of the Environment, Textiles, and Design Department (now Design Studies)
- Residency Liaisons: Sonya Clark of the Textiles and Apparel Design Program and Thomas Loeser of the Department of Art

John Szarkowski, Spring 2000

- Sponsoring Departments: Art and Art History
- Co-sponsoring Departments and Entities: State Historical Society of Wisconsin, Communication Arts, Wisconsin Center for Film and Theater Research.
- Residency Liaisons: Gail Geiger, Art History; Laurie Beth Clark, Art; Dan Fuller, Art History/Communication Arts; Nicolette Bromberg, State Historical Society

Stuart Gordon, Spring 2000

- Co-sponsoring Departments: Communication Arts, Theatre and Drama, and Creative Writing Program
- Residency Liaisons: J.J. Murphy, Communication Arts; Jim Moy, Theatre and Drama

Clinton Turner Davis, Fall 2000

- Co-sponsoring Departments: Theatre and Drama, Afro-American Studies, English
- Residency Liaisons: Jim Moy, Theatre and Drama; Linda Essig, Theatre and Drama; Richard Ralston, Afro-American Studies; Nellie McKay, English; and Thomas Schaub, English

Pauline Oliveros, Spring 2001

- Sponsoring Department: School of Music
- Co-sponsoring Departments: School of Music, Department of Art, Women's Studies, and the Dance Program
- Residency Liaison: Susan C. Cook, School of Music

Ping Chong, Spring 2001 (10 weeks)

- Sponsoring Department: Art
- Co-sponsoring Departments: Afro-American Studies, Environment, Textiles and Design, Theatre and Drama, and the Dance Program
- Residency Liaisons: Laurie Beth Clark, Art; Sally Banes, Theatre and Drama; Jim Moy, Theatre and Drama; and Buff Brennan, Dance

Peter Sís, Summer 2001

- Co-Sponsoring Departments and Entities: Art, the Cooperative Children's Book Center (CCBC), the Elvehjem Museum of Art, Center for Russia, East Europe, and Central Asia, and the European Studies Alliance
- Faculty Representatives: Phil Hamilton, Art; Ginny Moore Kruse, CCBC; Drew Stevens, Elvehjem Museum; Ronnie Hess, International Institute

Tony Buba, Fall 2001

- Co-sponsoring Departments and Entities: Creative Writing Program in the Department of English, the School of Journalism and Mass Communication, and Wisconsin Public Television, School of Music, Communication Arts
- Residency Liaisons: J.J. Murphy, Comm Arts; Stephen Dembski, Music; Jesse Lee Kercheval, English; James Steinbach, Wisconsin Public Television

John Santos, Spring 2002

- Sponsoring Department: School of Music
- Co-sponsoring Department(s): Latin American, Caribbean, and Iberian Studies Program (LACIS), School of Music, Afro-American Studies Department, Dance Program, and PEOPLE Program
- Community Partners: Luther's Blues, WORT Community Radio, *Isthmus*, the Madison-Camagüey Sister City Association, the Cardinal Bar, Centro Hispano of Dane County, and the Wisconsin Arts Board
- Residency Liaisons: Anthony DiSanza, Music; Willie Ney, LACIS; and Buff Brennan, Dance Program

Ben Sidran, Spring 2003

- Sponsoring Department: School of Music
- Co-sponsoring Departments: Mosse/Weinstein Center for Jewish Studies through the generosity of the Conney Family Fund, Department of Communication Arts, and Hillel
- Residency Liaisons: Pamela Potter, School of Music; Steve Nadler, Jewish Studies; Les Thimmig, Music; John Schaffer, Music; Michael Goldberg, Wisconsin Union Theater; and J.J. Murphy, Comm Arts

Richard Gough, Fall 2003

- Sponsoring Department: Department of Art
- Co-sponsoring Departments: Theatre and Drama and the Dance Program
- Residency Liaison: Laurie Beth Clark, Art

Garrison Roots, Spring 2004

- Sponsoring Department: Department of Art
- Co-sponsoring Department: School of Landscape Architecture
- Residency Liaison: Aristotle Georgiades, Art

Janet Morton, Spring 2004

- Sponsoring Department: Department of Environment, Textiles and Design
- Co-sponsoring Department: Department of Art
- Residency Liaison: Majid Sarmadi, Department of Environment, Textiles and Design

Michael Brenson, Fall 2004

- Sponsoring Department: Elvehjem Museum of Art
- Co-sponsoring Departments: Department of Art, Department of Art History, Department of Philosophy, and School of Journalism and Mass Communication
- Residency Liaison: Russell Panczenko, Director of Elvehjem

Gunther Schuller, Fall 2005

- Sponsoring Department: School of Music
- Co-sponsoring Departments and Entities: Arts in Campus, Wisconsin Public Radio, Center for the Humanities
- Residency Liaisons: Douglas Hill and Stephanie Jutt, School of Music

Matthew Buckingham, Spring 2006

- Sponsoring Departments and Entities: Department of Communication Arts and the Madison Museum of Contemporary Art
- Co-sponsoring Departments: Art History Department, the Art Department, and the Visual Culture Cluster
- Residency Liaison: J.J. Murphy, Department of Communication Arts

Ute Ritschel, Spring 2007

- Sponsoring Department: Department of Art
- Co-sponsoring Departments: Visual Culture Cluster, the Chazen Museum of Art, the Nelson Institute for Environmental Studies, Theatre and Drama, Anthropology, Art History, and Environment, Textiles & Design
- Residency Liaison: Laurie Beth Clark

Marc Bamuthi Joseph, Spring 2007 (10 weeks)

- Host Department: Department of Afro-American Studies
- Sponsoring Department: Office of Multicultural Arts Initiatives (OMAI)
- Co-sponsoring Departments and Entities: Dance Program, the Wisconsin Union Directorate Theater Committee, the Integrated Liberal Studies program, Madison Metropolitan School District, and Wisconsin Humanities Council.
- Residency Liaisons: Willie Ney, Office of Multicultural Arts Initiatives; Michael Thornton, Afro-American Studies.

Judith Helfand and Sarita Siegel, Fall 2007

- Sponsoring Departments: Nelson Institute for Environmental Studies and History of Science
- Co-sponsoring Departments: Center for Culture, History, and Environment; Communication Arts; Conney Project on Jewish Arts
- Residency Liaison: Gregg Mitman, Nelson Institute for Environmental Studies and History of Science

Juan Felipe Herrera, Spring 2008 (1-week residency)

- Sponsoring Department: Center for the Humanities
- Co-sponsoring Departments: Theatre and Drama; Chican@ and Latin@ Studies; English; Communication Arts; Spanish and Portuguese; Library and Information Studies; Latin American, Caribbean and Iberian Studies; Madison Metropolitan School District
- Residency Liaison: Lara Kain, Associate Director, Center for Humanities

Aleš Březina, Spring 2008 (1-week residency)

- Sponsoring Departments: School of Music; Center for Russia, East Europe, and Central Asia; Communication Arts; Slavic Languages; History; Bolz Center for Arts Administration
- Residency Liaison: Justin Krawitz, graduate student, School of Music

Fred Ho, Fall 2008

- Sponsoring Departments: Asian American Studies Program, School of Music
- Co-sponsoring Departments: Dance Program, Department of Theatre and Drama, Department of Afro-American Studies, Multicultural Student Coalition
- Residency Liaison: Peggy Choy

Henry Sapoznik, Spring 2009

- Sponsoring Departments: Mosse/Weinstein Center for Jewish Studies, Conney Project on Jewish Arts (sponsor);
- Co-sponsoring Departments: School of Music, Department of Theatre and Drama, Art Department, Folklore Program, WORT radio
- Residency Liaison: Douglas Rosenberg

Art as Business as Art Course, Fall 2009

- Sponsoring Departments: School of Business, School of Music
- Co-sponsoring Departments: Art Department, Design Studies, Theatre & Drama
- Course instructors: Andrew Taylor, Stephanie Jutt

Deborah M. Dryden, Spring 2010

- Sponsoring Department: Theatre & Drama
- Co-sponsoring Departments: Design Studies, Art Department
- Residency Liaison: Jim Greco

Residency Courses

The following courses were offered or are planned as part of Interdisciplinary Arts Residencies:

Nick Cave, Fall 1999

- Topic: Extending the Body: Experiments in Clothing
Course numbers: Art 448, Sec 7 and ETD 501

John Szarkowski, Spring 2000

- Topic: History of Photography
Course numbers: Art 448 and Art History 355

Stuart Gordon, Spring 2000

- Topic: Directing the Actor for the Camera
Course number: Com Arts 613
- Topic: Advanced Film Workshop
Course number: Com Arts 659

Clinton Turner Davis, Fall 2000

- Topic: August Wilson: Playwright/Poet
Course numbers: Theatre & Drama/Afro-American Studies 469

Pauline Oliveros, Spring 2001

- Topic: Creative Collaborations: Intermedia
Course numbers: Music/Art/Dance 469

Ping Chong, Spring 2001

- Topic: Vampires, Doppelgangers and Aliens, Resident and Otherwise: Exploring Otherness
Course numbers: Afro-American Studies/Dance/Environment, Textiles and Design/ Theatre and Drama 669

Peter Sís, Summer 2001

- Topic: Illustration
Course number: Art 469

Tony Buba, Fall 2001

- Topic: Documentary Video: Exploring Wisconsin Life
Course number: Com Arts 469
- Topic: Personal Documentary Film & Video Workshop
Course number: Com Arts 669

John Santos, Spring 2002

- Topic: Advanced Percussion Ensemble
Course numbers: Music 427 (Cross-listed as Music, Afro-American Studies, and Dance)
- Topic: The Anatomy of Latin Jazz
Course numbers: Music/Afro-American Studies/Dance 469

Ben Sidran, Spring 2003

- Topic: Jewish Popular Music in America: Berlin to Kravitz
Course numbers: Jewish Studies 490 cross-listed as Music 469

Richard Gough, Fall 2003

- Topic: Workshop on Performance (studio course)
Course number: Art/Theatre and Drama 569
- Topic: Performance, Food, and Cookery (seminar)
Course numbers: Art/Theatre and Drama 669

Garrison Roots, Spring 2004

- Topic: Public Art: From Statues to the Internet
Course number: Art 469, Lecture 1

Janet Morton, Spring 2004

- Topic: Transition and Transformation in Sculpture
Course number: Art 469; Lecture 2

Michael Brenson, Fall 2004

- Topic: Critical Issues in Art Criticism from Rodin Through the Present
Course number: Art History 669

Gunther Schuller, Fall 2005

- Topic: The Compleat Performer
Music 497
- Topic: The Creative Process
Music 469 cross-listed as Art 660/Dance 741/Art 168/Theatre 469

Matthew Buckingham, Spring 2006

- Topic: Representing the Past in Media and Art (seminar)
Course numbers: Com Arts/Art/Art History/Dance/English/Journalism/Music/Theatre & Drama 469 lecture 1
- Topic: Representing the Past in Media and Art (workshop)
Course numbers: Com Arts/Art/Art History/Dance/English/Journalism/Music/Theatre & Drama 469 lecture 2

Ute Ritschel, Spring 2007

- Topic: Curatorial Practice—Alternative Places and Concepts
Course number: Art/Theatre & Drama/ETD 469

Marc Bamuthi Joseph, Spring 2007

- Topic: Line Breaks: A Lecture and Performance Series on Spoken Word and Hip-Hop Featuring Marc Bamuthi Joseph and Friends
Course Number: Afro Am/Dance 469

Judith Helfand/Sarita Siegel, Fall 2007

- Topic: Non-Fiction Story Telling in Pictures, Moving and Still
Course number: Environmental Studies
- Topic: The Basics and Beyond and Green Screen: Environmental Film in History and Action
Course number: Environmental Studies 420

Fred Ho, Fall 2008

- Topic: Afro Asian Performance Workshop: Revolutionary Afro Asian Spoken Word And Performance
Course number: Asian-American Studies 260

Henry Sapoznik, Spring 2009

- Topic: Yiddish-American Popular Culture 1890-1950
Course numbers: Jewish Studies 510-450, Art 448-004, Music 469-001, Folklore 530-004, Theatre and Drama 469-001

Art as Business as Art Course, Fall 2009

- Topic: Arts Enterprise: Art as Business as Art
Course numbers: Business 365/765, Art/Design/Music/Theatre & Drama 469

Deborah M. Dryden, Spring 2010

- Topic: Textile Painting and Dyeing for Theatrical Design
Course number: Theater & Drama/Art/Design 469

Public Events

The following public events were offered or are planned in conjunction with Interdisciplinary Arts Residencies:

Nick Cave, Fall 1999

- Public lecture, field trip to Cave's art studio in Chicago, exhibition of Cave's and students' work

Clinton Turner Davis, Fall 2000

- Director, Lorraine Hansberry's *A Raisin in the Sun*
November 10-12, 2000, University Theatre

Pauline Oliveros, Spring 2001

- *Io and Her and the Trouble With Him* (a dance opera)
April 13, 2001, Wisconsin Union Theatre

Ping Chong, Spring 2001

- Performance of *Undesirable Elements* (Madison premiere)
March 22-23, 2001, Margaret H'Doubler Performance Space

Peter Sís, Summer 2001

- Book discussions with Cooperative Children's Book Center
June 27, 2001 and July 11, 2001
- "Small Worlds: Illustrations by Peter Sís" Exhibition
June 27, 2001 - September 2, 2001, Elvehjem Museum of Art

Tony Buba, Fall 2001

- Film screening, discussion of *Struggles in Steel: A Story of African American Steelworkers*
September 20, 2001, Majestic Theatre
- Film screening, discussion of *Lightning Over Braddock: A Rustbowl Fantasy*
September 22, 2001, Cinematheque

John Santos, Spring 2002

- John Santos/Omar Sosa Trio with Geoff Brennan at the 4th annual Sin Fronteras Multicultural Extravaganza
March 8, 2002, Mills Hall
- Solo recital
April 13, 2002, Morphy Hall
- Afro-Cuban Percussion Ensemble (John Santos, Director)
April 23, 2002, Mills Hall
- John Santos and the Machete Ensemble with special guests the Ko-Thi Dance Company
April 27, 2002, Wisconsin Union Theater

Ben Sidran, Spring 2003

- Public talk: “Jewish Music and the American Dream”
January 30, 2003, Mitchell Theatre
- Public talk: “Creating the Original Score”
February 20, 2003
- Screening of *Hoop Dreams*
- February 20, 2003, Orpheum Stage Door Theatre
- Performance: Ben Sidran and Friends “A Jazz Tribute to Jewish Popular Music in America”
April 12, 2003, Wisconsin Union Theater

Richard Gough, Fall 2003

- Performance and Edible Installation: *The Last Supper*
November 19-22, 2003 , Hemsley Theatre

Garrison Roots, Spring 2004

- Symposium: *Challenging the Public Art Paradigm*
March 5-6, 2004, MMoCA

Janet Morton, Spring 2004

- Installation: “Femmebomb”, School of Human Ecology
April 24, 2004 – May 24, 2004
- Exhibition
May 12-22, 2004, Gallery of Design

Michael Brenson, Fall 2004

- Symposium on contemporary art criticism and culture
November 11-12, 2004, Elvehjem Museum of Art

Gunther Schuller, Fall 2005

- Public forum, “A Conversation with Gunther Schuller” broadcast by Wisconsin Public Radio
September 14, 2005, Mills Hall
- Public forum, “The History of the History of Jazz”
September 15, 2005, Overture Center for the Arts
- Lecture/Demonstration, “Revisiting Strauss’s *Till Eulenspiegel*”
November 1, 2005, Mills Hall

Matthew Buckingham, Spring 2006

- Public lecture: Behind the Terminal Moraine
April 25, 2006, Madison Museum of Contemporary Art
- Symposium and Exhibition: “You Count the Centuries, I Blink My Eyes”
May 3, 2006, Vilas Hall

Ute Ritschel, Spring 2007

- Symposium: “Native/Invasive”
April 20-1, 2007, UW-Madison Arboretum

Marc Bamuthi Joseph, Spring 2007

- “An Evening with Marc Bamuthi Joseph” at the Fourth Annual Youth Speaks Wisconsin Teen Poetry Finals
February 24, 2007, Wisconsin Union Theater
- Public Series: *Line Breaks: A Lecture and Performance Series on Spoken Word and Hip-Hop Featuring Marc Bamuthi Joseph and Friends*
Monday evenings, February 26 – April 16, 2007, State Historical Society
- Marc Bamuthi Joseph Farewell Performance with students
April 30, 2007, Music Hall

Judith Helfand/Sarita Siegel, Fall 2007

- Screening, *Blue Vinyl* and *A Healthy Baby Girl*
September 27, 2007, Sundance Cinema
- Screening, *The Disenchanted Forest* and *The Beloved*
October 11, 2007, MMoCA
- “Tales from Planet Earth” Film Festival
November 2-4, 2007, Orpheum Theater and various venues

Juan Felipe Herrera, Spring 2008

- Humanities NOW Forum: ‘Immigration and Memory’
April 9, 2008, Helen C. White Library
- Reading and book signing, *187 Reasons Mexicanos Can’t Cross the Border*
April 9, 2008, A Room of One’s Own Feminist Bookstore
- Performance: *187 Reasons Mexicanos Can’t Cross the Border*
April 10, 2008, Hemsley Theatre

Aleš Březina, Spring 2008

- Lecture: “Introduction to Bohuslav Martinů and Martinů Research”
April 23, 2008, Humanities Building
- “Martinů Institute and its Projects”
April 24, 2008, Humanities Building
- Screening, *Divided We Fall*
April 24, 2008, Humanities Building
- Lecture: “Oral History on Martinů”
April 25, 2008, Humanities Building
- Screening, *Martinů and the USA*
April 25, 2008, Humanities Building
- Lecture: “Film Compositions of Aleš Březina” with Q&A
April 26, 2008, Humanities Building
- Screening, *Up and Down*
April 26, 2008, Humanities Building

- Lecture: Aleš Březina's Chamber Opera *'Tomorrow will...'*
April 27, 2008, Humanities Building

Fred Ho, Fall 2008

- Panel Discussion: Afro Asian Activism and the Avant Garde Aesthetic
October 1, 2008, Chazen Museum of Art
- Performance: Fred Ho and the Afro-Asian Music Ensemble: "Revolutionary Earth Music: People and the Planet Before Profit"
November 22, 2008, Wisconsin Union Theater
- Student performances: "The Beautiful Revolution: Thievin', Hookin', Beggin', Thinkin'"
December 2008, Madison East High School and Madison Memorial High School

Henry Sapoznik, Spring 2009

- Klezkamp Roadshow:
 - Opening Concert: ROOTS
April 18, 2009, Morphy Hall
 - Silent film His People (1925) and KlezKamp Roadshow Dance Party
April 19, 2009, Cinematheque and Beth Israel Center
 - Closing Concert: BRANCHES
April 20, 2009, Morphy Hall

Arts Enterprise: Art as Business as Art, Fall 2009

- Elizabeth Streb Talk: "Where Art and Audience Collide: Smashing Assumptions About Arts Venues"
September 23, 2009, Overture Center
- Bill Ivey Talk: "Arts, Inc: Greed, Neglect, and Our Cultural Rights"
November 12, 2009, Madison Museum of Contemporary Art
- Douglas McLennan Talk: "Arts Journalism 2.0: The Next Wave in Arts Conversations"
December 3, 2009, Morphy Hall
- Weekly Guest Speakers:
 - Lisa Sonora Beam, Author, *The Creative Entrepreneur*, Los Angeles, CA
 - Nathaniel Zeisler, Arts Enterprise Founder, Bowling Green University
 - Elizabeth Streb, Founder, Streb Lab for Action Mechanics (SLAM), Brooklyn, NY
 - Lydia Tanji, costume designer, Oregon Shakespeare Festival and elsewhere
 - Greg Landau, Grammy-nominated music and video producer
 - Imani Winds:
 - Valerie Coleman
 - Toyin Spellman-Diaz
 - Mariam Adam
 - Jeff Scott
 - Monica Ellis
 - Entrepreneurial Alums:
 - Doug Nevin, attorney and Broadway producer
 - Mary Rohlich, freelance producer and co-founder of Hollywood Badgers
 - Mark Korshak, producer, Project Youthanize

- Young Local Arts Entrepreneurs
 - Andrew Abrams and Sarah Marty, Four Seasons Theater
 - Bessie Cherry, Forward Music Festival and Project Lodge
 - Brooke Jackson, Project Lodge
 - Samantha Crownover, Bach Dancing and Dynamite Society
 - Brad Nellis, Distillery
- Bill Ivey, Director, Curb Center for Art, Enterprise, and Public Policy at Vanderbilt University
- Elizabeth Russell, Attorney, Russell Law
- Derek Sivers, founder of CDBaby
- Douglas McLennan, Founder/Editor, ArtsJournal.com & Director, National Arts Journalism Program

Deborah Dryden, Spring 2010

- Division of Continuing Studies workshop on fabric modification
March 6, 2010
- *Into the Woods*, with costumes designed by Deborah Dryden
April 16 - May 1, 2010, Hemsley Theatre
- Exhibition of Deborah Dryden's work with opening reception
April 22 - May 1, 2010, Mitchell Theatre lobby
- Deborah Dryden public lecture
April 25, 2010, Hemsley Theatre
- WAA event and reception 6:00-7:15 with special guest Deborah Dryden
April 30, 2010