

# ARTS ADMINISTRATION

The Boston University Arts Administration program is committed to making the world safe for art — not making art safe for the world.

BOSTON UNIVERSITY

Fall Newsletter 2006

## INCIDENTS HIGHLIGHT CHALLENGES OF PUBLIC ART

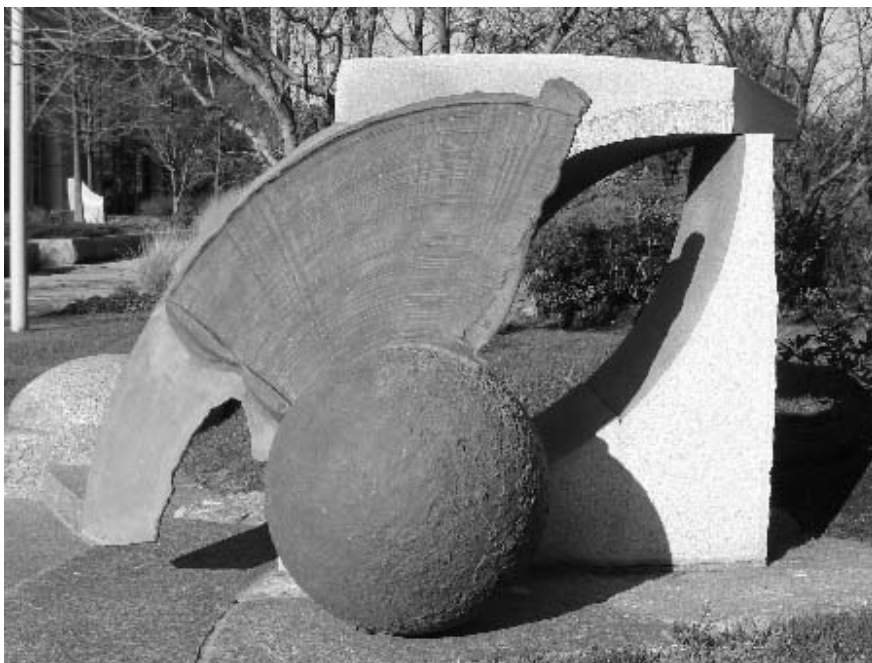
by Lis DuBois '07

In the field of public art, controversy is one possible result of the complex process of creating new work. Although the majority of public art projects are completed smoothly, a small number of works inevitably experience setbacks, whether regarding artistic vision, community participation, project budget or any number of other factors. Such was the case in Boston this fall, when the long awaited ruling in the Phillips vs. Pembroke case and the deliberate vandalism of an experimental Cambridge piece illustrated the challenges of creating and maintaining public art.

In what may be the final decision of a three-year legal battle between acclaimed sculptor David Phillips and corporate giant Fidelity Investments, the US Court of Appeals ruled on August 22<sup>nd</sup> that the Visual Artists Rights Act (VARA) does not protect a series of site-specific sculptural works created by Phillips for Eastport Park, located on the South Boston waterfront.

The legal case originated in 2003, when Phillips filed suit to prevent the alteration or removal of his work from the Eastport Park site. A few years prior, Phillips had been commissioned to create a series of sculptures for the park, which is adjacent to the offices of the Fidelity-owned Pembroke Real Estate Company. The resulting works include 27 sculptural elements made of granite and bronze, as well as mosaic stonework and river rock laid along the park's pathways. Less than a year after its completion, Fidelity decided to redesign the park and proposed relocating elements of Phillips's work to a site in Rhode Island. Phillips protested claiming that the sculptures were intended to be viewed as a cohesive whole within the Eastport Park site and sought legal action in an attempt to maintain the integrity of the work.

After a series of decisions and appeals, the first circuit US Court of Appeals ruled in favor of Fidelity, asserting that VARA does not apply to site-specific works of art. As a result of this decision, Fidelity is under no legal obligation to maintain Phillips' work as originally conceived. Although it is uncertain how, when, or to what extent the park will be altered, it is likely that this high-profile decision will have a significant im-



Detail of installation at Eastport Park by David Phillips

Photograph by Lis DuBois

**— It is likely that this high-profile decision will have a significant impact on the legal rights of artists who create site-specific work for public spaces. —**

impact on the legal rights of artists who create site-specific work for public spaces.

A similarly contentious public art controversy erupted in Cambridge this August, when a two-dimensional painted traffic circle created by artist Wen-ti Tsen was severely vandalized approximately three weeks after its installation. The piece was created through a partnership between the Cambridge Arts Council and the city's Environmental and Transportation Division as a low-cost experiment aimed at slowing

traffic at the intersection of Vassal Lane and Walden Street.

Although the city received numerous requests to help control traffic at the intersection, it could not afford the estimated \$100,000 cost of installing conventional traffic-calming devices, such as speed bumps or a stoplight. In a series of public meetings hosted by the transportation department, a small group of residents elected to try an artistic solution and chose Tsen's abstract design from among three

*Continued on the next page*



Tsen's "Flow" Vassal Lane, Cambridge, MA



"Flow" following vandalism

# ARTS ADMINISTRATION

## THE ARTS IN BARCELONA

I am very excited to announce that we will be offering our first Arts Administration graduate course in Barcelona, Spain between the fall and spring semesters this year. One of the most beautiful and arts-rich cities in Europe, Barcelona will provide our students an excellent opportunity to experience contemporary international trends in arts management and cultural policy.

Planned in conjunction with *IDEC-Universitat Pompeu Fabra* in Barcelona students will have a unique opportunity to visit a number of major arts institutions for a behind-the-scenes look at how these institutions operate.

Topics will include Spanish and Catalan cultural policy, museum administration in Europe, how the arts are financed in Barcelona, European copyright issues and the institutional framework and support system for theater and music.

The structure is a unique one and will allow our students, many of whom work full-time while pursuing their graduate studies, to immerse themselves completely in a concentrated academic and travel experience. Students will arrive in Barcelona by January 7<sup>th</sup> for a welcoming reception at the *Universitat Pompeu Fabra* and a walking tour of the city. Classes will begin the next day, and generally will be held for six hours each day – three in the morning and three in the afternoon. In addition, one class will be held in Boston before we leave and one final class after we return.

All classes will be in English and topics and visiting faculty will include: *Barcelona as a Cultural City* taught by *Feran Mascarell*, Catalonia's Arts and Culture Minister; *The Public Museum System* with sessions taught by Catalonia's Deputy for Heritage and Museums and another by *Maite Ocaña*, Director of Catalonia's National Museum of Art. Additional sessions, both at the University and at various venues through-

Daniel Ranalli, Founding Director

out the city will be taught by key cultural leaders including the Director of the Barcelona Museum of Contemporary Art, the Director of the National Theater of Catalonia as well as various other directors of music and theater festivals in the region. I will be team teaching with most of the Barcelona faculty.

The program would never have happened without the tireless efforts of our alum, *Guillem D'Efak Fullana-Ferre* ('06), who will be there to welcome our students when they arrive. As of this date we have seventeen students registered for the course.

This is our fourth class held abroad and was preceded by our London class (2004, 2006) and our Cuba class in 2003. Boston University is committed to developing a graduate program that engages with global issues and partners in the arts. ■

Photograph by Daniel Ranalli



Gaudi Sagrada Familia



Miro's Catalan Landscape



Gaudi Casa Batllo

Photograph by Daniel Ranalli

Continued from the first page

proposals. The \$10,000 awarded to the artist came from the city's Percent for Art Program, which designates one percent of all capital improvement construction costs to support the creation of public art throughout the city of Cambridge.

The piece sparked debate from its inception, as angry taxpayers and confused motorists denounced the rotary as a hazardous visual distraction and a waste of money.

Following a series of articles in the *Cambridge Chronicle* in which numerous residents spoke out against the project, an unknown vandal defaced the work by pouring a gallon of pink paint directly onto

its surface. Attempts to remove the paint proved unsuccessful, forcing Tsen to incorporate tire tracks and other pink remnants into a revised design during the reconstruction process. Traces of the vandalism are still evident today.

Although David Phillips's work at Eastport Park and Wen-ti Tsen's traffic circle vary substantially in medium, location, subject matter, and funding source, both cases illustrate the complexity of incorporating public art into community. The opportunity to create art that is free and accessible to all can be compelling to artists and community members alike. However, differing opinions on how best to make use of a communal space present a substantial risk to the vision of the artist and raise questions about the extent to which works can

be maintained as originally conceived.

Sadly, the disregard for the artists' designs, lengthy and expensive legal battle, and hostile public debate that resulted from these cases are less than ideal outcomes for all parties involved. Although there is rarely a clear solution when attempting to navigate public art disputes, it seems that that open-mindedness, curiosity, efforts to educate, and a willingness to communicate openly could help strike a balance that respects both the rights of the artist and the opinions of those who interact with the work on a daily basis. ■

## INTERNATIONAL STUDENT SPOTLIGHT: Sophie Lacombe '07

by Jinghua Chen '08 &  
Michele Campbell '08

**B**orn and raised in Paris and later educated in Lille (the 2004 Culture Capital of Europe), Sophie was introduced to the art world by her French literature professor. While at school she won a lottery for an internship at Christie's in London, an experience that fueled her desire to continue studying abroad. Sophie heard about BU's Arts Administration program from the Fulbright Foundation in Paris. Soon after, Sophie arrived in Boston.

"When I came to Boston, everything was new to me," she said. One of the most noticeable differences to her was the casual relationship between the students and professors. "We call professors by their first names here, we can chat freely, and we also have Pub Nights to get to know them personally. This is totally different from France, where we have a more formal relationship between teacher and student."

Sophie chose the program at BU because it allowed her to pursue several internships in Boston's vibrant arts community. She believes that hands-on experience and learning from different people will help define the direction she chooses in her profession. Fortunately the flexible evening



Photograph by Gabriella Horvath

classes enabled her to intern with several different arts organizations — the marketing department of the Revels Theater Company, the Cambridge Arts Council's Public Art program, and the Museum of Fine Arts' film department. These opportunities strengthened her skills in marketing, research and fundraising.

Currently Sophie is interning at the Rhys Gallery which generally features emerging artists and independently curated exhibitions. She maintains fundraising as her main focus. "I'm a big fan of fundraising."

She explained that she became interested in fundraising due to the Managing Visual Arts Organizations class. Sophie is glad to gain more fundraising experience because museums in France are looking toward the private sector for more support. "Learning about arts fundraising and corporate relations will be useful in France as the country is transitioning to a private, American system," she said.

When talking about her future plans, Sophie expressed interest in continuing her arts education through practical training. This will allow her to stay in the United States for another year before returning to France. She is considering New York City but might stay in Boston as she has made many friends here and she considers Boston her second home. When she returns to France, she hopes to apply her varied experiences and education to a fundraising and corporate relations position in a museum.

Sophie has a long-term goal of continuing her education in art history. For now, she looks forward to returning to France, seeing her friends and family again and using her arts administration education in France's arts community. ■

## ALUMNI SPOTLIGHT: Tim Prestridge '06

by Jacqueline Boyle '07

**T**im Prestridge just graduated last May, but already he is setting the stage for a significant career in the arts.

Tim is currently working as Assistant Manager in Corporate and Foundation Relations for the John F. Kennedy Center for the Performing Arts in Washington, DC. The center, the largest in the United States, presents over 3,000 performances a year. Daily activities for Tim include coordinating promotional events, creating and editing proposals and contracts and researching new prospects for programs and festivals.

Tim's boss, Donna James, the Manager of Corporate and Foundation Relations, said she is impressed with how quickly Tim has become a part of the family at the Kennedy Center. In his interview, James thought Tim was, "very impressive, articulate, personable and poised and had a great understanding of the development process and why corporate and private foundations give funds."



Photograph by Mandy Dickens

Tim says that the Arts Administration program prepared him well for his current role at the Kennedy Center. Capital Campaigns, Fundraising, Financial Management and Consulting were classes he believes prepared him best for his current work. "In these classes the professors provided me with the building blocks to understand the scope and importance of development, how to approach donors, the importance of cultivation and stewardship

and most importantly how to strategize multiple projects and work with other staff in order to reach your goals."

One of Tim's favorite professors in the program was Janet Bailey who he says has a great deal of influence on him both professionally and personally. Tim apparently made an excellent impression with Bailey as well, "Tim was very enthusiastic in class, always prepared and always interested in learning as much as possible."

Tim is very happy living in D.C. with his supportive husband Derek and his new mini dachshund puppy Beau. He misses all of his friends in Boston, and promises to buy anyone a beer who goes to visit him.

If he could provide any advice to current students in the Arts Administration program it would be "Never settle!" Tim concluded that, "never backing down and settling for less than what I really wanted was what helped me to get to the place I am today." ■

After an exhaustive search for an internship, Jackie Boyle chose the Speakeasy Stage Company. While Jackie was interested in working with over a dozen other organizations none really seemed to fit, it was not until she met Paul Daigneault, the artistic Director of Speakeasy that things really clicked. "We immediately found a connection" she says. Jackie was drawn to Speakeasy because "They are one of the resident companies at the Boston Center for the Arts and I felt if they had been selected to be part of the recent BCA expansion, then they must be doing some quality work". Founded in 1992 The Speakeasy Stage Company is a midsize theatre company in Boston's South End specializing in off-Broadway productions, musicals and productions not often done elsewhere.

Speakeasy is a small organization, with four full time staff members, but it has a large budget for a company of its size. Having a small staff allowed Jackie the opportunity to get involved with every aspect of the



Photograph by Gabriella Horvath

organization, from development to running auditions. It also allowed her the chance to listen, take part in conversations, and to learn by directly being part of the decision making process. Small companies depend heavily on interns and volunteers and according to Boyle, "I could have easily been on a copy machine and doing mailings all summer but they really challenged me and utilized me to my fullest potential.

The biggest challenge for Jackie in doing this internship really had nothing to do with Speakeasy but rather it was more making it

all work in life. I work full time at BU and was on a flex schedule over the summer so I could do the internship; I was also taking classes on top of it all. Imagine seven or eight weeks of nonstop 20 hour days, you just make it work. You have to, that's the goal."

A majority of Jackie's time at Speakeasy was spent on corporate sponsorship, grant and foundation work. The skills Jackie developed while studying at BU proved to be useful while she was balancing budgets for Foundation and Grant reports at Speakeasy. Skills she learned in Financial Management, a course she struggled to understand while taking it, finally clicked and made sense while using 'real world' examples. What was quite complicated became second nature.

Inspired by her internship experience, she is continuing her involvement with Speakeasy doing development and grant work. You can find out more about speakeasy and its programs at <http://www.speakeasystage.com> ■

## Arts Across the Pond

by Ryan Saunders '07

Despite the jetlag, when Virgin Atlantic Flight 11 finally touched down at Heathrow Airport on July 1<sup>st</sup>, the excitement could easily be seen on the faces of Assistant Director and Professor Richard Maloney and twenty-one arts administration students. After months of preparation and anticipation, they were about to begin the most important component of their summer class, *AR 777 Comparative Cultural Policy and Administration*.

This was the second time the class has been offered by the Arts Administration program. The class focused on the differences and similarities between the cultural policies of the United States, the United Kingdom, and the European Union. After six weeks of class in Boston, where students studied the concepts, models, and issues of cultural policy on a global scale, the class shifted "across the pond" for a week of lectures and research in London. Being one of the great cultural capitals of the world, London provided an ideal location for the continuation of classes.

Hosted by BU London, the students stayed at Crofton House, one of the university's newly acquired residences in South Kensington. Sitting in the shadows of Royal Albert Hall, Crofton was only a short walk away from BU London's main office building, where classes were held each morning. Each class focused on a different topic and featured a notable guest lecturer, who had either held high positions in culture for both government and private organizations or were a professor of arts administration and cultural policy from one of these London universities. Among



London's Millennium Bridge, courtesy of Elizabeth Mazar

those who presented were: Graham Devlin, former Deputy Chief of the Arts Council England, Christopher Naylor, Director of Cultural Regeneration at City University, and Rod Fisher, Director of International Intelligence on Culture.

In the afternoons, usually after eating a quick lunch of boxed sandwiches on the tube, the class dashed across the city to one of the London's leading cultural venues. Not only was this a chance to see some of London's more important cultural institutions in action, but it was an opportunity to meet with their senior administrators. Among the more interesting visits included sessions at the National Theatre, Arts and Business of London, and Tate Modern (to take part in a sample education program related to the Kandinsky exhibit). At the National Theatre, the class had a fascinating session with Nick Starr, the theatre's executive director. With Starr, the class discussed some of the different financial, marketing, and operations issues the theatre faced. Two of the more interesting facts that emerged was how the National Theatre has no real inter-

est in ever having audience subscription plans, and actually dissuades donors from giving too large a donation at one time. The latter fact is not terribly surprising based on the current cultural funding structures that exist in the U.K. (where public support is still the main source of cultural funding), but it still was a bit shocking to an American arts administrator. How could you ever tell a donor that his or her gift was too large?

In addition to the lectures and site visits, probably the most important component of the class was simply being in London and experiencing its cultural scene first hand. "The city just oozes arts," Rich Maloney said as he and several students left a performance of the Mozart Requiem at St. Martin in the Fields. "Everywhere you look there is something different happening all the time." Indeed, in the moments of free time, the students found their way to museums, shows, and concerts throughout the city.

The lectures, classroom time, site visits, and other experiences combined all helped open the students' eyes to many new ideas about cultural policy and cultural activity. In the end, what the class began to discover was that while different systems of cultural funding, support, and presentation existed between different nations, these systems are beginning to "blur". There is not one system that is dominant, and changes in the world force changes in cultural policy. Learning from each other's system, and learning from each other's strengths, ultimately will help lead to better models and a stronger cultural system worldwide. ■

For an artist, the greatest gift of all is the gift of time – unfettered time to pursue creative ideas over an extended period. From September of 2005 until returning to campus this fall, I had that opportunity. The genesis of the word sabbatical is from *sabbath* and refers to a year of rest coming in the seventh year. I have been teaching since 1984 and this was my third sabbatical leave – although it was the first for an entire year (typically they are one semester). For me it was no year of rest indeed, I believe it was one of the most productive periods of my life.

My wife, the painter Tabitha Vevers, and I rented out our loft in Cambridge for the year (to another academic) and based ourselves on outer Cape Cod. The plan was to work hard in our studios there and travel extensively. We started with a visit to Barcelona in October of 2005. I had been invited to give a lecture during this time, and began the negotiations to host a class there for our Arts Administration students, which will occur in January. From there we returned to Wellfleet where I readied my studio for the winter ahead and began printing work with a new wide

format (24") inkjet printer.

Our second travel leg was to be a month in Cambodia and Vietnam in January. Unfortunately a serious family crisis intervened and we had to abandon the Asia trip. My father at 83, after a recurring illness, passed away in January. To quote Charles Dickens - "It was the best of times, it was the worst of times."

By March we were able to leave for a five-week stay in rural Ireland – in a village of 200 people (and 5 pubs). Tabitha had a painting fellowship there and we were given a lovely little holiday cottage in sight of the sea and two small studios (although I was largely out raking the sand and photographing). We made some wonderful friends, saw much of the northwest coast of Ireland and worked tirelessly for shows we both had in the works.

I have been working for the past several years on a series of raked sand works in the dunes and tidal plains of Cape Cod which reference Japanese Zen Gardens. The stay in Ireland allowed me to push that series in new directions and to open up some new ideas which I hope to be

working on this winter as well.

In July of 2006, I was able to line up a short stay in a tiny primitive dune shack (literally about 8'x10') in Provincetown for a week. With no electricity, phones or running water, they are solitude personified (a 40 minute walk to town – no roads) and I was able to make a few more raked sand pieces. From these, along with some work from 2005, and the Irish pieces, I was able to produce a fine exhibition at *artSTRAND* Gallery in Provincetown in August. The work was well received and garnered some attention in the Boston Globe as well.

By August I was looking forward to meeting my Art World class for the first time, and it is indeed a very great pleasure to be back. There is truth to the notion of the restorative value of the sabbatical. I believe I have never worked harder than in the past year, and I am excited to be back among you again and eager to help you move forward in your studies and in your careers. Thank you all for making me feel so welcome! ■

**New Alumni Association**

by Noelle Foye '05

There were nights of intense discussion over pizza and salads. Evenings filled with brainstorming and scrawling ideas across a white board. Sometimes there was a strong sense of déjà vu – reliving assignments to design a non profit. Over the months, alums met and out of the discussions emerged an association that meets the unique needs of graduates of MET College's Arts Administration program. The Arts Administration Alumni Association, or A4, as alum **Jim Ricciuti '05** christened it, has become a reality.

This past year was a journey of exploration. Graduates of different years, now working in different arts positions and organizations, contributed their thoughts on what our alumni association should be and do. Consistently, the number one objective they named was the need to maintain and grow the professional links forged while in the program. In response to that need, one of the first projects the A4 hopes to undertake is the creation of an alumni directory that will not only provide addresses for alumni but also identify the arts organizations they are working in and their positions. This will be a great asset for professional networking and collaboration.

Alumni are also strongly interested in having the A4 provide a structure for increased mentoring of both recent grads and students currently in the program. Working with interns and their sponsoring institutions, organizing professional development workshops and joining forces with the AASA for social events are all projects on the drawing board.

This first year of exploration has culminated with the election of A4's first officers. **Noelle Foye '05** heads the slate as incoming President with **Gali Halpern '06**, Vice President, **Kay Moriarty O'Dwyer '05**, Secretary and **Debra Rafson '05**, Treasurer. All graduates of the Arts Administration program and the department's Fundraising Certificate Program are invited to become members. For further information contact the Arts Administration office(artsad@bu.edu) or the MET Alumni and Development Office (metalum@bu.edu). ■



Photograph © Tabitha Vevers

Director Daniel Ranalli raking sand in Ireland.

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**Special Thanks To:**

Daniel Ranalli, Director  
Richard Maloney, Assistant Director  
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This is a production of the  
Arts Administration Student Association.

Arts Administration student James Manning has passionately committed his time and energy to helping students and young artists exhibit their work. Jim started at the New England School of Art & Design (NESAD) in 1993, where he began to curate shows. He was an intern at the Fort Point Arts Community and was on the committee to turn their basement office into the Fort Point Arts Community Gallery. "It was exciting" Jim says. "I got to be part of the whole process, from building walls to curating shows."



Photograph by Heidi M. Marston

His first major curatorial project was an exhibition entitled *Under 25*, shown at the Fort Point Arts Community Gallery. This brought together more than 40 artists under 25 years old, some of whom he still works with today. After the success of *Under 25* Jim rented a studio in East Boston's Maverick Square and started a gallery he named *ArtVigor*, as a "lab where I developed different ways of curating and putting artists together within the space". He ran *ArtVigor* for three years exploring performance, installation, multimedia exhibitions and experimenting with a multitude of different exhibition themes. Jim's face went from enthusiasm to sorrow when he talked about how the space was dam-

aged in a fire, and soon after, a flood, which led to its closing.

Jim had begun to make a name for himself as someone doing new and exciting things when he got a call from First Expressions Gallery, located in the SOWA district. They invited Jim to jury their summer show and soon after, he became the director of Gallery fx. The gallery showed student work by the surrounding art schools. Each school was given one month exclusively for their students. Jim saw that through this system people came to the gallery knowing what to expect. He could see that this was not building community but dividing it, so he started to restructure exhibitions at Gallery

fx so the exhibits would be inclusive of students from all Boston area art schools. While much of this was successful through funding from the LEF Foundation and local artists, the art schools did not agree with the new format. They ultimately withdrew their funding and support. Gallery fx eventually closed its doors in 2001.

"I decided it was time to go back to school so I returned to NESAD, to finish my BFA", Jim says. There he worked as the exhibition installer for NESAD and recently became the Assistant Director of Exhibitions.

Jim describes himself as "community oriented" and is now looking to "step it up a notch" with his new role at Suffolk. Jim decided the best way to do this was to join the Arts Administration program at Boston University. He sees the Arts Administration program as a place to build new connections, expand his community, and tap into resources that will support his future projects. He says that with all that he has done, he really wants more formal training in fundraising, grant writing and financial planning, "because you can have the best gallery and best exhibits in the world but, it might only last six months if you run out of money. ■

AASA UPDATES AND NEWS



Photograph by Lis DuBois

Students hang out at Cheers following orientation.



Photograph by James Manning

AASA Chairs Sophie Lacombe, Amy Beecher Kawa, Lis DuBois, Wendy Gragg & Heidi M. Marston

At Fall Orientation, AASA welcomed 35 incoming students to the program. After an introduction to the program by Assistant Director Richard Maloney, the AASA led students on an exciting tour of Boston's cultural sites ending with a pint at the Cheers pub in Quincy Market. In October, with the help of 25 student volunteers, the Fall Bake Sale raised over \$400 for future AASA events and career development opportunities including the AASA Holiday Party! AASA presented the annual Arts Administration Holiday Party December 2<sup>nd</sup> at the Bernard Toale Gallery. Students, alumni, faculty, staff and friends enjoyed light fare and refreshments, along with a raffle featuring Swarovski crystals and tickets to local shows.

Thank you to this year's AASA Chairs!

The new AASA website has been launched! With its user friendly design Arts Admin students can now find info about what's going on around town, what people are up to, and more! <http://people.bu.edu/aasagrad>

*The mission of the Arts Administration Student Association (AASA) is to help students build a sense of community while making valuable contacts for a future in the arts administration profession. If you are interested in serving on one of the committees, please contact AASA Faculty Advisor Richard Maloney (rmaloney@bu.edu) or the AASA (aasagrad@bu.edu).*

## STUDENT AND ALUMNI UPDATES

**Nicole Buchholz ('04)** is currently working as an Education Associate at Young Audiences of Minnesota. She works with Young Audiences' roster of artists to schedule performances and workshops in schools, libraries, and special public events.

**Emily F. Day ('05)** is Development Officer for Annual Giving and Special Events at the School of the Museum of Fine Arts, Boston.

**Travis Fraser ('02)** recently joined the New York City Ballet as Manager, Major Gifts and Planned Giving. He previously held the positions of Membership Manager at Lincoln Center for the Performing Arts, Inc. and Associate Director for Annual Giving at Boston Ballet.

**Courtney Hand Bassett ('04)** is Director of Alumni Relations at Walnut Hill School, an arts boarding school west of Boston.

**Justin Holden ('04)** recently joined the Public Affairs department at Carnegie Hall as a Public Affairs Coordinator. He is responsible for publicizing and servicing concerts and events, writing press releases, interacting with press, pitching stories to media, arranging interviews and photography, as well as artist and new technology research.

**Gabriella Horvath ('06)** is an Independent Scholar with the Americans for the Arts; the 3-month research project focuses on economic development programs in cultural districts nationwide. She will also be a guest speaker in MET UA 301 Introduction to Urban Affairs on the role of the arts in urban revitalization.

**Anna Justice ('07)** is a Development Associate with the Harvard Catholic Student Center, where she has been putting together the 2006 Annual Report for the St. Paul Parish community and looks forward to assisting for the parish's annual pledge program and the Fall Appeal for the Student Center.

**Alison Klejna ('07)** accepted the position of Administrative and Development Coordinator, a joint position with The Nora Theatre Company and Central Square Theater (CST). CST is a new theater facility soon to be built in the heart of Central Square, Cambridge. It will serve as the permanent residence for The Nora and Underground Railway Theater.

**Heidi Marston ('07)** is Senior Library Coordinator for the School of Visual Arts at BU. Heidi runs the Visual Arts Resource Library and helps implement career services programs. She is also the new advisor for the BU Art League.

**Alicia Mills Long ('01)** is the Fine Arts Director at Charlotte Preparatory School in North Carolina. She is also an Adjunct Professor in the graduate program in Arts Administration at the University of North Carolina at Charlotte.

**Julie A. Otis ('07)** is currently working as an Assistant House Manager at the Colonial Theatre, the Opera House, and the Wilbur Theatre in Boston. She is the Marketing and Events Manager for Limelight Stage + Studios, Boston's #1 karaoke destination.

**Lydia Ruby ('07)** is Director of RHYS Gallery in Boston's South End. In the fall of 2006, RHYS Gallery relocated to a 2,500 square foot space at 401 Harrison Avenue in Boston's SoWa District. The RHYS Gallery is a progressive, commercial gallery, which maintains a commitment to emerging and mid-career artists.

## FACULTY AND STAFF NEWS

**Ricardo Barreto (AR 779—Public Art Program Administration)** spoke at an international public art conference in Taipei, Taiwan at the invitation of the Taiwanese Government. He was one of three keynote speakers from the US and Canada. The event took place on October 26 and 27.

The Metropolitan Gallery will exhibit new prints and collages by artist and Program Assistant **Jeannie Motherwell**. A reception in January (TBA) will include a reading by poet and art critic **Christopher Millis (AR650—Writing for the Arts)** and a performance by Assistant Director **Richard Maloney**. The Metropolitan Gallery is located in Dean Jay Halfond's office at 755 Commonwealth Avenue, room 103.

**Linda Murphy Sutherland (AR 722—Education in Cultural Institutions)** will begin the New Year as Associate Director of Academic Programs at Emerson College's Department of Professional Studies and Special Programs. She has also been appointed Rhode Island State Chair for Region 1 of the Kennedy Center/American College Theatre Festival where she participates as a member of the Selection Committee.

**Hunter O'Hanian (AR 750—Financial Management)** will begin his duties as President of Anderson Ranch in Snowmass Village outside Aspen, Colorado, in January 2007. Anderson Ranch, with a budget of \$4 million, offers workshops and residencies in visual arts.

The Mayor of Bry sur Marne France, Jean-Pierre Spilbauer, recently traveled to Boston to visit **Francis Olschafskie (AR 740—Arts & the Internet)**, who hosted the meeting on the BU campus. The purpose of the Mayor's US visit was to seek the expertise of Professor Olschafskie along with curators from the George Eastman House and the Metropolitan Museum of Art for the planning and creation of a new Daguerre Museum in Bry sur Marne. This exchange effort includes the restoration of the last Daguerre Diorama, which is housed in Bry sur Marne.

Director **Daniel Ranalli (AR 690—The Art World)** had a number of works in the December exhibition at Gallery Kayafas entitled *Pictures Outside The Box: Photography Without a Camera*. Gallery Kayafas is in the SoWa gallery district in Boston's South End at 450 Harrison Avenue, Boston, MA.

### SPRING 2007 COURSE OFFERINGS

<b>Monday</b>		
MET AR750	Financial Management for Nonprofits	Group A
MET AR723	Individual Fundraising	Group B
MET UA805	The Boston Urban Symposium	Group C
<b>Tuesday</b>		
MET AR778	Legal Issues in Arts Administration	Group A
MET AR650	Writing for the Arts	Group B
MET AR802 & 803	Internship in Arts Administration I & II*	Group A
<b>Wednesday</b>		
MET AR690	The Art World	Group A
MET AR 771	Managing Performing Arts Organizations	Group B
MET AR 774	Managing Visual Arts Organizations	Group B
MET TM648	Introduction to Electronic Commerce	Group C
<b>Thursday</b>		
MET AR711	Capital Campaigns	Group B
MET AR804	Advanced Management and Consulting for Arts Organizations	Group B Group B

\*The following course meets at irregular times:  
MET AR802 & 803 Internship in Arts Administration I & II 4:00-6:00pm

MET AC630 Financial and Managerial Accounting is offered Tuesday, Wednesday and Thursday.

Please visit <http://www.bu.edu/artsadmin> for course descriptions.

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**ARTS ADMINISTRATION STUDENT ASSOCIATION**

Boston University  
808 Commonwealth Avenue  
Boston, MA 02215  
(617) 353-4064  
<http://people.bu.edu/aasagrad>

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**WELCOME INCOMING STUDENTS!**

Adarsh Alphons  
Maggie Andrews  
Nova Benway  
Heather Berlowitz  
Michele Campbell  
Thomas Canavan  
Montserrat Carty  
Jinghua Chen  
Yi-Chun Chen  
Eun Ah Cho  
Hui-Ju Chuang  
Naomi Echeandia Abud  
Brie Hanuszek  
Benjamin Hires  
Michelle Holmes  
Sasha Jack  
Corinne King  
Sarah Kogan

Alyssa Lee  
James Manning  
Tessa McKinley  
Valerie Merosier  
Margaret Norcross  
Mary O'Neal  
Alberto Perez  
Kristen Perkins  
Alison Potoma  
Grace Ryder-O'Malley  
Logan Truter  
Tomoka Tsunoda  
Victoria Veh  
Colleen Walsh  
Rachel Wilder  
Emily Yoder  
Ya-Yin Yu

**CONGRATULATIONS**  
*September '06 Graduates!*

Gioia Brosco  
Meredith Cleasby  
Michael Comey  
Rebecca Deitsch  
Kathy Lee Dombrowski  
Morgan Holzer  
Gabriella Horvath  
Katherine Macy  
Elizabeth Mazar