

# ARTS ADMINISTRATION

BOSTON UNIVERSITY

Fall Newsletter 2003

## NEW STUDENT ORIENTATION

By Robyn Whittington

Each of us is looking for our own connection to the arts. It's one of the reasons we find ourselves enrolled in the Arts Administration program. For many of us, Boston is a new home, and navigating through its varied neighborhoods by bus and subway can seem overwhelming. This is the reason why the Arts Administration Student Association (AASA) participated in the first annual new student orientation held on Saturday, September 6, 2003. The goal of the six-hour orientation was to provide an opportunity for incoming students to meet and interact with each other while learning about the Arts Administration curriculum. AASA leaders also took the new students on a guided tour of Boston's cultural institutions to familiarize them with the subway system and the diversity of the arts in Boston.

More than twenty incoming students, plus current AASA chairs, attended the orientation facilitated by Assistant Director Richard Maloney. AASA committee chairs introduced themselves and their roles in



Students take time out to smile for the camera during the new student orientation.

the student-run organization. A new program was also unveiled at this time. The alumni-mentor program matches incoming students to distinguished alumni who mentor them throughout the year, providing them with career advice and job contacts.

Following a feast of pizza and soda, we divided into two groups. One group was focused on the many artistic delights of

Harvard Square, which included visits to the Brattle Theatre, American Repertory Theater (A.R.T.), Club Passim, Harvard Yard, Busch-Reisinger Museum, Fogg Museum, Sackler Museum, and the Harvard Film Archive. Another group spent its time exploring several other Boston neighborhoods, noticing the many ways the arts are present in the city. Each group brought a camera and took many pictures to document the day (see photo).

We ended the orientation at the Sunset Grill in Brighton where we reflected on the day's activities. The response to the orientation was overwhelmingly positive. Julie Madden, an incoming student who attended the orientation, recently moved to Boston from Alabama. She remarked, "While it was great to review the curriculum, I found the opportunity to meet other incoming students and discover some of the arts organizations in the area extremely valuable." ■

## WELCOME INCOMING FALL STUDENTS

### **KATHERINE WOMER-BENJAMIN**

Boston University, *Vocal Performance*

### **ELISE BURGESS**

Roger Williams University, *Art History / English / Theater*

### **DEIDRE CANTRELL**

Scripps College, *Art History*

### **COREY EVANS**

University of Kansas, *Sociology & Human Development*

### **SHARON FANTL**

University of Vermont, *Religion*

### **NOELLE FOYE**

Bridgewater State College, *Arts & Crafts*

### **DENISE GOODE**

Frostburg State University, *Art & Design*

### **HSIAO-NING HO**

National Taiwan Normal University, *Violin Performance*

### **DEUKWON KIM**

University of Hartford, *Music Management*

### **JULIE MADDEN**

University of Alabama, *Interdisciplinary / Arts Administration*

### **KATE MANCHESTER**

Stonehill College, *English / Fine Arts*

### **KATHARINE MARCHYOK**

University of Michigan, *Theater Design & Production*

### **CHERYL SYMISTER-MASTERTSON**

University of Lowell, *Music Education*

### **ALISON MELNIK**

Washington University in Saint Louis, *Art History*

### **CHERYL MIRER**

University of Massachusetts, Amherst, *Art / Art History*

### **LISA MONTGOMERY**

Long Island University, *Art Therapy*

### **SARAH MONNAT**

State University of New York, Geneseo, *Communication*

### **KAY MORIARTY**

University of Massachusetts, Amherst, *Theater*

### **ERIN MURPHY**

Boston University, *Art History*

### **JAMES RICCIUTI**

Tufts University, *Psychology / Music*

### **MONICA SERIANNI**

Mount St. Mary's College, *Communications*

### **ALEXA STARR**

Suffolk University, *Fine Arts*

### **MAYO TODOROVIC**

Swiss Federal Institute of Technology, *Architecture*

### **LISA TOWNSEND**

Art Institute of Boston, *Photography*

### **TERESA VOGHT**

University of North Carolina, *Fine Arts / Graphic Design*

### **PATRICIA WALSH**

Plattsburgh State University, *Studio Art*

### **JENNIFER WRISLEY**

State University of New York, Fredonia, *Education / Arts Administration*

### **JIN HEE YANG**

Dongduk Women's University, *Crafts*

### **YA-TING YANG**

Fujen Catholic University, *Communication Arts*

MESSAGE FROM  
THE DIRECTOR



I want to begin as usual by welcoming our new fall class into the program. It is the largest in our short history, and one of the most distinguished. Welcome to Boston University and the great city of Boston.

We are very excited about many of the initiatives we have developed for this year including new courses, a new Arts Administration Graduate Certificate and international study. Most importantly, I am pleased to announce that Richard Maloney, our Assistant Director, is now a full-time faculty member with the program giving us a more balanced approach—his performing arts experience complements my visual arts background. I believe the program has entered an important period of expansion, both qualitatively and quantitatively, and that each of us—administrators, faculty and students—continue to make an important contribution to that effort.

Daniel Ranalli, *Director*

# ARTS ADMINISTRATION

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**Arts Administration**

**Graduate Assistants:**

Rachel Lissman  
Cheryl Mirer  
Alison Melnik  
Natalya Pavlova

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***In Other News.....***

**Daniel Ranalli, Director**, had a one-man show at the University Gallery at Clark University from September 30—November 22. The exhibition was reviewed in the current issue of *artsMEDIA* magazine (November 2003) and a catalog was published to accompany it.

**Richard Maloney, Assistant Director**, was quoted in the November 23 *Boston Sunday Globe* in an article that discussed the Wang Center's recent decision to replace the Boston Ballet's *Nutcracker* with the *Radio City Christmas Spectacular* starring the Rockettes.

**Jeannie Motherwell, Program Assistant**, was recently appointed to the Cambridge Art Council's Public Art Commission (PAC). The PAC is a seven-member advisory committee appointed by the City Manager to oversee the implementation of the Public Art Ordinance.

**Robyn Whittington, Student**, was interviewed on WBUR's *Morning Edition* (the segment aired August 20) about her work with the Volunteer Lawyers for the Arts (VLA) sponsored Art Rescue project.

Contact us:  
**617.353.4064**  
**artsad@bu.edu**  
**www.bu.edu/artsadmin**

## ALUMNI PROFILE: HEIDI GREBENSTEIN

### Development Assistant for Major Gifts, Metropolitan Museum of Art

by Denise Goode



While growing up in New Jersey, Heidi Grebenstein "fell in love with art" through visits to the Metropolitan Museum of Art in New York City with her family. Today, she is employed at the museum as the Development Assistant for Major Gifts and attributes her success to the Arts Administration program at Boston University.

Grebenstein started on the road to success at Rutgers University where she graduated with a degree in Art History.

Unsure of what to do next, Grebenstein turned to Professor Ranalli for information about the Master's program at Boston University. Heidi knew she wanted and needed more than her Art History background to acquire a job in the competitive art world. Therefore, she was interested in studying various practical approaches to creating a career from her enthusiasm for art.

Heidi moved to Boston and attended the program while working full-time at Skinner Auctioneers and Appraisers, one of the nation's largest and only full-service auction houses in New England. "Time management is key," she explains. Grebenstein feels that the program's curriculum, combined with the opportunity to work, provided her with the tools to succeed in her present position.

Grebenstein graduated this past May and within days started working at the Met. As Development Assistant for Major Gifts, Heidi assists The Fund for the Met - the

Museum's ambitious capital campaign. Additionally, Heidi works with the Friends Groups, a special Membership category at the Museum for those individuals with specific curatorial interests. "Working in the development office has exposed me to many different aspects of the Metropolitan's administration. Every day is unique and I am still learning the nuances of my position at this great institution".

Although Heidi says she didn't begin the program at BU thinking she would end up working in development, she feels the broad spectrum of courses she took really prepared her to deal with the diverse nature of her job.

Although she is happy to be back in New York, Heidi still raves about the helpful contacts and many lifelong friends she made in Boston. For her, the result speaks for itself, "I am so grateful to work for such a prestigious institution and do something I have always been passionate about." ■

## SPRING COURSE OFFERINGS

### Concentration Core:

- MET AR 690** *The Art World*
- MET AR 740** *Arts & the Internet*
- MET AR 771** *Managing Visual Arts Organizations*
- MET AR 774** *Managing Performing Arts Organizations*
- MET AR 778** *Legal Issues in the Arts*
- MET AR 802** *Internship in the Arts I*
- MET AR 803** *Internship in the Arts II*
- MET AR 804** *Advanced Management & Consulting for Arts Organizations*

### Concentration Electives:

- MET AD 603** *Evaluating & Developing Markets for Cultural Tourism*
- MET FI 631** *Financial Analysis (in lieu of AR 750 only)*
- MET TM 648** *Introduction to E-Commerce*
- MET AD 765** *Management in a Changing Environment*

### NEW! Additional Spring '04 Course

The College of Fine Arts (CFA) is offering a new course in January taught by Professor Hugh O'Donnell called:

### CFA AR521 Site Specific Art

This course is designed to team studio art students with engineering and Arts Administration students to work collaboratively to create site-specific public art for the Photonics Center building here at Boston University. A prototype will likely be completed during the course. Additional information is available online or by contacting Professor O'Donnell (hodonnell@bu.edu).

This course will be allowed as a group "C" course in our curriculum. Please note that we also be offering our own Public Art Program Administration class this fall and that you will NOT be able to apply both toward your degree.

### NEW! International study course offered this summer

### MET AR777 Comparative Cultural Policy and Administration

Drawing on the resources of Boston University and City University in London, this course examines the nature of cultural policy in the United States, United Kingdom, and the European Union from 1950 to the present. Through lectures and readings drawn from public policy, economics, and law, this course will discuss the impact of cultural and national differences on the cultural policy decision-making process.

This course will meet 7 times (once a week) in Boston and 5 times in London during our 8 day stay.

## ART RESCUE PROJECT

by Robyn Whittington

Having been laid off this past May, I was looking forward to an unexpected summer vacation. Much to my surprise, I soon found myself consumed by a daunting task that would devour all of my newly acquired free time. In the end, however, it was well worth it.

Boston Corporate Art (BCA), an art consignment company, sold original works of local and national artists to corporations to improve the look and feel of their work

comfortable connection between current students, alumni, and faculty illustrates several rewarding aspects of the program — networking and building relationships, working with the arts community, and learning from a professor who is active in his field.

I was drawn to the courageous mission of Art Rescue from my first conversation with Professor Grace at the VLA office. At the beginning of August, we visited BCA's warehouse in Weymouth to assess the

ally obtained. I then arranged for in-person pickup or delivery by an art moving company, and coordinated those times and dates with the other volunteers. In all too many cases, we determined the artwork BCA had consigned was sold without the artists' knowledge or receipt of their contracted percentage of sales!

The Art Rescue website, created specifically for this project, appealed to arts communities across the country to help us locate artists or identify works. Although,

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***“This was a case about educating artists and arts administrators about the rights of artists and good business practices so that something like this does not happen again....”***

James Grace, Executive Director, *Volunteer Lawyers for the Arts*

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environment. BCA filed for bankruptcy in early 2003 and the Massachusetts Bankruptcy Court took possession of the unsold artworks in BCA's storage facility. The Court intended to auction off the works, distributing only fifty percent of the proceeds to the artists. Because of the current state of the art market, this arrangement would have a devastating financial impact on the hundreds of artists involved. The Volunteer Lawyers for the Arts (VLA) of Massachusetts approached the Court and won a ruling assigning ownership of the works to the artists who created them. The VLA was granted sixty days to notify the artists of BCA's bankruptcy and attempt to return the thousands of paintings, sculptures, and works on paper to them. The Fort Point Arts Community (FPAC) joined in this effort by agreeing to handle the administrative aspects of this venture, which was dubbed "Art Rescue."

Both the VLA and FPAC have strong ties to the Arts Administration program. Sarah Pace, a recent graduate of the program, worked with FPAC during her internship. As a result, she was aware of the serious nature of this task and volunteered to help. James Grace, Executive Director of the VLA, is an Instructor in the Arts Administration program and co-teaches the *Legal Issues in the Arts* class, which I had completed the previous semester. This

magnitude of the project. Hundreds of paintings were stacked face to face in a sweltering hot and humid framing workshop. Many canvases suffered from water damage, punctures under the weight of textured paintings, and general mishandling. During my initial evaluation of the storage facility, I inadvertently discovered a sculpture hidden among discarded newspapers and empty coffee cups. The landlord of the Weymouth space was concerned about liability if an artist incurred an injury while picking up work from his space without his presence. Fortunately, this issue became moot when Boston landlord donated warehouse space in South Boston, just down the street from the VLA and FPAC offices. Once the warehouse contents were transported to the new location, the race was on. We had sixty days to complete our task.

The first two weeks were spent inventorying and categorizing all of the work recovered. This consisted of working long, hot days in a non air-conditioned warehouse, moving hundreds of heavy paintings and sculptures, as well of a vast amount of fragile works on paper, often with the help of only one or two other volunteers. I then documented our findings in a comprehensive database. As artists responded to our mailings and other attempts to reach them, I compared their claims to what we had actu-

at the end of the sixty days we had been unable to contact just over one hundred of the artists. Fortunately, the Bankruptcy Court granted a thirty-day extension to contact these remaining artists. The most recent report reveals that of the over one thousand artworks we recovered, more than ninety percent of them were returned to the artists. This would not have happened without the leadership and collaboration of the Volunteer Lawyers for the Arts and the Fort Point Arts Community, as well as the tireless efforts of the volunteers. According to Jim Grace, "this was a case about educating artists and arts administrators about the rights of artists and good business practices so that something like this does not happen again, and if it does, that the least amount of damage is done."

My experience with the VLA and FPAC was extremely rewarding and has led to additional projects within South Boston. I am grateful for the opportunity to apply the skills I acquired in the Arts Administration program in the service of local artists and arts organizations. ■

For more information about the Art Rescue Project, visit their website at [www.fortpointarts.org/artrescue](http://www.fortpointarts.org/artrescue).

## FACULTY PROFILE: LINDA MURPHY

by Sharon Fantl



There is a saying that "life imitates art", or is it "art imitates life?" No matter what the saying, Arts Administration Professor Linda Murphy will convince you that they are one in the same. Murphy is the Associate Education Director at the Huntington Theatre and teaches *Education in Cultural Institutions*.

Artist, student, educator, administrator — Linda Murphy has played a number of roles, and has invested each one with tireless enthusiasm and genuine passion. She is a wonderful role model for Arts Administration students. For those of us

balancing work, school, life, art, and play, Murphy says the more we take on, the more we learn to be flexible and to better cope with inevitable frustrations. In the end, we will be better prepared to take advantage of opportunities when we leave the classroom.

Linda discovered her calling in education and administration after many years as an actor, dancer, choreographer and director. She stresses the necessity and "sanctity" of education. Her sophisticated artist/educator/administrator approach is flexible enough to accommodate the different learning styles of her many students.

Coming from a theatre background, Linda understands the importance of successful communication and collaboration. Her curriculum, therefore, includes in-class assignments and projects to improve these skills. "Practice makes perfect" is her motto. The practice that Linda offers in the classroom setting turns her students into active, creative partici-

pants, proving once again that arts administration is constantly changing.

To Linda, the most important qualities Arts Administration students should cultivate are stamina, flexibility, and the belief that what we do is vital. She notes that while her BU students have always been intelligent, they now seem even better prepared — more knowledgeable about finance, economics, and administration. In addition, she believes her students are studying their career choices more seriously. This fact combined with their increased skills has better prepared them to enter the art world than ever before.

The tools we use in our professional life — regardless of our role as an artist, student, teacher, or administrator — are cross disciplinary and include the ability to communicate, trust and endure. Coming from such a capable and creative juggler, this idea is very powerful. Linda's ultimate lesson is that it CAN be done. ■

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## AASA ANNOUNCEMENTS & UPDATES

Founded in 1995, the Arts Administration Student Association (AASA) provides opportunities for social interaction, educational enrichment and career development for Arts Administration students. Our mission is to help students in the program acquire a sense of community while making valuable professional contacts within the art world.

### Career Development Committee

Justin Holden, Chair  
(jclarient@aol.com)

### Social Committee

Rachel Lissman, Chair  
(rlissman@hotmail.com)

### Student & Alumni Relations Committee

Robyn Whittington, Chair  
(robyn@mail2art.com)

### Publications Committee

Jill Warren, Chair  
(jill.warren5@verizon.net)

### International Students Committee

Natalia Pavlova, Chair  
(npavlova@bu.edu)

The **Career Development Committee** has worked to coordinate a career panel discussion/workshop with Angela Beeching, Director of the New England Conservatory Career Center; Christopher Millis, Arts Administration faculty member and editor of *artsMEDIA* magazine; and David Goganian, financial services and banking industry executive. Topics to be covered are resumes, cover letters, interview and networking skills. The tentative date is Saturday, March 27, 2004 from 11-2. Location TBD.

The **Social Committee** has been busy since orientation. During our first three meetings, we developed a student survey to determine the interests of the students. After creating a mission statement and set of goals in response to the survey, the committee has planned a number of events throughout the academic year to enrich the lives of Arts Administration students. The Social Committee has also created the weekly email *Communiqué*, which contains information about weekly events and an up-to-date social calendar.

The **Student & Alumni Relations Committee** has been busy getting the Alumni Mentor program off the ground. This pilot program matches successful alumni, who provide career advice and contacts, with entering students.

The **Publications Committee** has several exciting projects in the pipeline. In addition to working towards a new and improved AASA website, we are collaborating with the Career Development Committee and the Boston arts community to create a series of job skills-related handbooks which will be available to all.

The **International Students Committee** meet every 3-4 weeks with the Cultural Policy study group to discuss readings and to share our experiences as international students. The committee also serves as an information outlet for those of us who are new to this country.

If anyone is interested in serving on a committee, please contact AASA advisor **Rich Maloney** ([rmaloney@bu.edu](mailto:rmaloney@bu.edu)).

## INTERNSHIP PROFILE: NATALYA PAVLOVA

Worcester Art Museum



**F**ounded in 1898, the Worcester Art Museum (WAM) is home to a marvelous collection of more than 40,000 objects. The institution, founded by Stephen Salisbury III "for the benefit of all the people," is now New England's second largest fine arts museum. Its mission is "to collect, display and enhance the general public's knowledge and appreciation of art."

As an international student with a degree in art history, I have been interested in international museum practice for some

time. From my first visit, I was impressed by WAM and immediately decided to volunteer.

WAM has an extensive internship program, which encompasses most departments including development, membership, curatorial, education, and marketing. I chose WAM as my internship site since I had been a volunteer for some time and was aware of the program's excellent reputation. With the help of volunteer and internship coordinator Kathryn Balistrieri, I carefully planned my internship to get the most out of my time. I was particularly interested in working in the Registration department. This department is responsible for all aspects of collection management including: keeping collections in order, tracking loans, assisting with traveling exhibitions, and working with other curators, conservators and preparators to organize each show.

From the very beginning, I've received the full attention of Head Registrar Deb-

orah Diemante. She is training me to work on ARGUS, the professional museum software used to administer the collection electronically. I have become familiar with the general rules of art handling as well as necessary paperwork such as condition reports, loan contracts, and incoming/outgoing procedures.

As an intern, I have a "backstage pass" and can see the complicated and challenging process of running a museum from the inside. My tasks vary daily from tracking loans and checking item locations, to working with the artworks in storage as well as in the galleries. I am also learning about reproduction and copyright issues thanks to Assistant Registrar Selina Bartlett.

I am constantly using my art history background and have learned even more through working with the curators. I look forward to continuing this exciting internship with the Worcester Art Museum. ■

### CONGRATULATIONS!

*January 2004 Graduates*

*Natalia Pavlova  
Premraya Phinit-Akson  
Aya Takaku  
Robyn Whittington*



2003 Arts Administration graduates Gavin Andrews, Heidi Grebenstein, and Julie Dellinquanti.

### ALUMNI MENTOR PROGRAM

The Arts Administration Department Student Orientation was not the only new program to begin this fall. The Alumni Mentor program matches successful alumni, who provide career advice and contacts, with entering students. Each mentor has approximately six students who they meet and correspond with throughout the year. This year, the following people are serving as Alumni Mentors:

#### **Kelly Greene '00**

Director of Patron and Member Programs  
*Isabella Stuart Gardner Museum*

#### **Amy Holland '97**

Associate Director of Marketing  
*Boston Ballet*

#### **Rebekah Lamb '99**

Gallery Manager  
*Boston University Art Gallery*

#### **Jean Player '98**

Chorus Manager  
*Chorus Pro Musica*

#### **Jason Weeks '01**

Executive Director  
*Cambridge Arts Council*

### INTERNSHIP NEWS

Several Arts Administration students are doing their required internships this fall. They are gaining valuable skills and experience and are providing a service to their organization and community.

**Natalia Pavlova**  
Worcester Art Museum

**Hillary Smith**  
Boston Boy Choir

**Aya Takaku**  
Japan Society



AASA officers Justin Holden and Robyn Whittington celebrating at the end of orientation.

## ALUMNI PROFILE: JENNIFER BOSE '95

### Director of Exhibitions and Design, Museum of Fine Arts, Boston

By Monica Serianni



As many of our current students know, alumni from the Arts Administration program work in many different capacities in the field. Equipped with skills they acquired in the program, they faced many challenges when they entered the art world. Jennifer Bose has faced and overcome these challenges. A '95 graduate of the program, she is the Director of Exhibitions and

Design at the Museum of Fine Arts in Boston.

Jennifer's duties are many, as there can be up to twenty exhibitions per year in the museum's six exhibition galleries. She oversees almost every aspect of each exhibition including: planning, scheduling, gallery installation and de-installation, reporting and budgeting, audio guide production, cross-departmental communication, and traveling arrangements. Her department is also responsible for the design of all exhibitions, gallery renovations and rotations, and the myriad of all details involved, including lighting, graphics, fabric selection, paint, carpentry, electrical work, object placement, lay-outs, and the working relationships with curators and conservators required to complete the design of every exhibition.

Reflecting on the program, Jennifer says, "I am especially thankful for the financial

and human resources courses I took, as well as marketing and strategic planning, skills which are so important these days." This is certainly food for thought when it comes from an alumnae as successful as Jennifer.

With so much responsibility, Jennifer is thankful for the education she received in the Arts Administration program. She feels the program taught her business skills and showed her how to integrate them with her art background, enabling her to "move to the next level" in her career. ■

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## ALUMNI UPDATES

**Deborah Fahy '98** lives in Hallowell, Maine where she and her husband take care of their two boys, Connor, age 8, and William, age 4. They have also just adopted Annabel, 14 months, from China.

**Travis Fraser '03** has been promoted to Associate Director of Annual Giving at the Boston Ballet. He began working for the Ballet in March 2001, while he was attending the program.

**Kelly Greene '00** is now the Director of Patron and Member Programs at the Isabella Stewart Gardner Museum, Boston.

**Sarah Henry '01** is now living in Minneapolis, MN and working as the Capital Campaign Associate for Episcopal Homes of Minnesota, a continuum of care organizations for the elderly. In the evenings, she sings and plays saxophone with a rock band in town.

**Becky Hornsten '99** lives in Portland, Oregon and works for Young Audiences. She ran her second marathon in October, is

playing violin in a quartet, and is loving the Northwest!

**Jean Player '98** is in her second season as chorus manager of *Chorus pro Musica*. She is also Chair of the Somerville Arts Council and is expecting her first baby in March.

**Idit Segev '03** is living in the countryside of Israel where she is doing promotion for a well known Israeli sculptor. She is also planning to open an arts and craft museum in the northern part of Israel. Idit is the mother of Yotam, 13, and Ella-Noel, 10 months.

**Joyce Sitterly '03** is the Membership Coordinator for the National Guild of Arts Schools, an advocate of community arts education organizations located in New York City, where she resides.

**Teresa Weiss '02** moved to Brussels, Belgium after graduation and was recently married. She works for Olivier Strebelle, a Belgian sculptor, and is responsible for all

of his public relations and international exhibition projects. You can check out his website at [www.olivierstrebelle.com](http://www.olivierstrebelle.com).

**Jennie Willink '96** lives in New York City and continues her work with Blue Man Group, serving as Director of Creative Affairs. This year, Jennie produced Blue Man Group's latest album and an all new Blue Man Group show which recently finished a 90-city national tour. Jennie is currently working on the newest Blue Man Group show which will open in Berlin in May 2004. For fun, Jennie is developing a television show and a book about theatrical marketing.

**We would love to hear from you! Please contact us at [artsad@bu.edu](mailto:artsad@bu.edu).**

**Coming soon!** We are adding an alumni page to the Arts Administration website so that you can search for other alums and update your contact information at any time.

## BREAKING NEWS:

We have recently established the Arts Administration Program Fund. All contributions to this fund will go directly to the program, not to the University at large. Please consider making a donation. Make your check payable to Boston University and include the following in the memo field: **Arts Administration program fund # 7797-0.**

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**ARTS ADMINISTRATION GRADUATE PROGRAM**  
**Boston University**  
**808 Commonwealth Avenue**  
**Boston, MA 02215**

**OF SPECIAL INTEREST...**

**EXHIBITIONS:**

**Small Works**

Sacramento Street Gallery  
**Maud Morgan Visual Arts Center**  
20 Sacramento Street, Cambridge

**Jeannie Motherwell** and **Tabitha Vevers** (Daniel Ranalli's wife), were featured in the **Small Works** exhibition at the Sacramento Street Gallery. All work was by Cambridge artists in support of the Maud Morgan Visual Arts Center. This exhibition was co-sponsored by the Agassiz Neighborhood Council and the Cambridge Arts Council.

The Sacramento Street Gallery is open M-F  
9:00a.m – 5:00 p.m.



Jeannie Motherwell, *Rosetta: Japanese Daydream*, collage, 2002 from *Small Works* at the Sacramento Street Gallery.

**Concerning the Spiritual in Photography**  
Photographic Resource Center at  
Boston University

January 23-March 14, 2004

Featuring works by Daniel Ranalli, the concept of the show is how different artists utilize and exploit the inherent mechanics of light-sensitive media to achieve spiritual effects and allusions.

**ARTS ADVOCACY ALERT!**

You can make a difference for the Arts! Visit the MAASH (Massachusetts Advocates for the Arts, Sciences and Humanities) Legislative Action links and send a letter to your legislator. The letters are pre-written, so all you have to do is fill in a few lines of information and hit "send." Being an advocate for the arts only takes two minutes of your time! Together we can make a difference – Pass it on!

**New Scholarship Opportunity!**

Boston University Women's Council Scholarship

The Boston University Women's Council is pleased to announce that it will be accepting applications from qualified women graduate students for the next academic year. The deadline for filing completed applications is March 1, 2004.

To be eligible, a student must be enrolled full-time in a graduate program in any of the colleges within Boston University. She must already have completed one year of study and demonstrate financial need.