



**Arts Integration at the
University of Illinois at Urbana-Champaign**
FINAL REPORT

Interdisciplinary Working Group for Integrative Scholarship in the Arts

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Introduction and Framing Statements

Illinois has long-needed an assessment of precedent and prospects for cross-disciplinary work in the arts. Like many of its peers, Illinois has made many attempts over the years to foment research between artists, designers and performers and colleagues in the humanities, sciences or engineering. Not all of these attempts have been successful. With interest and opportunity growing in this area, **it is high time for a more strategic approach.** Achieving a stronger record of arts-integrative research will help set Illinois apart from its peers. Such work will also make better use of this institution's unique resources. Most importantly, however, a number of society's grand challenges cannot be met without close collaboration across disciplines, including researchers from the arts and the humanities.

Before making recommendations to that end, the committee wishes to make a few qualifying remarks:

Arts research at Illinois

When we refer to the arts in this report we refer to a wide span of creative endeavor that includes practice-based inquiry in the performing arts, media and film, visual arts, design, and architecture. Such work takes place primarily, but by no means solely, in the College of Fine and Applied Arts (FAA). Integration of arts research into other disciplinary endeavors will necessarily involve faculty from multiple colleges - thus the appropriate location of this committee at the campus level.

Whether and how artistic practices constitute research is not clearly understood by all within or without the arts. A body of scholarship now exists to help contextualize this conversation, and should inform any campus effort to clarify terms and approaches.

What is Arts Integration?

Arts Integration is a term more often used in the context of curricula – especially in elementary and secondary school educational contexts. Through this approach, schools incorporate the arts – music, visual and performing arts, and design – into other courses of study. The best arguments for such approaches point to the unique potentials of discovery through practice-based inquiry. Students in arts integrative settings arrive at distinctive and lasting knowledge of foundational principles in fields from STEM and the Humanities. This fact is borne out in studies of learning outcomes, and based on an understanding of learning as a process that is sensory, performative, and social, with a variety of styles or “intelligences” at play.

Arts Integration in research contexts draws from similar foundations, and from an array of institutional precedents. A foundational assumption of Arts Integration in research contexts is that knowledge discovery in certain areas at least requires simultaneous address from multiple disciplinary perspectives, and at most requires reflective examination of the very basis for determining the social value of knowledge. Researchers working in arts integrative contexts are often engaged in some of the most

pressing societal and intellectual problems from unique and creative angles. How to incentivize, generate, or support such work is not always clear. For every success story of institutional support for arts integrative research, there exist many that do not bear fruit. Though this fact is in part reflective of the risk involved in some such efforts, institutions of higher education have also struggled to frame interdisciplinary research with integrity and responsibility towards human and material resources.

Support for the Arts

Support for arts integration is not synonymous with support for the arts. Excellent artistic research takes place across this campus in ways that are appropriately not “integrated” into other academic disciplines. Continued support for specialized, disciplinary work in the arts befits this university’s mandate to provide a comprehensive educational experience.

Some of this faculty’s most recognized artwork has been inspired by the particular surroundings of the Illinois research community, without any form of integration into other research disciplines. Macarthur Fellow Richard Powers’ award-winning novels took their intellectual and narrative direction from computing research here at Illinois without any form of collaboration with computer scientists, yet the work exerts strong influences on multiple disciplines through informed, imaginative engagement with deep scholarly questions. **Much “non-integrative” artwork is deeply influenced by the distinctive surroundings of its maker,** and gives back to those surroundings in substantive ways.

Arts research in any form will only thrive at Illinois when faculty have the time and resources to fulfill their contractual research obligations. It is not clear to this committee whether the conditions for research in the arts are equal to those of other areas on campus. It is certainly the case that where budgets are tied to tuition revenue, enrollment is in decline, and curricular offerings remain intact, faculty have less time and resources to conduct research and creative work. There will likely be areas of research in the arts that require investment beyond tuition-based revenue models in order to continue on this campus at this economic moment. Though outside the purview of this committee, an assessment of support for the “non-integrative” arts may also be in order for the campus. The efforts of the Humanities Working Group may apply here, but a future examination of these questions may be in order.

Community impact of the arts

Through arts programming at university and community venues, efforts of faculty and staff in the arts at Illinois make substantial contributions outside the domains of research or teaching, and indeed outside of many of the models of assessment that drive resource allocation within the university. Arguably, and in accord with much recent scholarship, the arts at such venues as KCPA, KAM, or off-campus art galleries and concert halls contribute substantively to the research mission of the University in ways that may not always be recognized as research, but whose economic, intellectual, and cultural impact is demonstrable. For example, many excellent scholars in leading fields outside the arts count the performances at KCPA a central aspect of what makes Illinois a vital place to do their work. Consideration of such impact lies outside the charge of this committee, but should also be acknowledged.

Creativity and Diversity

Diversity and difference are key to creativity. The arts have not only long provided a haven for unpopular ideas, but often depend for their existence on the freedom to deeply probe and explore without bounds. Many in the arts, including members of this committee, have experienced Illinois as hostile to art, scholarship and ideas that confront racial, economic, or social injustice. Though experience of this issue varies even among the members of this committee, it must be noted that artists and performers figure prominently among those who, despite campus leaders' efforts to address perceived threats to academic freedom and inclusivity on campus, continue to experience Illinois as inhospitable. Our very committee is less diverse than when we began, due to the departure of American Indian Studies scholar and artist Leanne Howe, who was one of the only artists working outside FAA on this campus. A less diverse Illinois will without question be a less creative Illinois; progress on this report's recommendations will depend on address of a climate currently experienced by many artists as hostile.

Key Areas for Arts Integrative Research

Our strategic recommendations ultimately emphasize the importance of identifying areas of strategic focus through a faculty-led discovery process. In the interest of context, however, we offer a few summary areas of growing opportunity:

Smart Cities

New sensors and computational processes for understanding, modeling and implementing complex urban systems require deep knowledge of design for the built environment. Architects and designers today work on every level of urban design, from transportation to trade policies, from the basic infrastructural systems underneath the street to the experience of the inhabitant, navigating a changing data-scape through handheld digital devices.

Funding sources: NSF (CISE, ACI, ENG, SBE), U.S. DOT, Horizon2020/EU, Corporate Sponsorship

Technology and Society

As access to the internet grows through a proliferation of devices, sensors and systems, dependence on networked infrastructures is increasingly central to commerce, education, government, and social identity. Artists, designers, and performers play key roles in understanding the effects and potentials of these systems. As early adopters, they anticipate new forms of interaction for application at scale. As watchdogs and careful critics, they highlight potential ethical abuses and barriers to human flourishing.

Funding sources: NSF (CISE, SBE), NEH, SSRC, Foundations, Corporate Sponsorship

Health and Medicine

With chronic disease on the rise, and approaches to wellness expanding to include an ever-larger sphere of considerations, arts researchers stand to play key roles in re-imagining disease prevention, treatment, and even training of doctors. Architects and designers develop new designs and design standards for spaces that encourage healthy lifestyles and promote equal access to healthy living. New graphical interfaces play a growing role in diagnosis and treatment. Artistic performance fulfills ever more central functions within rehabilitation and well-being. Designers and performers are also contributing to advances in prosthetics and even the very definition of normative bodies.

Funding sources: NIH, NEA, Foundations, Corporate Sponsorship

Placemaking

From the construction of large-scale megacities to the changing demographics of small towns, the experience of place and civic identity has risen to the forefront of concerns among economists, government leaders, and social workers. Cities have come to depend on artists as part of “placemaking” work in support of economic and ecological revitalization, education, public health, or reconciliation efforts in areas of historic trauma or ethnic strife. Such work requires interdisciplinary teams of experts from the arts, business, sociology, anthropology, and economics.

Funding sources: Foundations, NEA, SSRC, State Arts Councils

Environment, Energy, Ecology

Interdependencies abound in an age of scarce resources, global-scale commerce, and accelerating climate change. Planning and design for new spaces, systems, or products has to look at the long life-cycles of “deep time,” or risk cross-generational debts with long term negative economic and social impact. Product designers today think ever more deeply about the full life-cycle of manufacturing from raw material to recovery; architects are developing new, conservational approaches to building; visual artists and performers provide key frames of reference for understanding ecological change at scales that may escape the human eye, but should still form a critical context for design, planning, manufacturing, and even cultural and civic life.

Funding sources: DOE, NEA, SSRC, Foundations

Creativity Studies

Between newly networked work and living spaces, innovative approaches to management and labor, and an increased reliance on large-scale systems, creativity has never been more central to generating solutions that improve the quality of life. How can we distinguish between true discovery and mere innovation for its own sake, and what conditions make such new knowledge possible among groups? Researchers in this area include experts in education, improvisation, and composition. They work as artists, historians, curators, critics, performers and designers to develop and share new best practices for ensuring collective work and decision-making that ensures deep critique, authentic mutual encounter, and genuine discovery.

Funding sources: NEA, Department of Education, Foundations

Media Production

With video files occupying a vast portion of internet traffic, and media production capability a part of most basic phone hardware, more academic fields have come to depend on visual media for not only promotion but everyday research practices. Visualization plays a central role in big data analysis beyond

mere illustration, and the construction of academic arguments through digital archives or video essays is growing in prominence in the Humanities. The engineering of digital image or sound formats continues to require expertise from experts in image and sound; researchers in theater, visual art, or design also stand to play key roles in the public face of science and engineering research, through instrumental outreach and engagement efforts.

Funding sources: NEH, NEA, Foundations

Precedents Abroad

A number of successful examples from present and past institutions should serve as a prompt to our own renewed attention to arts integration.

Among the most cited historical examples of fertile research from arts integrative teams are such spaces as Bell Labs, where acoustic engineers and musicians worked together to develop the foundations of digital audio, audio synthesis, and more, or Xerox PARC, where designers, musicians and theatre producers contributed to the foundations of the modern personal computer desktop interface. Many a corporate or educational institutional have taken lessons from the methods of these influential creative spaces. In 2003 the National Research Council identified research at the intersection of information technology and creative practices (ITCP) as meriting its own designation as a field, requiring its own infrastructure and best practices. The STEM to STEAM initiative, which argued for an essential place for the arts within science, technology, engineering and math research, began at the Rhode Island School of Design and has caught on among educational and research policymakers across the nation.

More recently, competing institutions have launched arts integrative research efforts that reflect possibilities unique to the environment we share.

- In December 2014, Yale University received a \$3 million gift to support the creation of a new Digital Humanities Laboratory to “advance the integration of science, technology, and the humanities in education and research” as part of a “comprehensive initiative in science, technology, engineering, arts, and mathematics (STEAM).”
- Carnegie Mellon University recently launched a curricular and research initiative called the Integrative Design, Arts and Technology Network (IDeATe), designed to “advance education, research and creative practice in domains that merge technology and arts expertise.” Composed of a number of new majors, minors, graduate programs and research centers, the project already boasts corporate partnerships with Intel and Autodesk, among others.
- At UCLA, the Art | Sci Center and Lab seeds collaborations between media artists and bio/nano scientists toward future applications for NSF funding. Faculty fellowships are a primary instrument in their programming.
- Arizona State University created the School of Arts, Media and Engineering, which houses undergraduate, graduate, and research programs with a focus on media systems that impact “large-scale societal problems.” The School administers internal grants and provides research support for work in Mixed Reality Rehabilitation, Learning Environments, and Participatory Cultures.

- At University of Michigan the Arts Engine project facilitates collaborations between arts and engineering researchers, supervises a new residential living facility themed around creative collaboration, and helps provide more visibility for arts research that takes place outside the arts disciplines. Arts Engine received a \$500,000 Mellon Foundation grant to create the first comprehensive guide to best practices in the integration of arts practice in U.S. research universities.
- The University of Indiana launched a new Institute for Digital Arts and Humanities. The Institute reports to the Vice Provost for Research, supervising fellowships and administrative and technical support staff who work with collaborative teams of faculty. Operating at the intersection of library and information science, humanities research, computer science, and the arts, the Institute's focus is on "collection-building, tool-building, and the development of appropriate methods for study and analysis of collections."

Precedents at Home

Here at Illinois, the arts have historically performed influential roles in research across multiple domains. In the 1960s, influential avant-garde composers such as John Cage and Harry Partch came to Illinois to work with early supercomputer technologies, creating artworks still renowned around the world. Also at that time, an interdisciplinary research group in the College of Engineering mentored such eventually influential artists as William Wegman or Lebbeus Woods, and engineers that would pioneer the basic architecture of the internet. Throughout the early-to-mid twentieth century, radio and later television played an integral part in learning and public engagement, through the work of WILL to broadcast campus lectures, performances, and course material.

Arts-integrative research at Illinois has achieved impact in the humanities, education, and society at large, from new interdisciplinary research to effective advocacy on behalf of social justice. Michael Hart was motivated in part by a need to identify literary references in media when he launched his pioneering and influential e-text repository Project Gutenberg in 1971, using computing time on a Materials Science mainframe. In the early 1990s, NCSA premiered the first graphical web browser with leadership from artist Donna Cox. Naturally Illinois also took a lead in the nascent area of the Digital Humanities, hosting the third annual conference for the Humanities, Arts, Science, and Technology Alliance and Collaboratory (HASTAC) in 2009.

Charlene Teters, a graduate student in the School of Art and Design, helped launch a national conversation about racism and collegiate mascots in the 1990s as part of her graduate thesis research. Temple Grandin, after earning her PhD in Animal Science in 1989, went on to revolutionize conversations and practices about animal slaughter and understanding of autism through her creative design work. Other alumni with an eye to the arts' potential transformative effect across society include Henry Petroski, whose Ph.D. work led to failure analysis scholarship with wide impact on design and architecture, and of course Roger Ebert, whose work as a journalist at the *Daily Illini* began a lifetime of dedication to supporting cinema's potential for effecting social good.

These and other promising successes have usually been ad-hoc, and even accidental. Illinois has not yet accomplished any lasting, campus-wide initiatives in arts integration. A series of attempts over the last decade or more achieved mixed success, and offer instructive lessons going forward.

Arts Integration Initiatives at Illinois

The past twenty years have seen a number of efforts at increasing collaborations between arts practitioners and other researchers. Investments made to this end since 2002 total well over a million dollars toward efforts targeted specifically at the integration of arts into other fields, with support from offices at the levels of provost or chancellor, or from outside gifts. Other efforts aimed at supporting cross-disciplinary work have included arts researchers among other eligible applicants.

Cyberfest

(1997)

The campus earned wide publicity for a week-long celebration of technology and the arts themed around the film *2001*, on the occasion of the “birthday” of the film’s artificial intelligence protagonist, the H.A.L. 9000 computer (depicted in the film as originating at Illinois). Critic Roger Ebert, author Arthur C. Clarke and others helped celebrate the occasion as a forward-looking demonstration of future potential of computing, the arts, and human experience. According to many this event itself was pivotal in the establishment of the Roger Ebert Film Festival.

Arts in a Technology-Intensive World

(2002-2005)

This was a key initiative under the Chancellorship of Nancy Cantor, who made Arts and Technology one of the campus’ four strategic research priorities. A group of faculty and campus leaders, led by Krannert Center Director Mike Ross, charted out a bold mandate for cross-disciplinary work in the arts that included multiple disciplines across the campus. On this basis, Illinois devoted at least \$800K from internal funds and gifts toward a few interrelated efforts:

Silicon, Carbon, Culture: Combining Codes Through the Arts, Humanities, and Technology

(2002-2003)

For a year or two, funding from the Madden family allowed the Center for Advanced Study to administer a call for projects, ranging from exhibits to panels and commissioned performances, as well as a competitive faculty fellowship that offered course-buyout and research funds.

Seedbed Initiative for Transdomain Creativity

(2002-2005)

This initiative, headed by Associate Professor of Music Guy Garnett was intended to put the vision of the Arts in a Technology-Intensive World platform in place as a regular part of campus practice. To this end a raft of experts and leaders in the fields of art and technology convened to offer advice and vision. Funding from this effort supported, among other successes: several traveling commissioned performances from the Krannert Center for Performing Arts, such as

Mikel Rouse's *End of Cinematics*; an experimental summer course offered through Computer Science and Art and Design in which students from across the campus designed a new interactive interface on the work of visiting artists Ilya and Emilya Kabakov; and a traveling exhibition on art and surveillance originating at the Krannert Art Museum, and curated by leading video art critic Michael Rush.

Cultural Computing Laboratory

(2004-2009)

This lab, housed originally in the Siebel Center for Computer Science and supervised by Associate Professor Garnett, was the most lasting internal result of the Seedbed Initiative. Before moving to NCSA in 2009 to become part of eDream, the lab hosted a course each semester, with a focus on virtual worlds and gaming.

Design + Digital Rehearsal Studio

(1999-2004)

This College of Fine and Applied Arts effort responded to both the campus Arts and Technology Initiative and rising interest in new media among arts researchers. A research facility established in Temple Buell Hall and staffed by a full-time academic professional enabled a small group of faculty from Architecture, Landscape Architecture, and Urban and Regional Planning to realize a series of digital mapping and virtual reality projects that led to publications and a handful of grant applications. All the faculty involved eventually left for other institutions.

C.A.N.V.A.S.

(2006-2011)

Under the leadership of Director Kathleen Harleman, the Krannert Art Museum housed, supported and curated an immersive virtual reality environment for four years. The effort's founders appealed to the influential role of past new technologies – such as the first portable video camera – on contemporary art. Under the leadership of two curator-programmers, CANVAS commissioned a series of works by accomplished artists from abroad and at Illinois. The project ended in part due to the lack of other venues to which the works could travel.

Siebel Center Arts Exhibition Program

(2003-2006)

During the opening years of the new Siebel Center for Computer Science, the Department of Computer Science worked with the College of Fine and Applied Arts and the Krannert Art Museum to commission or borrow a series of artworks for display on the building's many screens. A series of artists also visited the Department to develop artworks based on the unique context and content of research taking place in the Siebel Center.

Illinois Informatics Institute (I-Cubed)

(2007-present)

This effort, under the leadership of Associate Professor Garnett, continues to supervise a PhD program in Informatics that includes several program areas with explicit arts components. Each year at least one or two new PhD students join this program through application to the “Art and Cultural Informatics” area, or the “Design, Technology and Society” area.

Emerging Digital Research and Education in Arts Media Institute (eDream)

(2009-present)

Under the leadership of Donna Cox, and with the recent support of major outside gifts, eDream has realized a number of world-renowned visualization projects for use in science education, museums, broadcast television, and cinema. Key to these works have been eDream’s location within NCSA, in close proximity to high-performance computing resources. In addition to supporting visualization research, this initiative has also hosted Illinois arts faculty as fellows through course-release.

Design Matters Lecture Series

(2007-2012)

This lecture series, initiated and led by Professor David Weightman, is widely cited on campus as a most successful catalyst for identifying shared interests across the arts, design, business, and engineering. Over five years a loosely defined group of six-to-eight faculty organized between six and twenty speakers a year from the worlds of business, design, popular culture, and scholarship. The Offices of the Provost and the Vice Chancellor for Research devoted between \$50K and \$85K per year to this effort, and Weightman raised much more through individual department contributions; lectures sometimes saw greater than 500 people in attendance.

Ninth Letter

(2003-present)

This now long-running and prize-winning literary journal, co-founded by Professors Nan Goggin and Joseph Squier from Art and Design, along with faculty from the Creative Writing program, is a cooperative venture of the Department of English and the School of Art and Design. Funded from the Dean and Provost levels, with support from additional outside grants, *Ninth Letter* is demonstrable for how it meets distinct needs of two research agendas – writing and design – through collaborative engagement with audiences abroad.

Interdisciplinary Research Cluster Programs:

Several efforts have historically provided support for cross-disciplinary teams of faculty and graduate students, with the arts as one of many areas eligible to apply:

- Graduate College: Focal Point - \$15K/yr – for graduate-student initiated projects.
- OVCR: Critical Research Initiatives – Multi-year, ~\$50K total – for faculty to develop proposals for large new cross-disciplinary efforts with potential sustained external support. (At least one such effort, led by the School of Art and Design, aimed to establish a new “Intermedia Lab” on campus.
- IPRH Research Clusters - \$2500/yr - for projects involving graduate students and faculty.
- Graduate College: INTERSECT - \$300K over two years – for new interdisciplinary training for graduate students.

Fellowship Programs:

A number of campus efforts have invited researchers in the arts along with other disciplines to apply for fellowships or research support in the context of specialized scientific or computational research:

- Institute for Computing in the Humanities, Arts, and Social Sciences (I-CHASS)
- Beckman Fellows Program
- NCSA IACAT Fellows Program

Arts Integration at Illinois: Summary Observations

The following observations are based in part on interviews with those involved in the abovementioned efforts:

- The most well-funded efforts have been strongly tied to particular personnel in the offices of the provost or chancellor; support often ended with departures of such personnel.
- Funds intended to generate new external support rarely resulted in successful grants applications. (The visualization lab at NCSA is a prominent exception.)
- External recognition for work resulting from these initiatives has been inconsistent, and primarily located in what might be best described as “applied research,” outside the realm of peer-reviewed research. The most successful examples – such as the work of the visualization lab at NCSA, or certain experimental works commissioned by KCPA - achieved great exposure abroad, contributing substantively to the university’s reputation in largely non-academic venues. Such examples furthered their fields and spurred many at Illinois to imagining new possibilities, but did so largely without the involvement of faculty working toward tenure or promotion.
- Campus knowledge of these initiatives is often quite narrow (if sometimes deep), with scant collective knowledge or experience.
- Among the most demonstrable results of these efforts was the introduction of researchers who would not have likely met otherwise, through merely growing opportunities for gathering around shared interests. (The Design Matters series is often particularly praised for this.)
- Most of these initiatives focused on interaction between the performing arts (dance, music, theatre) and engineering, with emphasis on new technologies. Almost no cross-disciplinary projects in design, the social sciences or the humanities came from these efforts.
- These initiatives continue to struggle to involve tenure-track faculty from the arts and humanities. Many of the calls for participation or support originating from campus centers of science or computation have particularly struggled in this regard. The gaps to be traversed in these instances often lie not only in different disciplinary languages, but different daily cultures. Arts and humanities researchers, for example, are often deeply involved in teaching – not only in terms of heavy course loads, but in terms of how they think about their research. Many who are deeply embedded in scientific or computational research and interested in collaboration with artists, on the other hand, don’t hold teaching appointments, and have to justify their time spent in terms of hours attached to particular grant-funding streams.

Though small groups of faculty have formed invaluable connections and partnerships through these efforts, the campus has seen little to no “critical mass” in terms of growing faculty communities around strategic interdisciplinary research areas. (Design is one notable exception.) Even the faculty loosely associated with the Informatics PhD, for example, have little opportunity to interact with each other. (The

identity and disciplinary mandate of that program is also not well defined in relation to closely-related graduate efforts in Media, LAS, and FAA.)

Current Campus Context

As Illinois looks to improve its return on such investments in cross-disciplinary or arts-integrative research, a number of other current efforts should be borne in mind. Many of these efforts will provide the primary content and momentum for new cross-disciplinary collaboration, but will require coordination to keep new interactions informed about precedent and practice, productive of new knowledge, and connected to faculty.

NCSA

Under the new leadership of Ed Seidel, NCSA is re-organizing its efforts around a variety of themes, one of which (“Culture and Society”) has explicit ties to the arts. They are currently in an exploratory phase of renewing their connection to research on campus with potential ties to computation or data.

Technology & Media Studies

Despite the presence of a number of leading scholars on the subject, this campus suffers from the lack of a significant locus for humanistic scholarship on technology, media and society. Scholars of media, cinema, and technology are spread across multiple colleges and schools, resulting in missed opportunities in both research and teaching areas. This perennial problem has plagued Illinois for many years, with the location of cinema studies a particular question that arose after the formation of the College of Media. Where peers such as MIT or Stanford complement strong engineering research with leading departments or centers in technology, society, and ethics, Illinois has none. It should also be noted that the arts and design play a rising role in these disciplinary areas, with scholars turning increasingly to the construction of media experiences as part of their scholarship on media.

FAA research infrastructure and staffing

The College of Fine and Applied Arts is currently in the midst of renewing its focus on research through the initiation of an Office of Research, with accompanying grant-support efforts and establishment (with faculty input) of strategic themes. Collaboration with scholars in other disciplines around such topics as health, energy, sustainability, and design is a major goal of this restructuring. It should also be noted that FAA faculty ranks are not deep among certain areas of strategic importance and opportunity for the campus. Any effort to grow arts-integrative research around design and disability, for example, in connection with the new Veteran’s Center or proposed Medical College, will not have more than one or two faculty ready to collaborate. Efforts to grow such an area may require support from outside the arts, or creative use of contingent or temporary research staff.

Illinois 150 (aka Designatorium)

Interest in design as a process, practice and a discipline has risen dramatically across the campus in recent years in both research and teaching contexts. Design has become a special and new priority in Engineering and Business, leading to a current campus study underway to imagine a centralized space and curricular efforts dedicated especially to collaborative undergraduate extracurricular design projects. Led by FAA, several courses in support of this effort are currently underway, with the prospect of a more official space to house the effort a likely future development. Two collaborative spaces in support of this effort already exist. As design represents the primary methodology or discipline of nearly a fifth of the faculty in FAA, integration of existing design work into the new infrastructures, spaces and curricula would seem a wise use of resources.

KCPA Expansion

Krannert Center for the Performing Arts is currently exploring designs for a new expansion or addition that would incorporate new research and collaboration spaces, and further expand that institution's current function as an intellectual, social, and creative point of gathering and departure. Though realization of such a new facility would be dependent on outside funding, any effort at seeding and improving cross-disciplinary work in the arts would do well to anticipate new opportunities for collaboration, presentation, and interaction with the new spaces and programming associated with such a venture.

IPRH Relocation and Mellon Funding

The Illinois Program for Research in the Humanities (IPRH) has long sought to include the arts in its programming, through including arts practitioners amongst its faculty and graduate fellows, and through hosting exhibitions and lectures. Accelerated attention on cross-disciplinary work at IPRH in recent years has highlighted its potential (along with the Center for Advanced Study) as a networking body for connecting scholars and artists with shared interests. Particular success in grant-seeking through work with the Mellon Foundation has placed IPRH at the forefront of Humanities centers looking to highlight the fields where humanists might play key roles in addressing society's "grand challenges" with others through cross-disciplinary research. The new Mellon support and the Program's move to Levis Center afford unique new opportunities for deeper integration of the arts into their program.

Digital Humanities

Though the potential for contribution to the emerging field of the Digital Humanities at Illinois is great in computationally-intensive applications, adoption of such a path has not been common among humanists at Illinois, and will not likely be short of substantial hires. At the same time, the emerging field of Digital Humanities includes a wide array of practices that require digital tools that are not computationally intensive, but rather a new fluency in digital and media composition. The library has taken a lead in this area, where demand in design and media composition among faculty and students in the humanities is likely only to grow.

Media Production

With some conferences in engineering now even requiring short video summaries of papers to be submitted, and a rising demand for public engagement components to federal grants, the need for skilled media production on campus is growing. A growing number of campus areas require labor in shooting, editing and distributing audiovisual material through social media and other networks. Though training and labor in these areas might be easily met through staff (and currently is met as such through IT staff in CITES and the library), this area provides yet another opportunity for interaction with media producers from the arts, in the form of paid students or faculty collaborators. Collaboration with WILL-TV also seems a natural fit here.

Strategic Recommendations:

Recommendation no.1

Grow new arts-integrative partnerships among our current faculty and campus efforts through developing clear paths to collaboration, outside support, critical review and recognition:

1. “Curate” collaborations through deliberate introduction of potential research partners.
2. Capitalize on current nascent curricular interactions– especially around design – to seed and grow new research efforts.
3. Incentivize collaboration at every step, from initial shared meetings to plans for multi-year projects.
4. Provide help in collaborative processes through education in best practices.
5. Dedicate space, staff, and funds to facilitation of collaborative efforts.
6. Prioritize the work of tenure-system faculty, in order to ensure that results receive review and acclaim within high-standards contexts.

Recommendation no.2

Become a recognized leader in methods and practices of arts integration through sharing best practices and products with the world.

Recommendation no.3

Ensure that Research Board programs are supportive of cross-disciplinary research that involves the arts.

Recommendation no.4

Work with “non-integrative” arts practitioners to ensure regular presence on campus of critically-recognized art that, though produced without collaboration with researchers from non-art disciplines, directly engages audiences and research from those disciplines.

Recommended Actions:

In order to achieve the above strategic recommendations, the committee recommends the addition of the following new resources, to be housed under a new office, reporting to the Dean of FAA or the OVCR, and supervised by a Board of faculty from across the colleges:

- An Arts Integration coordinator will work to identify and introduce potential collaborators, advise them on best practices, manage projects where needed, and represent results to the world.
- A cluster of postdoctoral positions, each co-sponsored by two faculty from different disciplines in and out of the arts, will serve to advance nascent collaborations between sponsors, and to build knowledge and expertise on methods of collaboration in cross-disciplinary projects.
- A competitive fellowship program, modeled after the INTERSECT program but based in an arts-integrative theme, will support a graduate student cohort and their supervisors from multiple programs through: two-year fellowships for students, a regular seminar on arts-integration, and course release for faculty to supervise the students.
- A lecture series on cross-disciplinarity, modeled after the Design Matters series, will bring new examples to campus to catalyze new campus collaborations.
- A new ideation and design space will facilitate short-term meetings (from one hour to two days) between collaborators working on nascent efforts or plans.
- An incubator space will provide one-to-three year labs for cross-disciplinary teams of faculty, postdocs and graduate students.
- A designer/programmer/fabricator will work with teams at mid-to-late stages to help realize technical, physical, or media aspects of work.
- An annual competitive program will provide a research award to one arts professor in support of realizing a project with explicit engagement of subjects in other academic areas outside the arts.