

# ENVISIONING EXTRACURRICULAR ARTS AT HARVARD COLLEGE

## STRATEGIC PLANNING REPORT AND RECOMMENDATIONS



**Office for the Arts at Harvard**



# EXECUTIVE SUMMARY

**This report is the result of a yearlong strategic planning process commissioned by Danoff Dean of Harvard College Rakesh Khurana. It coincides with the 50th anniversary of the founding of the Office for the Arts.**

The mission of Harvard College is to educate citizens and citizen leaders through intellectually, socially, and personally transformative experiences. Extracurricular artmaking plays a vital role in service of this mission, and the Office for the Arts (OFA) is singularly charged by the College to guide and support all who wish to participate. Nearly forty percent of undergraduates participate in extracurricular arts in an ongoing way. This breadth of engagement constitutes an extraordinary opportunity for Harvard College to bolster learning, scholarship, inclusion, community, and belonging. The goals outlined in this report align with College priorities, and they envision a close collaboration with College and Faculty of Arts and Sciences (FAS) partners including faculty, administration, alums\*, staff, and students.

This planning process comes at a time of enormous change in the Harvard arts scene, as well as in the context of debates over emerging national trends in higher education. The profile of the arts at Harvard has been raised immeasurably by OFA support of the burgeoning extracurricular arts community; student artmaking is surging along with expectations of support and guidance. This extraordinary progress is heightened through the historic changes activated by the *Task Force Report on the Arts* (2008), which established the centrality of the arts both in and outside of the classroom. Fifteen years later, Harvard attracts increased student applicants and artists with expanded notions of what art is and its role in society.

There has also been a substantial change in demographics at the College. Two decades ago,

thirty-five percent of students self-identified as Native American, Native Hawaiian, Black, Hispanic or Asian; five percent were first-generation. The corresponding figures are sixty percent and seventeen percent. It is imperative that the infrastructure of extracurricular arts rises to meet the implication of these changes with respect to representation, equity, and belonging. While nearly forty percent of the community has indicated through surveys that it participates in extracurricular arts, more have said they would participate if they saw their artistic cultures and traditions reflected in extracurricular arts at Harvard. Unfortunately, the arts playing field is not level; before coming to Harvard, students have had unequal access to arts training and participation, and student-led arts organizations that are newer to Harvard lack the resources of the long-established ones.

House renewal has engendered the expectation of and necessity for arts programming in residential life including extracurricular classes, workshops, and guest artist residencies. Students and the College at large are also acknowledging the vital role that extracurricular art can play in fostering individual health and wellbeing, thereby enabling students to thrive in their academic learning while at college. As the campus arts ecosystem has grown, disparities are more pronounced. Some students have easy access to resources for exploring arts careers; many do not. Some artistic disciplines enjoy a vibrant scene, others do not: compared to the long history of support for the performing arts, extracurricular resources, including space and programming, for visual artists and creative writers are sorely lacking.

For fifty years, the OFA has mentored and supported tens of thousands of students, fostered creative communities and places of belonging, provided expert curricular and curricular-adjacent instruction and guidance for hundreds of projects annually, supported

\*Throughout this document, the word “alum” or “alums” is preferred as a gender-neutral term, as per Merriam-Webster.





*Marine Debris Fashion Show with OFA, SEAS, LPCE, and Office for Sustainability*

student work with fellowships, awarded project grants and funds for private music study, honored student artists and alums with awards, and championed student participants in the annual ARTS FIRST Festival. It has also played a critical programming role for major University and FAS celebrations, Harvard Alumni Association events, and numerous University fundraising initiatives.

This planning report celebrates all that the OFA already does while pointing to changes that are imperative to nurturing Harvard's student artists and addressing equity and equality issues. It reimagines the future of the extracurricular arts and the role that a better resourced, strategically focused OFA might play. The planning was guided by the firm of WolfBrown<sup>1</sup> and advised by a steering committee and a working group of students, faculty, professional arts leaders, and senior University administrators. It involved interviews and focus group discussions with 240 stakeholders (including students, faculty, staff, and alums), extensive research by a team of undergraduates, the collection of comparative information from other universities, and constant reflection and review with members of the advisory bodies

**The profile of the arts at Harvard has been raised immeasurably by OFA support of the burgeoning extracurricular arts community; student artmaking is surging along with expectations of support and guidance.**

**This report recommends five substantial initiatives.**

1. **Enrich** learning in extracurricular arts by connecting them more effectively to University resources. These include faculty counsel, cutting-edge research centers focused on critical issues such as climate change and justice, and relationships with community organizations across Greater Boston.
2. **Create** easier access to the entirety of Harvard's arts scene for students, curricular and otherwise, and strengthen career pathways for students wishing to pursue professions in the arts.
3. **Elevate** diversity, equity, inclusion, and belonging as core values across all art disciplines and endeavors by establishing an Arts Equity Initiative.
4. **Address** the four distinct areas of need and opportunity identified in this report: arts programming in the Houses; space and learning opportunities for visual artists; extracurricular offerings for creative writers; and health and wellness initiatives in the arts.
5. **Solve** fundamental resource issues that impede learning and participation. These include critical matters of space, basic equipment and supplies, staffing, and communications.

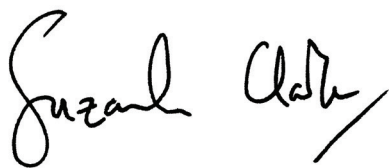
<sup>1</sup> Principal consultants on the project: Thomas Wolf, Dennie Wolf, and Stanford Thompson.

*Cover Caption: Student and alum dancers in Calderwood Pavilion, Harvard Art Museums.*

*Please see a full list of photography credits on page 32.*

Though numbered separately, these five substantial initiatives are deeply interconnected. They are also all anchored around diversity, equity, inclusion and belonging—this goal is therefore deliberately placed in the middle of the five goals, for it lies at the heart of this report’s reflections on past and current practices of the extracurricular arts at Harvard, and the aspirations for the future of the OFA.

The arts are an engine of creation, the wellspring of innovation, experimentation, and imagination, and they help us understand what we, as human beings, are uniquely equipped to do. Extracurricular artmaking is a gateway to a lifelong passion for the arts; to the development of professional partnerships; to the exploration and development of identity; to creative risk-taking and experimentation without academic consequences; to investigating issues of justice, environmental degradation, and the interplay of arts and technology, engineering, medicine, and other areas of inquiry. Extracurricular arts are where these chaotic and glorious parts of human expression and experience find an incubator, a life, and a home. The OFA stands ready and eager to achieve the ambitions and goals described in this report in collaboration with faculty, departmental, institutional, student, and alumni partners.



**Suzannah Clark**  
Morton B. Knafel Professor of Music  
Director of the Mahindra Humanities Center  
Harvard College Professor  
August 2023



OFA Ceramics “Make Art” activity during ARTS FIRST Festival



Harvard Pops Orchestra



Harvard Din & Tonics



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*Dance intensive with choreographer Peter Chu at Harvard Dance Center*



*Guitarist in Harvard Jazz Combo Initiative*

# ENVISIONING EXTRACURRICULAR ARTS AT HARVARD COLLEGE

## STRATEGIC PLANNING REPORT AND RECOMMENDATIONS

### INTRODUCTION

This report, the result of a yearlong planning process commissioned by Danoff Dean of Harvard College Rakesh Khurana, boldly envisions Harvard College as a place where every student, regardless of experience, background, or resources, has equal opportunity for involvement in extracurricular arts. This vision champions student artists in all artforms and cultural traditions. It centers equity, diversity, inclusion, and belonging because these practices are important, right, and responsive to the demographics of the College and the world. In this vision, all students of Harvard College, including student artists and arts concentrators, are able to explore the synergies between curricular and extracurricular interdisciplinary learning in a liberal arts context and find complementary resources outside the classroom for continued development. This vision also sees academic and administrative departments, schools, and centers working more closely to pair research and scholarship on critical themes such as climate change and justice with extracurricular arts activities and residencies to foster deeper learning. Those same extracurricular arts become the bridge to partnerships and public service in local neighborhoods,

advancing the College mission of educating citizens and citizen leaders in the arts. Closer to home, House arts spaces are properly equipped and fully activated with low-pressure classes and workshops supporting wellness and community. From the first day a Harvard student steps onto campus, extracurricular arts become a touchstone and a tool—for the novice and the prodigy, for the amateur and the expert. This is the vision within these pages.

Approximately thirty-nine percent of Harvard undergraduates participate in extracurricular arts, drawing on the expertise of the Office for the Arts artists, programmers, and arts administrators.<sup>2</sup> More students say that they would pursue the extracurricular arts if the scene at Harvard were easier to navigate, more accessible, and promoted

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<sup>2</sup>It is likely this number underrepresents the actual figure. It comes from an OFA count of extracurricular student arts participants during academic year 2021–22. Membership rosters were solicited from 112 student arts groups, independent productions, and exhibitions; 75 (sixty-seven percent) submitted their rosters. Students with multiple memberships were counted just once. Given that one-third of the groups did not send their rosters, the likelihood is that extracurricular arts participation is significantly higher.

**Established by the Office of the President in 1973, the Office for the Arts is uniquely charged by Harvard College to serve all students across artistic disciplines and levels of ability.**



*Federico Cortese conducting Harvard-Radcliffe Orchestra*



artforms and genres that reflect a broader range of cultural interests and levels of ability. This breadth of engagement constitutes an extraordinary opportunity for Harvard College to bolster learning, inclusion, scholarship, and community in an area in which students will continue to devote a substantial amount of their time: the arts.

This vision builds on the 2008 *Report of the Task Force on the Arts*, the first priority of which was for the arts to have a “greatly enhanced place in the undergraduate curriculum.”<sup>3</sup> This goal has been activated with a new concentration in Theater, Dance & Media, an increased presence of faculty artists, more visiting and practicing artists on campus, and other initiatives so that curricular arts are ubiquitous in the College. A deepening commitment to the arts is also apparent in the appointment of the Harvard University Committee on the Arts, several groundbreaking public art installations, Harvard ArtLab, the historic Wynton Marsalis Lecture Series (“Hidden in Plain View: Meanings in American Music”), ArtsThursdays, and other significant undertakings. The recommendations in today’s report take up an unfulfilled charge from the Arts Task Force: “We also propose that the Office for the Arts, which plays so important a role in facilitating extracurricular arts activities throughout Harvard, be given greater visibility, stature, and support.”<sup>4</sup> This is an essential next step, articulated in the opening of this introduction and throughout this report, to realize new heights in the arts at Harvard.

Established by the Office of the President in 1973, the Office for the Arts is uniquely charged by Harvard College to serve all students across artistic disciplines and levels of ability. The office works in partnership with numerous departments, organizations, and student arts groups to activate artmaking in the residential House system, performance venues, and interstitial spaces, and to integrate the arts into campus life generally.

This charge is rooted in the College’s commitment to extracurricular arts as a vital dimension for educating citizens and citizen leaders through powerful moments of intellectual, social, and personal transformation. Extracurricular arts are a vital part of the residential college experience. The OFA profoundly impacts the lives of countless Harvard students, but it cannot keep up with the demands and expectations for fulfilling its mission without increased support in key areas.

The planning process for this report has been guided by a steering committee of senior College and FAS leaders, Harvard faculty, alums in the arts, arts administrators, and undergraduates. Additionally, a working group of administrators, arts faculty, students, and alums met monthly to review the progress of the various teams and interrogate their findings and the planning implications. WolfBrown conducted extensive research through individual and focus group discussions with a total of 244 students, alums, arts leaders, OFA staff, and teaching faculty. The consultants also conducted research at peer institutions, including Stanford, Yale, Princeton, UPenn, Brown, Georgetown, and the University of North Carolina at Chapel Hill. Finally, a team of ten student researchers examined issues specific to the arts at Harvard through interviews and readings. Each provided summary papers with recommendations. A complete list of research conducted and parties interviewed may be found in the appendix.



OFA/Black Arts Collective social dance event on the Science Center Plaza

<sup>3</sup> *Report of the Task Force on the Arts*, December 2008, p. 12.

<sup>4</sup> *Ibid*, p. 19.

## THE OFFICE FOR THE ARTS AND THIS REPORT IN CONTEXT

The Office for the Arts celebrates its 50<sup>th</sup> anniversary in 2023. As noted earlier, it was founded to coordinate extracurricular arts at Harvard College, which continues to be its primary focus. Over the last five decades, the OFA has vastly outperformed its original mission. Extracurricular student organizations in the arts—a nucleus of OFA involvement and support—have grown in number, and the artforms and cultural traditions represented have become more diverse. The OFA has also expanded its scope to provide extracurricular dance, music, theater, ceramics, and visual arts instruction; host guest artists for workshops, residencies, and curricular visits to classrooms; recognize distinguished Harvard alums and students with prizes; provide fellowship support for individual student artists and grants for hundreds of performances and exhibitions by thousands of students in student-led organizations; subsidize music lessons; commission new works; manage campus venues; create the Harvard Box Office; and produce the ARTS FIRST Festival, one of the largest annual student arts festivals in the United States.

The OFA has also become a sought-after collaborator for Harvard's highest-profile celebratory occasions, curating performances for events such as

commencements, Harvard's 375th anniversary celebration, alum reunions, fundraising initiatives, and Harvard presidential inaugurations. This organic growth of the OFA is the result of a constant quest to respond to the changing needs of Harvard's community, to make the arts a central, revelatory, and potent force, and to ignite and celebrate the creative imagination of this far-ranging community. Arts engagement at Harvard is overflowing.

The launch of the strategic planning process came in the midst of a multiyear pandemic, which spurred reflections about how art is made, shared, and made accessible. Other ongoing social, political, and climate crises further accelerated the commitment to rethinking the values and hopes of an OFA of the future. The time is right to take stock of what the arts mean to the student community at Harvard today, a community that has witnessed a shift in demographics over the last 50 years—and especially over the last two decades—within a liberal arts educational environment that has also witnessed a shift in purpose. As noted earlier, two decades ago, thirty-five percent of Harvard students identified as Native American, Native Hawaiian, Black, Hispanic, or Asian; five percent were first-generation. The corresponding figures today are sixty percent and



*Elizabeth Taylor at Harvard University, 1977*



*Alfre Woodard at Harvard University, 1996*



**Access to extracurricular arts is vital for all students across the liberal arts and sciences: the arts are an engine of creation, the wellspring of innovation, experimentation, and imagination, and they help us understand what we, as human beings, are uniquely equipped to do.**



*Harvard College Bhangra*



*Mariachi Veritas de Harvard*

seventeen percent. First-generation and low-income students represented five percent and eleven percent of enrollment in 2003; today those figures are seventeen percent and twenty-one percent, respectively.<sup>5</sup> The BGLTQ+ community has risen from eight percent to twenty-seven percent since 2011.<sup>6</sup> These percentages are compelling reasons for reevaluation. We also know that Harvard has long been a magnet for international students and that issues of racial justice, climate change, imperiled democracies, and health crises have shaped the concerns of recent generations. Within this context, the work of a strategically imagined OFA is more urgent than ever. We need the arts to tell these stories, to imagine, to heal, to represent, and to persevere.

Of paramount importance to the teaching faculty in the arts is: what role ought the OFA play given the increased presence of artmaking in the curriculum in the fifteen years since the publication of the *Report on the Task Force on the Arts?* A primary concern is that enhanced programming within the OFA may draw students away from course offerings, concentrations, or secondary

fields, or it may conflict with efforts to expand artmaking within the curriculum. However, students have always been and likely will always be drawn to artmaking outside the classroom. Indeed, access to extracurricular arts is vital for all students across the liberal arts and sciences: the arts are an engine of creation, the wellspring of innovation, experimentation, and imagination, and they help us understand what we, as human beings, are uniquely equipped to do. Mindful as we are of the concerns for potential overlap or competition between the curricular and extracurricular arts, this report prioritizes the ways in which the OFA might bridge the gap by complementing the curricular domain and fostering collaboration with faculty. It imagines what extracurricular arts are best positioned to do within the extraordinary ecosystem of the arts at Harvard.

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<sup>5</sup> Demographic data provided by FAS Institutional Research.

<sup>6</sup> FAS Institutional Research. The LGBTQ+ figures are for seniors only. FAS Research does not have data across all classes.

## STRATEGIC PLAN FINDINGS

Over the course of thirteen student focus group discussions, ten working group meetings, and interviews with alums and students, the value of extracurricular artmaking was a constant refrain. Students consider it a profoundly meaningful and important part of their undergraduate education. The words of the *Report of the Task Force on the Arts* once again resonate: “what remains most bright and intense in the memories of these students, and what energizes them personally and professionally, are the hours they spent in creative projects.”<sup>7</sup>

Students and alums told WolfBrown that extracurricular arts unify communities across campus, bringing students together across concentrations, Yard dorm entryways, and Houses. Students expressed an increased appreciation and need for the unique sense of community brought about by artistic creativity after the loneliness and separation induced by the pandemic. Alums noted the function of extracurricular arts at the OFA as a source for lifelong learning, innovation, and interdisciplinary exploration as they pursued careers in business, law, medicine, technology, science, politics, journalism, public service, and professional arts. Many alums forged lifelong friendships; others built working relationships that began in management roles within student-led organizations.

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<sup>7</sup> *Report of the Task Force on the Arts*, p. 3.



Tony Award-winning actor BD Wong during OFA theater residency

WolfBrown observed that extracurricular arts are crucial to students pursuing all concentrations at Harvard. A common refrain was that the arts fulfill a need for storytelling and meaning during challenging times. Many commented that experiences in the arts improve a sense of individual wellbeing and foster conceptual, technical, and planning skills with application in other walks of life. The arts, they said, provide profound, immersive intellectual experiences as well as joy.

Others shared experiences of using extracurricular artwork to influence action and to bring about social change. They articulated a connection between art and greater civic engagement. Some respondents highlighted the value of working in teams over the course of multiple semesters and up to four years—far longer than afforded by semester-long assignments. They create projects from inchoate origins to final forms in public performances and exhibitions, often building a relationship with Harvard’s host communities in Cambridge, Allston, and the Greater Boston area.

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While eager to share the richness of experience in extracurricular artmaking, students and alums also identified problems and missed opportunities. These fell into five major areas, which were consistently voiced across focus groups, private interviews, and student research papers.

**Extracurricular arts are crucial to students pursuing all concentrations at Harvard. A common refrain was that the arts fulfill a need for storytelling and meaning during challenging times.**



**1. Students and alumni stressed that extracurricular arts experiences would be greatly enriched if they were connected to the resources a research university offers such as faculty counsel, cutting-edge research centers, and relationships with community organizations across Greater Boston.**

Students and alumni suggested that faculty and the OFA explore complementary learning opportunities that bridge curricular and extracurricular engagement. Some of the most exciting extracurricular projects originate through academic study. Consider the following testimony.

My first encounter with Allen Ginsberg's monumental *Kaddish* in Professor Peter Sacks' poetry class moved me to tears. I couldn't get the poem out of my head and felt a strong urgency to respond to it. Exploring it in an academic essay, albeit satisfying, felt insufficient. My response had to be creative—less cerebral and more intuitive, less solitary and more collaborative. Thanks to the generosity of Ginsberg's estate and the support of the OFA, I was able to adapt the poem into an original play, which I directed at the Loeb Ex [an experimental space at American Repertory Theater's Loeb Drama Center]. Beyond being one of my most formative creative experiences, the production allowed me to dive deeper into the issues of mental health, motherhood, and Jewishness that I'd first explored in class. It also gave me a chance to share a literary gem I was passionate about with my friends and peers, many of whom hadn't been familiar with Ginsberg's oeuvre.

—Eli Zuzofsky '21, AFVS and English, Rhodes Scholar



OFA guest artist Sickamore, A&R (artist and repertoire) representative

Many students and student organizations use art to explore real-world problems and opportunities. Conflux, which focuses on contemporary art and cutting-edge technology, is testing ways to generate solutions to problems such as climate change and what technology can teach us about the nature of creative thought. The Black Arts Collective explores issues of identity, community, and justice. Prescriptions magazine, a Harvard Premedical Society publication, celebrates the intersection of medicine and the arts. Students are also excited by the possibility of interdisciplinary work that links their artistic passion to research conducted at the Salata Institute for Climate and Sustainability, the Weatherhead Center for International Affairs, and Harvard Medical School, among others. As yangqin player and singer-songwriter Rey Yount '16 wrote to WolfBrown: “Being encouraged to work across art and science, the curricular and the extracurricular, helped me to realize that being an artist did not preclude me from conducting research, engaging with social issues, and being a leader as an artist, not a CEO.”

To echo Yount and to adapt language from a report of the Music Department, the College should strive to create thinking artists and artistic thinkers.<sup>8</sup>

Students are already exploring the connection between art and public service—Harvard Choruses, CityStep Harvard, and MIHNUET (Music in Hospitals and Nursing Homes Using Entertainment and Therapy), for example—and wish to see expansion in this arena. The Center for Public Service and Engaged Scholarship is at the forefront of social issues, and many interviewees urged the OFA to increase partnerships with the Center to forge relationships among Harvard students, local communities, and organizations.

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<sup>8</sup> *Report of the Music Department Curriculum Committee, 2015–16*, by Carol J. Oja and Alexander Rehding, chairs.

The actual quote reads: “We strive to create thinking musicians and musical thinkers” (p. 2).



Harvard Ballet Company

## 2. Students and alums emphasized the need for more guidance and support while navigating pathways to the campus arts scene and to careers in the arts.

The abundance of on-campus opportunities and resources is overwhelming and not easily navigable. The arts ecosystem at Harvard teems with riches including the American Repertory Theater, Harvard Art Museums, the four museums that constitute the Harvard Museums of Science and Culture, the ArtLab, the Harvard Film Archive, and the Cooper Gallery. Curricular opportunities across the disciplines are numerous, and extracurricular opportunities seem limitless. Then there is a host of hidden spaces and informal arts opportunities that are uncatalogued. Information across these spaces is largely uncoordinated and bewildering. For first-year students, in particular, finding one's way is challenging. The magnitude and complexity of the discovery process belie the magnitude and complexity of the arts at Harvard.

Many students and alums also expressed a need for greater career guidance in the arts. Kiana Noor Rawji, a student researcher<sup>9</sup> retained by WolfBrown, wrote that students whom she interviewed said they “feel

adrift. There are barriers: students have to work, many internships are unpaid, some people just don't have the pre-existing connections, or don't have ties to the older students who could show them the way. Then there is just the time and effort it takes to find opportunities. They exist, but they are scattered and hidden in unexpected places. Students described the work of finding opportunities they needed and wanted as taking a fifth class.”

Mia Riverton Alpert '99, founder of Harvardwood,<sup>10</sup> said: “While Harvard has made great strides over the last two decades in elevating the arts in both curricular and co-curricular settings, arts-oriented students continue to express a desire for more robust career planning resources to support their post-graduation journeys. In addition, they long for guidance and mentorship from those who have preceded them in their chosen fields, and they are eager to avail themselves of opportunities, knowledge, and meaningful connections that would empower them to turn their practice into profession.”

Harvard's Mignone Center for Career Success (MCS), often partnering with the OFA, has made major strides in developing programs that provide exceptional opportunities in the arts. These include a Winternship initiative, various forums with arts and entertainment leaders, one-on-one guidance with dedicated arts staff at MCS, and a career fair in the arts. Given the enormous scope of careers that it must cover, MCS has been heroic in supporting the arts. As several interviewees noted, however, an organization of such thematic breadth cannot reasonably be expected to be all things to all people in the arts. Harvard's future lawyers, doctors, researchers, investment bankers, and consultants have a prescribed path to follow during their Harvard years.

<sup>9</sup> A list of student researchers and their projects is located in the appendix.

<sup>10</sup> Harvardwood, an alum arts organization, is a testament to student interest in arts careers. It has over 7,500 members, including 345 undergraduates. Its programs are in high demand among Harvard students. They include Harvardwood 101 (a January term career exploration program), Harvardwood Summer Internship Program, and Harvardwood Artist Launch Fellowship (open to current seniors and recent alums). The majority of Harvardwood 101 applicants cannot be accommodated, and its other student programs are similarly oversubscribed.



A similar linear career pathway in the arts and humanities does not exist, but more support can and should be offered to students interested in arts professions. This includes internships, mentors, connections to alums, and a better understanding of opportunities in the arts sector.

### **3. Advancing inclusion and equity in the arts community is critical.**

Students and alums described student organizations that do not have the benefit of years of alums funding. Many additionally requested artistic mentoring and coaching for students who lacked these opportunities before arriving at Harvard. They also indicated a need for equal access to internships and artistic assistantships for those who cannot afford unpaid positions. Others spoke of valuing what students bring from their worlds rather than wedging them into worlds where they compete in the very methods that keep them out. How might the extracurricular arts embrace a variety of styles of learning and artmaking? These issues also came up repeatedly in student research. Consider the following excerpts from student reports.

Harvard has an opportunity to advance equity in its rich—but opaque—resource environment that inadvertently favors well-connected students.

—Ben Topa '22, “Creating Equity in Access to Harvard’s Performing Arts Resources”

Harvard contains many brilliant students who are very talented at what they do. And as a result, any group that has a selective entrance/audition process is going to be competitive by nature ... it can feel very hard to get your foot in the door when you’re competing against other students who have potentially been doing what you’re trying to start from a very young age.

—Alice Findlay '22, “Accessibility and Inclusion of Disabled Students”

### **4. Four distinct areas of need and opportunity emerged for greater OFA investment: arts programming in the Houses; space and learning opportunities for visual artists; expanded extracurricular offerings for creative writers; and health and wellness initiatives in the arts.**

Across all demographics, interviewees said that the Houses have unrealized potential for artmaking and community building. Student research echoed this. Rebecca Fleishman '25 reported: “Most interviewees mentioned that they do not use the studio space in their House because of the low-quality supplies and the lack of social life in those spaces.”<sup>11</sup> Researcher Al Xin '23 observed: “The weakest response was House participation.... Although students do not seem to be familiar with House arts tutors and express that finding House resources is a barrier, there is relatively high interest in arts events at Houses,” and “A good example of a program that would increase the proportion of students involved in the arts is recurring beginner arts lessons, such as still life sketching, in high-traffic areas of Houses such as dining halls or student hubs (such as Grilles, the Lowell Underground, and Cabot Theater). Either House arts tutors or professional arts educators (the latter may be something that the OFA can coordinate) would lead informal lessons or studio sessions with walk-ins encouraged. It is important that this programming is visible and recurring. Although it may seem logical to have these events in arts spaces, these locations are often not in high-traffic areas and students may not know lessons are occurring unless they deliberately look.”<sup>12</sup>

Numerous students complained about the lack of transparency and consistency in booking House arts spaces. Others urged the OFA to play a leading role in recruiting arts tutors and helping them shape programs. Still, others spoke of ill-equipped and under-programmed facilities. Clearly, the OFA could lead a coordinated approach to support arts programs across the Houses. Properly outfitted spaces could serve curricular needs, as well.

<sup>11</sup> Rebecca Fleishman '25, “A Bold Vision for the Arts at Harvard,” p. 5.

<sup>12</sup> Al Xin '23, “Assessing Engagement in the Arts at Harvard College (The Houses),” pp. 4–5 and 6–7.

Lack of extracurricular space has also pushed some artforms into the margins. Historically, the primary focus of the OFA has been the performing arts. The visual arts have been comparatively under-resourced in both space and extracurricular programming. Classes in the Department of Art, Film, and Visual Studies (AFVS) are capped at small numbers and the department reserves its valuable space and resources for its concentrators. Proper studio arts space for non-AFVS students is almost non-existent. Students also feel that the visual arts are not given nearly the visibility that the performing arts enjoy at Harvard. Students suggested programming more studio nights, exhibitions of student work, and creating a “renowned visual artist speaker series.”<sup>13</sup>

WolfBrown’s research revealed that students are yearning for resources and opportunities in extracurricular creative writing, as well. For instance, the OFA should consider partnering with the Harvard Creative Writing Collective, a student organization dedicated to making “the art and joy of writing accessible to students across campus by providing resources and hosting events.” Programming with industry representatives such as agents, publishers, and editors would add a valued dimension. Additional extracurricular classes, resources, and opportunities would enable students to pursue passions without the pressure of academic assessment. This embodied experience of extracurricular arts suggests a fourth area of opportunity: wellness.

A national mental health crisis among college-age students is documented in many articles in the media and in the *Harvard Report of the Task Force on Managing Student Health*.

Harvard students are experiencing rising levels of depression and anxiety disorders, and high and widespread levels of anxiety, depression, loneliness, and other conditions. In addition, undergraduates reported high levels of stress, overwork, concern about measuring up to peers, and inability to maintain healthy coping strategies.<sup>14</sup>

Interviewees urged the OFA to consider low-stakes programming that builds community, fosters expressiveness, and offers a welcome diversion from life’s daily stresses. The demands in curricular and extracurricular art can be overwhelming; students also need art to decompress and even play without the looming threat of evaluation or a public airing of their work.

## **5. Students, alums, faculty, and administrators lamented inadequate resources such as equipment, space, funding, and staff.**

Issues around inadequate resources were raised in all thirteen student focus groups, nine staff discussions, and in more than two dozen individual interviews. Extracurricular arts ecology, already substantial prior to the *Report of the Task Force on the Arts*, has exploded in the last fifteen years. The scale and variety of projects, the presence of students with greater expectations and innovative perspectives on what art can do and be, and the sheer number of requests are a clear indication that extracurricular arts have transformed into an even more dynamic part of student life. Unfortunately, resources have not kept pace. Those in arts-based concentrations are more apt to find resources, but support is also uneven and inadequate within curricular arts. The lack of resources is profoundly felt by the thousands of extracurricular artmakers, including some of Harvard’s most gifted artists. The demand for pianos, rehearsal and studio space, basic equipment (such as easels, music stands, and cameras), grants, supplies, and staff support is overwhelming. Many said that we are failing our artists with the present level of investment, citing the investments in STEM and athletics infrastructures as obvious examples of imbalance.

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<sup>13</sup>Rebecca Fleischmann '25, “A Bold Vision for the Arts at Harvard” p. 4.

<sup>14</sup>*Report on the Task Force on Managing Student Mental Health*, Harvard University, July 2020, “Executive Summary,” p. 3.



## RECOMMENDATIONS

The OFA is ideally positioned to address these challenges and opportunities. Its mandate from the College brings with it the essential commitment of Harvard College leaders. OFA staff is immersed daily in all aspects of extracurricular art across all disciplines and has close working relationships with student organizations and faculty.

Administrators, teaching artists, program and production staff are experts in their areas and know the Harvard landscape. They also have established partnerships with countless Harvard units—academic, artistic, and administrative—and regularly collaborate with many of them. OFA staff members already

facilitate artistic engagement across the campus in arts spaces and beyond. Critically, staff members also have relationships with numerous alums who are familiar with its mission and treasure the support the office provided during their college years.

WolfBrown, working with College leadership, the OFA team, the working group, the steering committee, and other university partners, has developed the following recommendations and suggested action steps. Many of these goals and ideas intersect with one another. Taken together, they will transform extracurricular arts experiences and the lives of countless future undergraduates.

1

**Enrich** learning in extracurricular arts by connecting them more effectively to University resources. These include faculty counsel, cutting-edge research centers focused on critical issues such as climate change and justice, and relationships with community organizations across Greater Boston.

2

**Create** easier access to the entirety of Harvard's arts scene for students, curricular and otherwise, and strengthen career pathways for students wishing to pursue professions in the arts.

3

**Elevate** diversity, equity, inclusion, and belonging as core values across all art disciplines and endeavors by establishing an Arts Equity Initiative.

4

**Address** the four distinct areas of need and opportunity identified in this report: arts programming in the Houses; space and learning opportunities for visual artists; complementary extracurricular offerings for creative writers; and health and wellness initiatives in the arts.

5

**Solve** fundamental resource issues that impede learning and participation. These include critical matters of space, basic equipment and supplies, staffing, and communications.

## **1. ENHANCE AND ENRICH LEARNING IN EXTRACURRICULAR ARTS. Leverage relationships on and off campus, and engage faculty, students, and community partners to spark interdisciplinary learning, innovation, and outreach.**

- Repurpose the mission of the Council on the Arts, the OFA faculty advisory council, which is a grants and fellowship committee. The focus of this committee—or perhaps a separate new faculty committee—will be to deepen learning in the extracurricular arts and seed innovative programs. It will also advise on and advocate for current and potential OFA activities.
- Prioritize interdisciplinary learning in collaboration with University partners through programming such as “arts and…” technology with the School of Engineering and Applied Sciences; healing with Harvard Medical School and FAS pre-med programs; justice with programs at Harvard Kennedy School, Hutchins Center for African & African American Research, and elsewhere.
- Seed student-initiated projects that take on real-world challenges, such as a climate change project in which visual arts students work with partners at the Harvard Innovation Lab and Salata Institute for Climate and Sustainability. Engage working artists as mentors.
- Establish a service program in the arts—one that deepens the University’s relationship with its host communities in Boston, Cambridge, and Allston—in collaboration with the Center for Public Service and Engaged Scholarship.

## **2. CREATE ACCESS AND STRENGTHEN PROFESSIONAL PATHWAYS. Create and enhance avenues to extracurricular arts and establish a collaborative program to advance arts careers.**

### **Facilitate access to the arts at Harvard.**

- Continue to expand the First-Year Arts Program to a year-round offering with on-ramps throughout the year.
- Identify, train, and pay a board of student leaders to present programs on navigating the arts at Harvard, advise individual students throughout the year, and imagine other initiatives.
- Expand workshops and one-time events that help students feel ready to engage. These might include offerings on auditioning, singing, how to produce events, and other opportunities.
- Expand OFA technical theater workshops.
- Create other entry points in partnership with units such as the Harvard Foundation for Intercultural & Race Relations, Mindich Program in Engaged Scholarship, Office of BGLTQ Student Life, and Harvard College Women’s Center.

### **Pave the way for careers in the arts.**

- Develop a collaborative program working with valued partners within and outside of Harvard. These include the Mignone Center for Career Success, Harvardwood, arts concentrations, Harvard Alumni Association, American Repertory Theater, Harvard Art Museums, Harvard Business School, and the Graduate School of Education. The program will include enhanced alum mentoring, expanded internships (especially paid internships), and engagement with industry professionals across an array of career tracks, seminars, and courses.
- Sponsor an annual conference for alum mentors to share information and meet undergraduates interested in arts careers.



- Consider a faculty artist series in which teaching artists share journeys to a life in the arts. Include other arts leaders such as those from the museums and theaters.
- Explore the creation of a January program on arts management or the business of the arts in partnership with arts leaders, Harvard faculty, Mignone Center for Career Success, and Harvard Business School.
- Expand the OFA January Arts Entrepreneurship program in collaboration with established programs on campus.



OFA musical theater residency with Cynthia Meng '15 and Madeline Smith '14



"In the Heights" with TEATRO! — Harvard's student-led Latinx theater company/organization

### 3. ELEVATE DIVERSITY, EQUITY, INCLUSION, AND BELONGING (DEIB) AS CORE VALUES OF OFA PROGRAMMING AND ADMINISTRATIVE PRACTICES.

#### Catalyze DEIB across all OFA programming.

- Establish an OFA Arts Equity Program to create resource equity (such as funding, space access, mentorship) among student groups and to support activities and projects that center and/or link to DEIB values.
- Collaborate with student groups to highlight their contributions to DEIB and to turn their activities into compelling narratives that demonstrate the power of the arts in this arena.
- Identify an equity advisor or advising team to work with student groups to ensure the development and implementation of DEIB values and practices across extracurricular art.
- Develop DEIB policies to guide the actions of those who work at the OFA and those who receive OFA support.
- Explore the possibility of a DEIB Advisory Council.

#### Develop a respectful and welcoming work environment.

- Conduct regular climate surveys internally at the OFA to identify root causes of any barriers to DEIB and take action to remedy the policies, procedures, and/or practices that create such barriers.
- Implement performance standards that focus on employee career development and cultivate an inclusive, supportive work environment.
- Create and maintain a diverse leadership pipeline. Train managers to provide career development and advancement opportunities for their employees.
- Engage employees in achieving DEIB goals by promoting workshops and learning sessions to increase cultural competencies and skills in fostering equitable opportunities.

#### 4. BOLSTER ARTMAKING IN UNDER-RESOURCED AREAS. Target areas are House arts, extracurricular communities in the visual arts and creative writing, and student wellness.

##### Enhance arts programming in Houses.

- Develop and fund a coordinated approach to programming and space access across the residential system, working with House arts tutors and House administrators. The components will be complementary, offering varying kinds of opportunities from “Faculty House Deans, arts tutors, and House administrators.” to avoid unnecessary duplication.
- Establish a working relationship with House arts tutors from the moment of their appointment. Convene regularly for training and check-in sessions. Prioritize information dissemination, project development, budgeting, space management, and coordinated initiatives.
- Inventory and properly equip House arts spaces to support specific art forms.

##### Strengthen support for visual artists.

- Offer more extracurricular studio arts classes of varying lengths.
- Raise the profile of the visual arts at campus-wide events and other special occasions.
- Increase financial support for materials and prizes.
- Increase the number of suitable artmaking spaces.
- Increase the number of visiting visual artists on campus. Where possible, embed them in long-term House residencies.

##### Develop more opportunities for creative writers.

- Explore ways to support student writing in partnership with the Creative Writing Program and the Harvard Creative Writing Collective.

- Complement offerings in creative writing with visits from industry officials such as publishers, editors, and agents.
- Create low-pressure extracurricular creative writing workshops and events.

##### Support student well-being.

- Program informal arts activities of varying lengths, from one-off ninety-minute workshops to short-term, low-pressure classes open to all. The focal point is creative engagement and health.
- Explore program development with Harvard experts in wellbeing, such as with Harvard University Health Services’ Center for Wellness and Health Promotion, emerging practicing artists and expressive/art therapists.
- Build these offerings with established student collectives that foster community.



*OFA residency with Grammy Award-winning opera singer Morris Robinson*



*South Asian Music Association*



## 5. ADDRESS BASIC RESOURCE DEFICITS THAT IMPEDE LEARNING AND PARTICIPATION.

**Key areas include space and equipment, current staffing and budgetary requirements, communications, and policies governing access to resources.**

### Invest in space and equipment.

- Increase the number of suitable artmaking spaces. Pay particular attention to House arts spaces and consider a conversion of the OFA main offices to incorporate studio space. Partner with academic units with shared interests.
- Develop a centralized inventory of commonly requested equipment along with a maintenance and replacement fund.
- Arrange for arts professionals to advise on space usage as new spaces are developed on campus.
- Work with faculty arts leaders to advocate for dedicated new space including a campus arts center.

### Develop and facilitate access to arts spaces.

- Inventory and maintain a database of all available artmaking spaces on campus with details of their suitability for various kinds of activity and sign-up procedures. Partner with Houses to create a coordinated plan for House programming and space access.
- Appoint a core group of staff members to advise students looking for space.

### Address current staffing and budgetary needs.

- Pay particular attention to program staff where student demand outstrips capacity.
- Expand opportunities for resource development in earned and unearned income.
- Repurpose current funds to support areas of need.
- Engage leadership to formalize an understanding of OFA programming and support role for

university initiatives (such as activities of the Harvard Alumni Association, Commencement Office, alum clubs, and Governing Boards).

### Invest in an OFA communications plan.

- Develop a branding and marketing plan to raise awareness of OFA opportunities for students. Awareness and access to information is a first step toward inclusion.<sup>15</sup>
- Work with partners on and off campus to ensure that sought-after information—how to find space, resources, and opportunities—is captured on the OFA platform and shared broadly.

<sup>15</sup> Students are often unaware of the OFA connection to the work of Kuumba; Harvard Choruses; First-Year Arts Program; production teams at Sanders Theatre, in the Houses, and at Agassiz Theatre; Harvard Dance Center; Ceramics Program. These and others are OFA staffed and funded. Students are primarily aware of the immediate organizations and not of the infrastructure or the office that makes these activities possible.



*Backstage moment with student artists*



*OFA Ceramics Program studio in Allston*

## CONCLUSION

Many higher education institutions are ahead of Harvard in addressing similar challenges and opportunities. Stanford University's *Arts + Justice* program includes an extracurricular grants program for undergraduates who use art to investigate race equity, environmentalism, mass incarceration, mental health, and affordable healthcare.

The Carolina Performing Arts at the University of North Carolina at Chapel Hill recently announced a "Southern Futures" initiative focused on social justice, racial equity, and the American South. Yale University's Common Good & Creative Careers initiative supports "Yale students interested in careers that make a difference and encourage their creativity." Georgetown's Laboratory for Global Performance and Politics ("The Lab") "harnesses the power of performance to humanize global politics" and supports students working at the intersection of politics and performance. Carnegie Mellon University's Frank-Ratchye Studio for Creative Inquiry has disbursed 400 faculty, student, and staff grants totaling \$347,000 for innovative projects at the crossroads of art, science, technology, and culture.

With a focus on careers, the Immersion Program at Stanford's Arts Institute curates student trips to creative hubs such as New York, Los Angeles, and Detroit to meet with institutional leaders, policymakers, and practicing artists. Brown University's forthcoming Arts Corps will be a workforce development program employing students in arts-oriented jobs across their campus. Yale's Richter Summer Fellowships subsidize summer internships inclusive of the arts that would otherwise be unpaid or insufficiently compensated. Princeton University's robust summer funding program underwrites internships, travel, and creative projects with \$100,000 annually. Stanford is also leading the way with the Institute for Diversity in the Arts, a

student-facing organization that trains and supports undergraduates in visionary, inclusive arts leadership.

Many schools are addressing issues of space and resources with the creation of new arts facilities, the conversion of non-arts buildings, and with funding for equipment. Yale's Associate Dean for Arts has endowed funds to match College funds for upgrading and maintaining arts equipment in the Colleges (equivalent to Harvard's Houses). Stanford's Roble Gym is now the Roble Arts Gym with drop-in rehearsal and performance spaces for students, as well as for storage of artworks. Princeton's Lewis Center, primarily a curricular-driven space, is also available for extracurricular arts. Its eight residential Colleges all contain black box theaters or dance spaces. Brown will soon open the Lindemann Performing Arts Center, which will free up previously dedicated curricular space for arts activity. Yale has invested substantial resources in the creation of a centralized arts website that is truly comprehensive and overcomes many of the barriers that large universities face in sharing arts information and opportunity.

Harvard competes with these and other top universities for the best students in every discipline including the arts. Harvard must validate and support this vital dimension of undergraduate experience in order to attract the most creative minds in future years.

Harvard's burgeoning student arts community is a testament to all that the *Report of the Task Force on the Arts* has seeded and that the OFA has guided and made possible: a Harvard student arts community that has never been more diverse and ambitious. This report builds on those accomplishments. It also speaks to the enormous changes at Harvard College from shifting demographics, to the impacts of social and political crises in the lives of students, to the evolving

nature of artmaking. This is the moment to activate the College’s commitment to this extraordinary community of students and consider how it might better serve and advance the contribution they make to the College and will make in their post-graduate careers.

In the last 50 years, the OFA has expanded the scope of its programs to meet students and faculty in the many places and fashions in which they make art at Harvard. It is a responsive, generative organization that is central to much of extracurricular innovation and conversation on campus—and it has played a more integrative role over the years in the College’s academic and community life. As Harvard’s appointed leader for extracurricular arts, the OFA is uniquely

positioned to connect all stakeholders and advance these ambitions in ways that are inclusive of all artistic disciplines and levels of ability. By acting upon the recommendations of the OFA Strategic Planning Report, the office is poised and committed to furthering the role of the arts in critical and everyday ways at Harvard. Through the arts, the OFA will embrace with renewed enthusiasm and promise the charge to advance the College mission of educating citizens and citizen leaders through intellectually, socially, and personally transformative experiences. ■



Harvard Glee Club



OFA staff



Harvard Jazz Band



Harvard University Band



# APPENDIX

## LIST OF PARTICIPANTS

The following individuals were involved in the findings for this project  
All titles were current at the time of participation.

### STRATEGIC PLAN STEERING COMMITTEE

#### Administration

Drew Faust	President Emerita, Arthur Kingsley Porter University Professor
Lori Gross	Associate Provost for Arts and Culture
Robin Kelsey	Dean of Arts and Humanities, Shirley Carter Burden Professor of Photography
Rakesh Khurana	Danoff Dean of Harvard College, Marvin Bower Professor of Leadership Development, Professor of Sociology
Alta Mauro	Associate Dean for Inclusion and Belonging
Dayron Miles	Associate Artistic Director, American Repertory Theater (ART)

#### Community

Kara Elliott-Ortega	Chief of Arts and Culture, City of Boston
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#### Faculty

Suzannah Clark	Morton B. Knafel Professor of Music, Director of Mahindra Humanities Center
Rohit Deshpande	Sebastian S. Kresge Professor of Marketing, Harvard Business School
Ju Yon Kim	Chair, Theater, Dance & Media (TDM), Patsy Takemoto Mink Professor of English
Tracy K. Smith	Professor of English and of African and African American Studies, Susan S. and Kenneth L. Wallach Professor at the Harvard Radcliffe Institute
Martin Wattenberg	Gordon McKay Professor of Computer Science

#### Alums

Mia Riverton Alpert '99	Founder of Harvardwood, actor, producer
Paul Bottenwieser '60 AB, '64 MD	Former chairman of Institute of Contemporary Art, Trustee and former Chair of the American Repertory Theater, Trustee of Partners in Health, Honorary Trustee of the Museum of Fine Arts, member of the President's Advisory Council at Berklee College of Music, member of the Director's Advisory Council of the Harvard University Art Museums, Fellow of the American Academy of Arts and Sciences
Susanne Daniels '87	Global Head of Original Content for YouTube, producer, author
Michael Leonard '17	Assistant Director, The Kuumba Singers of Harvard College; Teaching Artist, Office for the Arts at Harvard, Phillips Brooks House Association (PBHA), Harvard-Radcliffe Collegium Musicum
Margaret Wang '09	Executive Director and Head of Bridgewater Associates Singapore, former President of Harvard Alumni Association (HAA), founder Harvard Student Art Show, co-chair of Creative Time
Eli Zuzovsky '21	Rhodes Scholar, director, writer, visual artist

#### Students

Dara Badon '22	History and Literature, secondary in Education Studies, Harvard University Band, CityStep
Birch Chamberlin '23	Social Studies, secondary in Art, Film & Visual Studies, Radcliffe Choral Society, WHRB Radio
Karina Cowperthwaite '23	English and Theater, Dance & Media, Asian Student Arts Project (ASAP)
Kristian Hardy '24	Theater, Dance & Media and African American Studies, secondary in Folklore & Mythology, Harvard-Radcliffe Dramatic Club (HRDC), Black Community and Student Theater (BlackC.A.S.T.)
Abigail Pan '22	Neuroscience, Harvard Ballet Company
Amir Siraj '22	Joint New England Conservatory of Music, pianist, astrophysicist, Forbes 30 Under 30

## STRATEGIC PLAN WORKING GROUP

### Students

Caitlin Beirne '24	Theater, Dance & Media and Arabic. Musical theater and acting.
Angel Hoyang '23	Theater, Dance & Media and Women, Gender, & Sexuality; secondary in Film and Visual Studies. Dance, theater, film, music.
Uzo Ngwu '23	Art, Film and Visual Studies. Visual art, illustration, music, film, animation.
Caleb Shi '23	Chemical and Physical Biology. Music and theater.

### Alums

Joy Nesbitt '21	Theater Director at the Lir National Academy of Dramatic Art, Trinity College. Music and theater.
Ileana Riverón '16	Business Development Manager at The Climate Service. Dance and choreography.
Jake Stepansky '17	Director and Co-Founder, JETco. Gathering designer and theater-maker.
Reylon Yount '16	Cofounder of Tangram, an artist collective. Music, digital arts, interdisciplinary arts.
Eli Zuzovsky '21	Rhodes Scholar, director, writer, visual artist.

### Administration

Sheila Thimba	Dean of Administration and Finance
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### Faculty

Remo Airaldi	Lecturer, Theater, Dance & Media
Andrew Clark	Director of Harvard Choruses; Senior Lecturer in Music
Amala Mahadevan	Mather House Faculty Dean, Senior Scientist at Woods Hole Oceanographic Institute
Matt Saunders	Professor of Art, Film, and Visual Studies; Director of Undergraduate Studies, Art, Film & Visual Studies

## OFFICE FOR THE ARTS AT HARVARD, STAFF

### Administration

Jack Megan	Director, Office for the Arts
Alicia Anstead NF '08	Associate Director for Programming and Communications
Marie Tai	Associate Director for Administration and Finance
Alexa Albanese	Administrative Assistant to the Director
Sonia Braithwaite	Financial Coordinator
Brice Norton Hennelly	Technology and Operations Manager
Jina Hyun	Communications Coordinator
Gabby Lee	Administrative Assistant
Michaela Morse	Communications Coordinator

### Ceramics/Visual Arts

Kathy King	Ceramics Program Director
Deighton Abrams	2022 Artist in Residence, Instructor
Darrah Bowden	Assistant to the Director
Geoff Booras	Operations Coordinator
Sarah de Besche	Instructor, Resident Artist
Claudia Olds Goldie	Instructor
Pamela Gorgone	Instructor, Resident Artist
Suzana Lisanti	Instructor, Teaching Assistant
Ji Eun Kim	Administrative Coordinator
Diane Lulek	Instructor, Supervisor
Joanna Mark	Instructor
Steve Murphy	Instructor
Kathi Tighe	Teaching Assistant

## Dance

Kirsten Leonard	Administrative Manager
Dara Badon '22	Administrative Assistant
Elizabeth Epsen	Communications and Program Coordinator
Daniel Rivera '20	Administrative Assistant

## Theater

Dana E. Knox	Manager of College Theater, Director of First-Year Arts Program
Frederick Frank	Theater Production Technician
Thomas P. Morgan	Technical Director for College Theatre Programs

## Programming

Marin Orlosky '07-'08	ARTS FIRST Coordinator
Stephanie Troisi	Student Services Coordinator

## Ensemble Music

Donald Braden '85	Instructor, Harvard Jazz Combo Initiative
Phoebe Carrai	Conductor, Harvard Baroque Chamber Orchestra
Sarah Darling	Assistant Director, Harvard Baroque Chamber Orchestra
Allen Feinstein	Conductor, Harvard Pops Orchestra
James Gutierrez	Managing Director, Cambridge Common Voices
Sheldon Reid	Conductor, Kuumba Singers of Harvard

## Orchestral/Jazz

Federico Cortese	Director, Harvard-Radcliffe Orchestra; Senior Lecturer on Music
Jensen Zane Ling	Band Coordinator
Mark Olson	Director, Harvard Band and Wind Ensemble
Yosvany Terry	Director of Jazz Bands; Senior Lecturer on Music

## Choral Activities

Andrew Clark	Director of Choral Activities; Senior Lecturer on Music
Elizabeth Eschen	Administrator for Holden Voice Program, Voice Teacher
Nathan Reiff	Resident Conductor of Harvard Glee Club, Voice Teacher
Margaret Weckworth	Resident Conductor, Radcliffe Choral Society, Administrative Manager for Choral Music

## Memorial Hall/Lowell Hall and Harvard Box Office

Raymond Traietti	Director, Memorial Hall
Tina Bowen	Production Manager
Jayscott Crosley	Program and Administrative Associate
Jason Govostes	Box Office Manager of Operations and Student Ticketing
Han Huling	Production Services Coordinator
Maureen Lane	Production Venue Representative
Ruth Polleys	Program Manager
Jonathan Salz	Senior Production Associate
Ari Shvartsman	Ticketing Services Associate; Venue Representative
Michael Van Devere	Box Office Associate



## COUNCIL ON THE ARTS

Robin Kelsey	Dean of Arts and Humanities (Chair)
Remo Airdi	American Repertory Theater; Lecturer on Theater, Theater, Dance & Media
Alicia Anstead	Associate Director for Programming and Communications, Office for the Arts
Federico Cortese	Director, Harvard-Radcliffe Orchestra; Senior Lecturer on Music
Jorie Graham	Boylston Professor of Rhetoric and Oratory
Phillip Howze	Lecturer on Playwrighting, Theater, Dance & Media
Ruth Stella Lingford	Professor of the Practice of Animation, Arts, Film and Visual Studies; Film Study Center Fellow
LROD	Lecturer on Dance, Theater, Dance & Media
Jack Megan	Director, Office for the Arts
Matt Saunders	Professor of Arts, Film and Visual Studies; Director of Undergraduate Studies, Art, Film & Visual Studies
Elaine Scarry	Walter M. Cabot Professor of Aesthetics and the General Theory of Value and Senior Fellow of the Society of Fellow
Yosvany Terry	Director of Jazz Bands; Senior Lecturer on Music

## HARVARD FACULTY AND ADMINISTRATION INTERVIEWS

Remo Airdi	Lecturer, Theater, Dance and Media
Donald Claflin	Area Manager, John A. Paulson School of Engineering and Applied Sciences/ Science and Engineering Complex
Suzannah Clark	Harvard College Professor; Morton B. Knafel Professor of Music; Director of Mahindra Humanities Center
Raul Cornier	Office for the Arts Staff Member 2019-21; Fashion Historian and Artist
Federico Cortese	Director, Harvard-Radcliffe Orchestra; Senior Lecturer in Music
Rohit Deshpande	Sebastian S. Kresge Professor of Marketing, Harvard Business School; Harvard University Committee on the Arts
Bree Edwards	Director, ArtLab
Drew Faust	President Emerita, Arthur Kingsley Porter University Professor
Frederick Frank	Theater Production Technician
Varsha Ghosh	Director of Student Engagement and Leadership, Center for Public Service and Engaged Scholarship
Maryellen Gleason	Development Chair, Harvard Radcliffe Orchestra Foundation
Lori Gross	Associate Provost for Arts and Culture
Brice Norton Hennelly	Technology and Operations Manager
Jill Johnson	Dance Director, Office for the Arts Dance Program
Robin Kelsey	Dean of Arts and Humanities, Shirley Cater Burden Professor of Photography
Rakesh Khurana	Danoff Dean of Harvard College; Marvin Bower Professor of Leadership Development, Professor of Sociology
Ju Yon Kim	Chair, Theater, Dance & Media; Professor of English
Kathy King	Director, Ceramics Program
Amala Mahadevan	Mather House Faculty Dean; Senior Scientist at Woods Hole Oceanographic Institute
Alta Mauro	Associate Dean for Inclusion & Belonging
Dayron Miles	Associate Artistic Director, American Repertory Theater
Kat Nakaji	Production and Technical Specialist, ArtLab
Sunanda Narayanan	Dance Program Instructor
Flavia C. Perea	Director, Mindich Program in Engaged Scholarship; Lecturer on Social Studies
Matias Ramos	Associate Director, Harvard Foundation for Intercultural and Race Relations
Nailah Randall-Bellinger	Dance Program Instructor
Julie Reuben	Charles Warren Professor of the History of American Education; Faculty Director, Center for Public Service and Engaged Scholarship
Meagan von Rohr	Interim Director, Office of BGLTQ Student Life
Matt Saunders	Professor of Art, Film, and Visual Studies; Director of Undergraduate Studies, Art, Film & Visual Studies
Tracy K. Smith	Professor of English and African and African American Studies; Susan S. and Kenneth L. Wallach Professor at the Harvard Radcliffe Institute
Sheila Thimba	Dean of Administration and Finance
Martin Wattenberg	Gordon McKay Professor of Computer Science
Alysha Johnson Williams	Director of Pathways to Practice programs, Center for Public Interest Careers (CPIC); Public Service Tutor, Quincy House

## HARVARD ALUM INTERVIEWS

Mia Riverton Alpert '99	Founder of Harvardwood, actress, producer
Cathy Barbash '74	Harvard-Radcliffe Orchestra, Bach Society, Lowell House Opera
Lynn Chang '75	Professor of Violin, New England Conservatory, Boston Conservatory at Berklee College of Music
Susanne Daniels '87	Global Head of Original Content for YouTube, producer, author
Maryellen Gleason '84	Chair of Development Committee, Harvard-Radcliffe Orchestra Foundation
Eugene Lee '90	President and Chair of Executive Committee of the Harvard-Radcliffe Orchestra Foundation
Michael Leonard '17	Assistant Director, The Kuumba Singers of Harvard College; Teaching Artist, Office for the Arts at Harvard, Phillips Brooks House Association, Harvard-Radcliffe Collegium Musicum
Margaret Wang '09	Executive Director and Head of Bridgewater Associates Singapore; Former President of Harvard Alumni Association; Founder, Harvard Student Art Show, co-chair of Creative Time
Lisa Wong '79	Assistant Professor of Pediatrics; Associate Co-Director, Arts and Humanities Initiative, Harvard Medical School; Past President, Longwood Symphony Orchestra
Eli Zuzovsky '21	Rhodes scholar, director, writer, visual artist

## OTHER PEOPLE INTERVIEWED

Sarika Chawla '23	Member, mixed voice choir and a cappella group Fallen Angels
Kelvin Dinkins, Jr.	Executive Director, American Repertory Theater
Cynthia Hirschhorn P '20, '16, '14	Founder and President, Unycyn Civic Arts; environmental designer
Audrey Jones '22	Harvard Ballet Company

## LEADERS AT COMPARATIVE INSTITUTIONS

Deborah Cullinan	Vice President for the Arts, Stanford University
Alison M. Friedman	James and Susan Moeser Executive and Artistic Director, Carolina Performing Arts, University of North Carolina at Chapel Hill
Avery Willis Hoffman	Inaugural Artistic Director, Brown Arts Institute
John McNerney	Executive Director, The Sachs Program for Arts Innovation, University of Pennsylvania
Kate Krier	Associate Dean for the Arts, Yale University
Marion Young	Executive Director, Princeton University Lewis Center for the Arts

# STUDENT FOCUS GROUPS

## Comedy and Magic

Gibson Bartlett '25	Harvard University Stand-up Comic Society
Jeremy Ornstein '23	On Thin Ice
Mark Pekala '24	On Thin Ice

## Orchestral and Chorus

Adede Appah-Sampong '23	The Kuumba Singers of Harvard College
Maya Bharara '23	Harvard Pops Orchestra
William Lundell '22	Harvard Baroque Chamber Orchestra
Hyuntae Choi '24	Harvard Piano Society
Ethan Cobb '22	Brattle Street Chamber Players
Rena Cohen '22	Harvard University Choir
Xavier Evans '23	Harvard-Radcliffe Collegium Musicum
Daniel Nuñez Huaracha '22	Mozart Society Orchestra
Isabella Meyer '24	Harvard-Radcliffe Collegium Musicum
Soren Nyhus '22	Bach Society Orchestra
Caleb Shi '23	Harvard-Radcliffe Orchestra (HRO)
Cassie Sousa '24	Radcliffe Choral Society

## Dance

Megane Bantefa '23	Omo Naija
Maggie Chiffer '24	Harvard TAPS
Katherine Enright '23	Harvard College Deepam
Sara Komatsu '23	Harvard Ballet Company
Al Xin '23	Harvard Breakers

## Theater 1

Olympia Hatzilambrou '23-24	Gilbert & Sullivan Players
Walter Ohams '23	Black Community and Student Theater (BlackC.A.S.T.)
Keagan Yap '25	First-Year Musical

## Music Collectives

Will Granger '22	The Harvard Krokodiloes
Ben Meron '23	The Harvard Undergraduate Drummers (THUD)
Jen Oh '22	Harvard Electronic Music Collective
Gabriel Ortiz '24	Mariachi Veritas de Harvard

## Theater 2

Clarissa Briasco-Stewart '24	Gilbert & Sullivan Players
Molly Chiang '23	Hasty Pudding Theatricals
Karina Cowperthwaite '23	Asian Student Arts Project (ASAP)
Matt Given '25	Harvard-Radcliffe Dramatic Club (HRDC)
Lucy Goldfarb '23	Hasty Pudding Theatricals
Julia Grullon '24	Harvard-Radcliffe Dramatic Club (HRDC)
Julianna Kim '23	Harvard-Radcliffe Dramatic Club (HRDC)

## Film, Studio Art, and Design

Callia Chuang '23	Eleganza
Olivia Zhang '23	Studio Art Society



## Literature and Journalism

Sofia Andrade '24	<i>Harvard Crimson</i>
Anonymous	Harvard College student
Talia Blatt '23	<i>The Harvard Advocate</i>
Suchetas Bokil '24	<i>The Harvard Lampoon</i>
Noelle Chung '25	WHRB Radio Broadcasting
Mark Pekala '24	<i>Harvard Lampoon</i>
Tania Veltchev '22	<i>FIG Magazine</i>

## Creative Writing

Darius Atofat-Peckham '23	Harvard Creative Writing Collective
Chloe Levine '22	Harvard Undergraduate Songwriters Collective

## Ceramics

Alice Abrams	Community member
Birch Chamberlin '23	Harvard College student
Maurisse Gray	Community member
Noa Horowitz '25	Harvard College student
Katharine Kosinski	Community member

## Visual Artists

Ru'Quan Brown '24	Visual artist, poet, fashion designer
Birch Chamberlin '23	Visual artist, ceramicist
Jessica Lao '23	Visual artist, co-creator of public art project <i>Dear Loneliness</i>

## Independent Student Musicians

Chloe Becker '25	Musician
Joshua Fang '23	Musician
Rachel Guo '22	Musician
Benjamin Hogewood '23	Musician
Julian Miltenberger '22	Musician
Mai Nguyen '24	Musician
Sierra Stocker '25	Musician
Leigh Wilson '22	Musician

## Special Projects

Mary Galstian '22	Armenian Culture Performance, ARTS FIRST
Ria Modak '22	Team member, <i>Inclusions</i> , public art project
Benjamin Wenzelberg '22	Harvard College Opera, Lowell House Opera
Cecilia Zhou '22	Co-creator, <i>Inclusions</i> , public art project

## Additional

Sarika Chawla '23	Member of mixed voice choir and a cappella group Fallen Angels
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# STUDENT RESEARCHERS

Camden Archambeau '23

Classical Music at Harvard – The Orchestra Experience

*Research Interviewees:*

Federico Cortese

Sasha Hitachi '25

Eli Holmes '22

Soren Nyhus '22

Benjamin Rossen '24

Jenny Yu Wang '22

Eugene Ye '25

Katherine Zhu '23

Director, Harvard-Radcliffe Orchestra; Senior Lecturer in Music

Social Studies and East Asian Studies

Philosophy and Music

Music

Economics; Piano Performance; Harvard-New England Conservatory Dual Degree Program

Neurobiology and Music

Cello Performance; Harvard-New England Conservatory Dual Degree Program

Social Studies and Statistics

Athena Capo-Battaglia '23

Introducing Community Workshops

*No in-person interviews; conducted by survey.*

Alice Findlay '22

OFA Accessibility and Inclusion of Disabled Students

*Research Interviewees:*

Student A '22

Sarika Chawla '23

David Moberg '22

Lily Richman '24

Melissa Shang '25

Harvard-Radcliffe Dramatic Club (HRDC); a cappella singer

Harvard-Radcliffe Collegium Musicum; co-president of Fallen Angels and Harvard University

Disability Justice Club

Stage Management

Hasty Pudding Theatricals Crew

Noteables; co-president of Harvard University Disability Justice Club

Rebecca Fleischmann '25

A Bold Vision for the Visual Arts at Harvard

*Research Interviewees:*

Hannah Ahn '25

Haley Algrant '25

Jasmine Cho '25

Ayrton Little '23

Kyra Mo '25

Ramona Park '22

Tamar Sella '25

Alex Stewart '22

Omar Abu Suud '23

Micah Williams '24

Michael Yin '22

Art, Film & Visual Studies

Classics

Computer Science and Art, Film & Visual Studies

Art, Film & Visual Studies

Computer science

Art, Film & Visual Studies

History of Art and Architecture

History of Art; secondary in Art, Film & Visual Studies

Economics; secondary in Art, Film & Visual Studies

Integrative Biology.

Applied Math, specialization in Economics and Statistics; secondary in Computer Science

Mary Galstian '22

How to Improve Undergraduate Arts Experience at Harvard

*Research Interviewees:*

Ana Breznik '24

Daylan Davis '25

Sedona Farber '22

Alice Findlay '22

Uzo Ngwu '23

Liliana Price '25

Julia Riew '22

Ben Topa '22

Julia Ward '25

Theater, Dance & Media

Theater, Dance & Media (*projected*)

Music, Harvard-New England Conservatory Dual Degree Program

Theater, Dance & Mediacy

Art, Film & Visual Studies

Dance and directing

Theater, Dance & Media

Social Studies; secondary in Theater, Dance & Media

Theater, Dance & Media

Isabella Meyer '24

Guest Artist Programs

*Research Interviewees (arts interests noted):*

Itamar Baz '24	Electric bass performance; Harvard-Berklee Dual Degree Program
Mira Becker '24	Modern Dance
Ian Chan '23	Theater, choral music, music direction and composition
Sophie Choate '23	Classical viola, opera, new music, orchestra
Laura Coe '23	Contemporary dance, ballet, choreography
Xavier Evans '23	Choral Music
HC <sup>1</sup> '25	Visual art, architecture, dance, vocal music
Arhan Kumar '23	Opera, classical piano
Jessica Shand '22	Classical flute, new music, New England Conservatory-affiliated

Skye Park '24

OFA Support of Student-Run Organizations

*Research Interviewees:*

Anna Blanchfield '24	The Noteables singer and pianist; president
Alina Dong '23	Harvard College Opera soprano; co-president
Angel Hoyang '23	Harvard-Radcliffe Veritones mezzo soprano; president
Georgiy Kent '22	Harvard Pops Orchestra violinist; former co-president
Nour Khachemoune '23	Harvard Wind Ensemble trumpet player; manager
Sara Komatsu '23	Harvard Ballet Company ballerina; co-director
Benjamin Meron '23	The Harvard University Drummers (THUD) drummer and guitarist; co-director
Nina Montalbano '23	Harvard Ballet Company ballerina; co-director
Lyndsey Mugford '23	Hasty Pudding Theatricals; singer/actor; president
Michael Pak '23	Harvard Pops Orchestra violinist; former co-president
Logan Qualls '23	The Harvard University Drummers (THUD) drummer; co-director
Nico Vallenias '23	Harvard University Jazz Band tenor saxophonist; president
Amy Wang '22	Asian American Dance Troupe dancer; co-captain
Jennifer Wang '22	Harvard-Radcliffe Orchestra flutist; former president
Lauren Zhang '24	Music in Hospitals and Nursing Homes Using Entertainment as Therapy (MIHNUET) pianist; co-president
Victoria Zhang '24	Music in Hospitals and Nursing Homes Using Entertainment as Therapy (MIHNUET) French horn player; co-president

Kiana Rawji '23

Accessibility and Equity in Pathways Beyond College

*Research Interviewees:*

CL '24	Art, Film & Visual Studies and History & Literature
CR '23	History & Literature; secondary in Art, Film & Visual Studies
HK '24	Art, Film & Visual Studies and History & Literature
HN '23	Art, Film & Visual Studies and History of Science
LJ '23	Social Studies, secondary in Art, Film & Visual Studies
SK '23	English; secondary in Art, Film & Visual Studies
UN '23	Art, Film & Visual Studies

<sup>1</sup>Some participants chose to identify themselves with initials only.



Ben Topa '22

Creating Equity in Access to Harvard's Performing Arts Resources

*Research Interviewees:*

Mira Alpers '24

Film and theater director

LyLena Estabine '24

Theater writer, director, administrator

Dana Knox

Manager of College Theater; Director of First-Year Arts

Marin Orlosky

ARTS FIRST Coordinator

Robbie Owen '25

Theatre director, performer

Julia Riew '22

Theater writer, director, administrator

Stephanie Troisi

Student Services Coordinator

Brianna Turner '23

Theater administrator

Julius Wade '20

Film and theater actor

Al Xin '23

Assessing Engagement in the Arts at Harvard College (The Houses)

*No in-person interviews; conducted by survey.*

## PHOTOGRAPHY CREDITS

The images in this document represent the breadth of the extracurricular reach of the Office for the Arts.

Photographers are credited below by page numbers.

Adam Kissick

Cover, 4, 5 (right), 7, 9, 10 (bottom), 21 (bottom)

Michaela Morse

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Liza Voll

5 (left)

Jacob Belcher

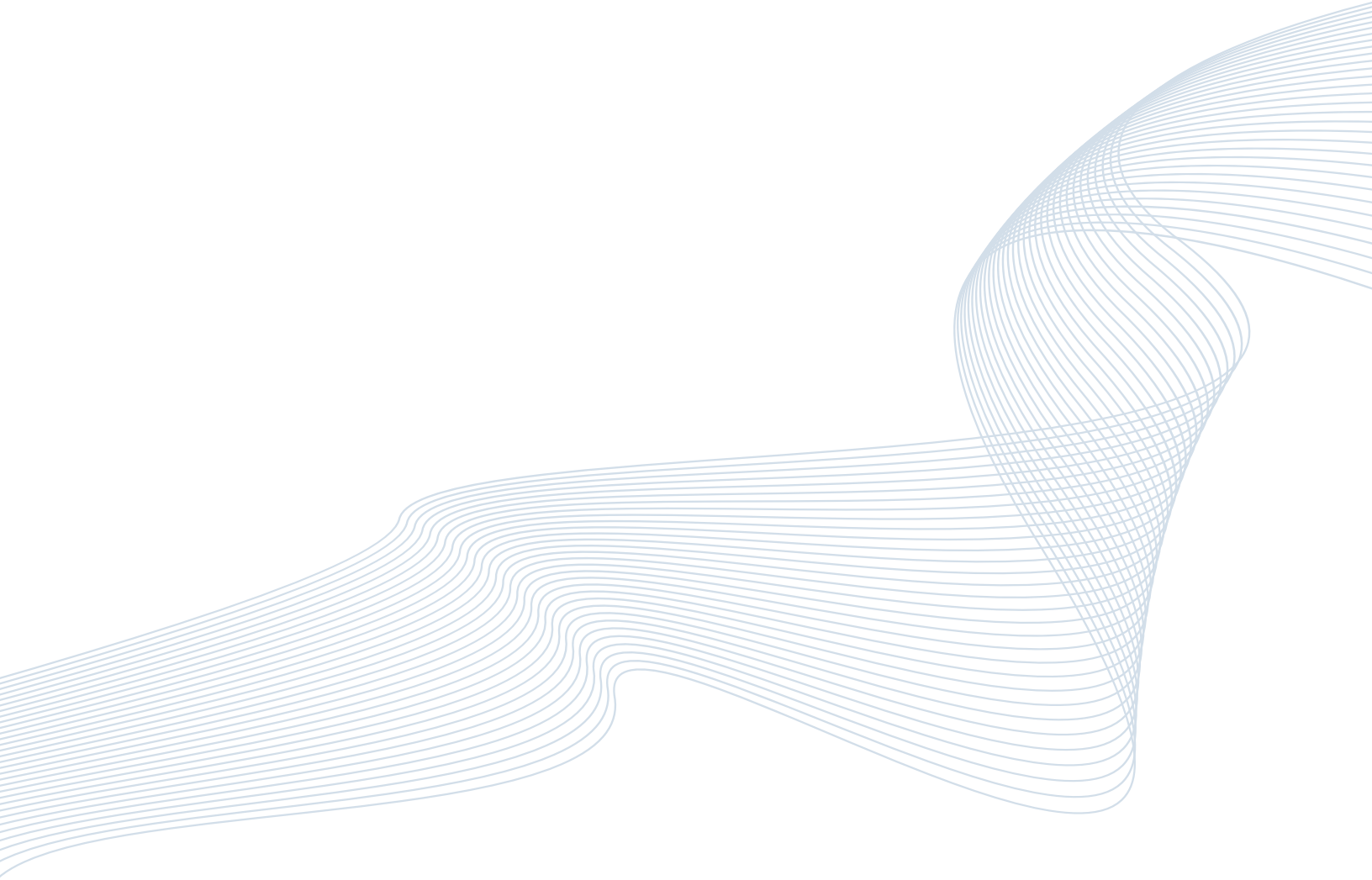
6, 10, 12, 17 (top), 18 (top), 19 (top), 21 (top)

Craig Bailey

11

Kalos Chu

17 (bottom)



**Office for the Arts at Harvard**