

**HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
AND
AFFILIATE ORGANIZATIONS**

Reports for the

Hixson-Lied Advisory Board

Spring 2012

University of Nebraska-Lincoln

Core Values

We value.....

1. *Learning that prepares students for lifetime success and leadership;*
2. *Excellence pursued without compromise;*
3. *Achievement supported by a climate that celebrates each person's success;*
4. *Diversity of ideas and people;*
5. *Engagement with academic, business, and civic communities throughout Nebraska and the world;*
6. *Research and creative activity that inform teaching, foster discovery, and contribute to the economic prosperity and our quality of life;*
7. *Stewardship of the human, financial, and physical resources committed to our care.*

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Executive Summary Funding Proposals

Proposals for Program Enhancement Funding

1. School of Music: partial support for ClarinetFest. Amount requested: \$10,000.

The International Clarinet Association, the largest organization for clarinet professionals, will be holding its 2012 annual gathering, ClarinetFest, at UNL from August 1 – 5, 2012. ClarinetFest offers wonderful opportunities for both students and faculty in the School of Music to participate. The School of Music is requesting funding to subsidize Lied Center rental for two nights for the evening concerts, the highlights of the festival. Requested funding will supplement funding provided by the International Clarinet Association.

2. Mary Riepma Ross Media Arts Center: RENEWAL of partial support for Hixson-Lied student admission to the *MET: Live in HD* and *NT LIVE 2012-2013*. Amount requested: \$5,000.

The Ross Media Arts Center is requesting a renewal of funding to provide reduced-price tickets for Hixson-Lied students to attend the *MET: Live in HD* and *NT LIVE 2012-2013* series broadcasts to increase student attendance.

3. Lied Center for Performing Arts: partial support for Lied Commons furniture and equipment. Amount requested: \$50,000.

Given the anticipated completion and grand opening of the Lied Commons in Fall 2012, the Lied Center is requesting funding for purchase furnishings and equipment for the Lied Commons. Requested funding will be matched by community contributions.

4. Lied Center for Performing Arts: partial support for Lied Center Advocacy Campaign. Amount requested: \$20,000.

In conjunction with its first major fundraising campaign since the original building was construction, the Lied Center is planning an Advocacy Campaign to increase community awareness of and support for the Lied Center. This Advocacy Campaign will be especially important in light of the construction of the new arena and other developments in the Haymarket area. Requested funding will be matched by community contributions.

5. Sheldon Museum of Art: partial support for student and public programming. Amount requested: \$29,850.

The Sheldon Museum of Art is requesting funding to support programming (e.g., symposia, gallery guides, visiting artists) directed at students. This programming will supplement two major exhibitions being mounted at Sheldon in 2012-13.

6. Hixson-Lied College of Fine and Performing Arts – Dean's Office: RENEWAL of partial support for College publications. Amount requested: \$45,000 (\$15,000/year for 3 years)

With the increased productivity of both faculty and students in the college, we have worked hard to publicize such accomplishments, as well as those of the affiliate units, on a broader scale. The previous Hixson-Lied Endowment grant was instrumental in helping us increase the number, quality, and reach of

our promotional materials. We are thus requesting a renewal of Hixson-Lied funding to allow us to continue our upward trajectory with regard to publicity. Requested funding will be matched by funding from the College.

Proposals for Faculty Support Funding

1. Johnny Carson School of Theatre and Film: partial support for Guest Artist Program. Amount requested: \$40,000 (\$20,000/year for 2 years)

The Johnny Carson School of Theatre and Film seeks to expand its national reputation further by bringing in guest artists who will enhance their students' education with additional hands-on learning opportunities. Requested funding will be matched by funding from the Johnny Carson Endowment.

Proposals for Student Support Funding

1. School of Music: partial support for a graduate string quartet. Amount requested: \$90,000 (\$30,000/year over 3 years).

In light of the high priority that the School of Music has placed on chamber music (especially with the recruitment of the Chiara String Quartet as artists-in-residence), the School would like to actively recruit an existing graduate string quartet to study at UNL for the DMA degrees. This request involves tuition, stipend, and student health fees (for each of the four members of the quartet) and represents only half of the total cost. Requested funding will be matched by private donors or other sources identified by the School of Music.

2. Sheldon Museum of Art in collaboration with the Department of Art & Art History: RENEWAL of Hixson-Lied Graduate Fellowship. Amount requested: \$19,200 (\$9,600/year over 2 years).

Past Hixson-Lied Fellowships at the Sheldon have proven to be particularly valuable for graduate (M.A.) students in art history, especially those who are interested in museum careers. Further, these Fellows have participated in a variety of activities that are beneficial to students, both within the college and across the campus.

REPORTS

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Report on Program Enhancement Funding

Academic Unit: Department of Art and Art History

Program Supported: Student Exhibition Support: \$30,000 (\$10,000/year over three years – year 2)

The Student Exhibition Support from the Hixson-Lied Endowment Art Gallery Program supports exhibitions in the Department of Art and Art History's Eisentrager-Howard Gallery, with special emphasis on student exhibitions. The Eisentrager-Howard Gallery is a critical component of the student learning process since it is through their experiences in preparing and exhibiting their work that students develop the skills they will need as professional artists. Every year the gallery presents six different exhibitions of student artwork to the public. These exhibits include the Senior Capstone exhibitions in the Fall and Spring, the Undergraduate Student Exhibition, and three graduate student Master of Fine Arts Thesis exhibitions. In addition to exhibiting their own artwork, several students enroll each semester in the Gallery Internship Course where they study and work to learn gallery management and exhibition installation. This Hixson-Lied funding assists with exhibition materials and supplies, and contributes to hiring students to work as gallery attendants in order to keep the gallery open for access to students and the public.

All of our exhibitions are publicized through the department website, college website, and the university website. Exhibition announcement postcards are printed and mailed to the gallery mailing list and posters are distributed to artists and art venues. Announcements are also distributed through the local media, and often result in newspaper and radio publicity as well.

Gallery Exhibition Schedule for 2011-2012

August-September 2011 – The Fall exhibition schedule began with an exhibition of five artists from Kansas City who teach art at the University of Missouri Kansas City. The exhibition, entitled *Emblazoned Ciphers*, included paintings, drawings, sculpture, and video produced by these nationally recognized artists. The exhibition was curated by UNL Professor Aaron Holz, as a complement to the instruction program for the students in our department. Several classes were taught directly in the gallery utilizing the exhibited artworks.

October 2011 – This month the gallery presented the exhibition "*You Are Making Me Uncomfortable*" featuring the photographs of five women photographers. Kimberly Thomas, photography instructor at UNL, curated this exhibition with the intention of focusing attention on the social perspective of female photographers. In conjunction with this exhibition, the department hosted lectures from two of the included artists, Elle Perez from New York City, and Kelli Connell from Chicago. This exhibit was utilized as a teaching tool for UNL students enrolled in photography.

November 2011 – This month the gallery presented the exhibition *DRRRROP*, which featured artworks created by UNL students enrolled in the Curatorial Practices class. The students participated in all aspects of the exhibit. They planned the show, selected and installed their own artworks, and organized all related activities. This show functioned as an integral part of their coursework and learning.

December 2011 – Senior Undergraduate Student Capstone Exhibition: This is the required exhibition for graduating BA and BFA students in our studio art program. Each student must prepare and submit four to six original artworks for the senior exhibition, accompanied by a written statement articulating the work. This exhibition featured the work of 28 graduating students. This exhibition is always well attended by the

friends and families of the students, as well as the general public. It is always a major celebratory event as it marks the culmination of their years of undergraduate art production and work to achieve their college degrees.

January, 2012 – This month the gallery presented the Biennial Art Faculty Exhibition, which featured the artwork of all studio faculty members currently teaching in the UNL Art Department. It provides a unique opportunity for the students and community to view the styles and media of the faculty teachers working in the department instructional program.

February, 2011 – This month the gallery presented the annual MEDICI Art Benefit exhibition, entitled *Glow*, which is designed to raise funds for Department programs. MEDICI, the Most Esteemed Donors Intellectuals Colleagues and Individuals, is a community based volunteer group of friends, art collectors and alumni who organize and support this annual event to supplement equipment and program funding for the Department. This year's MEDICI event featured the work of twenty-two professional artists who donated all of the proceeds to the Department. In addition to the usual publicity, the MEDICI group did a the printing and mailing of more than 500 special invitations and NET Public Radio interviewed MEDICI members on *Live at The Mill*, on February 17, 2012. The gallery hosted the benefit auction of this artwork on March 1, 2012. There was also a special website dedicated to this exhibition that is linked to the department homepage.

March, 2012 – Each year at this time the gallery presents the *Annual Undergraduate Student Art Exhibition*. This exhibition is deliberately structured on the model of national juried professional art exhibitions wherein students prepare and submit their own artworks which are then juried and evaluated by an outside professional art juror. This juror, Ms. Suzanne Wise, Director of the Nebraska Arts Council, awarded twenty cash awards for excellence to the student entrants. The entire experience is an essential learning process for our students related to the larger professional art exhibition world.

April, 2012 – This month the gallery presents the thesis exhibitions of the Master of Fine Arts students. All MFA degree candidates must present a comprehensive exhibition of their work in the gallery. These exhibits are the culmination of three years of graduate study. As a professional terminal graduate degree, these exhibitions are extremely significant for the students, their families, and the department.

In addition to our usual publicity, individual postcard announcements are designed and mailed by the participating students to their families and to the university mailing list.

May, 2012 - Senior Undergraduate Student Capstone Exhibition: This is the required exhibition for graduating BA and BFA students in our studio art program. Each student must prepare and submit four to six original artworks for the senior exhibition, accompanied by a written statement articulating the work. This exhibition will feature the work of 35 graduating students. This exhibition is always well attended by the friends and families of the students, as well as the general public. It is always a major celebratory event as it marks the culmination of their years of undergraduate art production and work to achieve their college degrees.

Summary

From the scope of the Art Gallery program it is evident that this program and facility are critically important to the students and their educational development in our university.

Every year, more than two-thirds of all gallery programming is dedicated to current student exhibitions and curriculum degree requirements. A total of ten exhibitions were presented in the gallery during this academic year. Of this total, six exhibitions consisted of current student artwork; one exhibition featured

UNL faculty art, and two other exhibits were curated by current faculty members. Students participate as artists and designers, exhibitors, interns, and critical learners. The art gallery program functions directly in student learning and career preparation, in addition to providing a service to the larger university community and the public. The Hixson-Lied Endowment provides vital support for this essential program.

Eisentrager- Howard Art Gallery Attendance Report

August – September 2011:

Attendance 345

Emblazoned Ciphers Reception: 87

Total: 432

October 2011:

Attendance 403

You Are Making Me Uncomfortable Reception: 140

Total: 543

November 2011:

Attendance 300

DRRRROP Reception: 51

Total: 301

December 2011:

Attendance 150

Student Capstone Exhibition Reception: 178

Total: 328

January 2012:

Attendance 363

Biennial UNL Art Faculty Exhibition Reception: 80

Total: 443

February 2012:

Attendance 108

Medici Reception: 123

Total: 231

March 2012:

Undergraduate Student Competition

Scheduled after due date of this report

April – May 2012

Master of Fine Arts Degree Thesis Exhibitions

Capstone Exhibition

Scheduled after due date of this report

May 2012:

Student Capstone Exhibition

Scheduled after due date of this report

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Report on Program Enhancement Funding

Academic Unit: Department of Art and Art History

Program Supported: Visual Arts Community Service Learning Project: \$45,000 (\$15,000/year over three years – year 2)

This year both Kyren Conley and Anna Garcia, two undergraduate students, served as teaching assistants for Sandra Williams' Arts in the Community class.

Projects completed

“The Bees in the Trees,” Clinton Elementary

142 children were involved

Senior Kyren Conley designed a 5' x 12' mural that was installed in Clinton Elementary School. She designed, led her fellow classmates and Clinton students in the building, firing, glazing, installation and grouting processes.

“We Could Be Heroes,” Everett Elementary

130 children were involved

Everett Elementary School is a Title One school that struggles with reading and writing in standardized testing. Everett has about 1/5 ELL population and the students also struggle with issues of mobility. (constantly moving due to job loss, eviction, etc.). 84% of the students are eligible for free or reduced lunch costs.

In an effort to create a fun writing experience, students researched their hero and wrote a short paragraph about them. They discussed their hero with their college mentor and together they each created a portrait tile of his or her personal hero.

Healthy Bowls Project, Park Middle School

48 children were involved

Based on a study by Brian Wansink, UNL students and Park Middle School students created 14 fruit bowls for their school cafeteria. Students looked at examples of ceramics from every culture in addition to a brief study of artists such as Bernard Palissy, Viktor Schreckengost and George Ohr. Additionally, examples of work by Kevin Snipes, Eddie Dominguez, Dierdre Daw and Michael Corney were brought in for the children to handle and examine. Together we investigated slump molds to create both individual candy/soap dishes that the children could take home and keep as well as the large-scale fruit bowls that are currently in use in the Park Middle School cafeteria.

The nutrition editor of *Parents* magazine contacted us and expressed an interest in the project. At this time an article has not been written.

“Tree of Life”, Bryan Community School

20 children were involved

The children involved with the project have created the tiles, which are now drying and being prepared for firing. The installation and dedication of the project will take place later this year.

Outcomes

- Sandra Williams delivered a presentation about this work at the FATE (Foundations in Art: Theory and Education) conference in St. Louis, Missouri in March of 2011.
- This presentation was accepted for the NAEA (National Art Education Association) national conference in New York City, NY March 2012
- Students at UNL have a newly recognized Student Organization, **Art Without Walls**. This group is organizing Colorful Creature Day this year, in conjunction with the Nebraska State Museum

Independent Community Arts Projects

Colorful Creature Day (in conjunction with the Nebraska State Museum), April 2, 2012

1,100 participants (estimated), 18 volunteers

From the Morrill Hall Press release:

Colorful Creature Day is a fun-filled afternoon of live animals and hands-on art activities in the museum. Several naturalists and volunteer groups will be on hand to give children the opportunity to learn about and interact with different creatures, including a hedgehog, alpaca, llama, owl, pigs, birds, rabbits, turtles, reptiles, amphibians and more. Artists from the UNL Department of Art and Art History and the Guild of Natural Scientific Illustrators will provide art activities and demonstrate their creative talents.

Coloring Book/Activity Book for the Center for Children, Families and the Law, and the Supreme Court of Nebraska

During the summer of 2011 we were approached by the Center for Children, Families and the Law to create a coloring book/activity book for children that are being removed from their homes and entering the foster care system. In the past, children rarely or did not testify in court. Presently more and more children are required to take part in the court proceedings. The court system needed a tool to help children ages 4-8 understand what their role in court is, what appropriate behavior is, who the judge and lawyer are, and what a safe home looks like. There are also activities that help them communicate what they like to do and what they like to eat. Since there is a lot of waiting in court, the children will have activities to do. The coloring book can go with them to their foster home; their new foster parents can see what they like to do and eat.

Most of the students who participated in this project were ones who have taken the Community Arts class. Kyren Conley, Michaela Bradley, Anna Garcia, Olivia LeBlanc, Natalia Kraviec, Adrian Armstrong and Audrey Stommes were participating artists.

Reasons2Rescue.com

During the Spring Semester of 2011, Jamie Ruzicka and Joslyn Hopkins created a senior thesis around the topic of animal rescue and educating the public about issues surrounding animal welfare. They created a number of informative posters and buttons that are available for free on their website, reasons2rescue.com. Veterinarians, Animal Shelters and Rescues and businesses can download these pdfs for free.

All of their posters and buttons have QR codes on them so that they can be scanned with a smartphone. The tag will take you directly to their website. The National Humane Society featured Joslyn and Jamie on their website. Additionally, when they were showing their posters at Wine N' Howl, several vets asked about the large posters. The large posters are now housed in veterinary offices throughout rural communities in Nebraska where issues such as continuous tethering and the absence of spaying and neutering are of particular concern.

Future Goals: Pursuing an institutional membership for Imagining America. This organization would allow undergraduates to present their public scholarship research on a national level. There are also PAGE Fellows for graduate students engaged in Public Scholarship.

Students are beginning to engage in social justice projects on a national scale, for example: Natalie Knuth: Community Arts University Without Walls, Puerto Rico June 2012, and Hannah Potter: Tiny Hands International Human Trafficking study, Nepal, Summer 2012

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Report on Program Enhancement Funding

Academic Unit: Johnny Carson School of Theatre and Film

Program Supported: Carson Film Series Project: \$87,400 (in four installments over six years – year 5)

The Johnny Carson School Film Series is fully underway as laid out in our proposed timeline. We continue to operate with the objective that students work directly with faculty and outside professionals to create a professional production that is larger and broader in scope than can reasonably be expected of students working independently. Since the spring of 2011 the Johnny Carson School of Theatre and Film faculty and staff have worked with Donald Petrie (Directors' Guild) and Daniel Petrie (Writers' Guild), Hollywood director and screenwriter respectively, to review, select, revise and finalize the script for the second project in the Carson School Film Series. The Carson School conducted an "open-call" for scripts within the NU system and received almost 50 submissions. Three finalists worked directly with the Messrs Petrie to improve the scripts, and one finalist was chosen. The School is now in the process of confirming additional outside professionals who plan to contribute to *Project #2*, entitled *Digs*. Donald Petrie, whose directing credits include *Grumpy Old Men*, *How to Lose a Guy in 10 Days* and *Mystic Pizza*, has been meeting extensively with students, faculty and staff, firming up plans to conduct casting sessions and continue the pre-production activities in conjunction with faculty in Film/New Media, Design/Tech, Acting and Directing. Film and television actor/comedian Dan Whitney ("Larry the Cable Guy") has been contacted via the Foundation. He would lead the cast and give our students in depth insight into working in the film and television industry. The Director of the Carson School, in concert with Carson School faculty, has confirmed School of Music faculty involvement for the needed musical score for the film, developing methods to incorporate the scoring needs into the School of Music curriculum. Department heads for the various areas of production have been determined and crew assignments are almost completed, incorporating more than 100 students across the units in the Hixson-Lied College of Fine and Performing Arts. Students have been identified who will be producing a "Making of..." documentary. Casting is slated to occur late February through mid-March.

At present, the Pre-production phase of the project has moved into high gear. Regular production meetings have commenced, costume and set designs are being visualized, construction is slated to begin, locations have been scouted and confirmed and cameras, lights, film labs and other technical aspects are being confirmed and secured.

Shooting schedules will be finalized throughout the spring semester as Mr. Petrie visits campus. In May 2012, 15 days of production/shooting will commence. Some filming is planned for Morrill Hall with the balance shot in the Temple Building's Howell Theatre, new Studio Theatre/Soundstage and locations in and around City and East campus. Locations are all tentative at this point.

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Report on Program Enhancement Funding

Academic Unit: Johnny Carson School of Theatre and Film

Program Supported: Howell Theatre Lighting Renovation: \$100,000

The previous Lighting/Dimmer system, installed in 1979, was severely outdated. Funding from three sources: Johnny Carson Film and Broadcast Fund (\$130,000), UNL Facilities, Management & Planning (\$80,000), and the Hixson-Lied Endowment (\$100,000) has brought the Howell and Lab Theatres into the 21st century. The new dimmer system also has provided a state of the art lighting laboratory in Temple Building room 301/302. The functionality of the new system provides students the opportunity to explore lighting design and technology in four different spaces in the Temple Building, giving them the tools for successful designs in almost every performance space imaginable.

The Temple Dimmer system replacement began in mid-April, 2011 (Howell Theatre – completed on June 1, 2011) and the 3rd Floor Lab Theatre and Lighting Laboratory (room 301/302) were completed on June 18, 2011.

As expected, the new Dimmer System addresses modern lighting, sound and show-control needs and technology, works with current control boards/software programs, and eliminates the previous safety issues and costs of maintenance while providing greater long-term flexibility and use for students, faculty and guest designers. The new system also trouble shoots malfunctions at the dimmer (tells us if a lamp/bulb is out, or if there is a malfunction in either the electrical systems or within our cable runs) which helps students and faculty efficiently detect a problem and go right to the source (such as a blown lamp) as opposed to physically trouble-shooting with ladders/fall arrest harness and potentially live electricity.

The School has subsequently invested an additional \$35,000 in moving lighting technology, developed new courses to teach students combined usage of equipment (from theatre to film/video to rock and roll show applications) to give students state-of-the-art training and expand the potential of their designs. The system has also allowed us to engage more advanced students in our recruiting efforts.

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Report on Program Enhancement Funding

Affiliate Unit: Mary Riepma Ross Media Arts Center, in collaboration with the Hixson-Lied College of Fine and Performing Arts

Program Supported: Partial Student Admission Support for *The Met: Live in HD* and *NT Live: 2011-2012* Series: \$5,000

With the assistance of funding from the Hixson-Lied Endowment Fund, the Mary Riepma Ross Media Arts Center has been able to successfully underwrite UNL student tickets to the groundbreaking MET Opera Live in HD and National Theatre Live series during the current and the last academic years. Normal student admission to these series cost \$16, a price set by the companies offering the series, but, with the aid of these underwriting funds, UNL students are able to attend for \$5. To date, out of 1,147 tickets sold, 177 of those were sold to UNL students. At this writing, there are two MET operas and one National Theatre performance remaining for the semester. Based on the sales thus far, we estimate that an additional 38 student tickets will be sold out of an estimated total of 246 to be sold to the remaining three performances, bringing the totals to 228 and 1,475, respectively. These figures indicate another very successful year, indeed. These funds allow more UNL students access to these extraordinary performances and help boost our overall total attendance as well. We hope to continue offering this program to UNL students for the next season with the help of another Hixson-Lied Endowment award and we will be seeking a match to that award from other sources to allow us to extend this offer to students at other colleges in the area as well as students in the Lincoln Public Schools.

BUDGET:

Expenses:

Categories	Anticipated Expenses	Expenses to Date
Advertising & Publicity	\$1,450	\$1,834
Program Rental (Revenue Split w/ MET)	\$15,250	\$10,123
Equipment Maintenance	\$450	\$1,471
Staff Expenses	\$1,275	\$1,250
Projectionists' Salary	\$2,125	\$2,050
Total Expenses	\$20,550	\$16,727

Revenues:

Sources	Anticipated Revenues	Revenues to Date
Hixson-Lied Endowment	\$5,000	\$0
Ticket Sales	\$15,550	\$18,575
Total Revenues	\$20,550	\$18,575

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Report on Program Enhancement Funding

Affiliate Unit: Lied Center for Performing Arts

Program Supported: Arts Across the Curriculum: \$300,000 (\$100,000/year over three years – year 3)

About the Project

The mission of the Lied Center for Performing Arts is to educate, inspire, and entertain the people of Nebraska, and its vision is to transform the lives of Nebraskans through the performing arts. The Arts Across the Curriculum program is an important way that the Lied Center fulfills its vision for students enrolled in the Hixson-Lied College of Fine and Performing Arts. The generous grant provided by the Hixson-Lied Endowment in 2011-12 (year 3/3) has made possible exciting and transformational learning experiences for HLCFPA students, enabling interaction with world-class artists and scholars in the performing arts field. The Lied's collaboration with the Hixson-Lied's Interdisciplinary Arts Symposium has also played a major role in enhancing opportunities for all UNL students, faculty and staff across the disciplines to learn more about the performing arts.

2011-12 Arts Across the Curriculum Artists

The program works with the best artists in the field, whose significant fees would normally prohibit the provision of residency activities with University students, were it not for the generous funding from the Hixson-Lied Endowment. The Arts Across the Curriculum artists for the 2011-12 season included:

Susan Werner, singer/songwriter	Sept. 26 & March 9
Pilobolus Dance Theatre	Oct. 11-12
Doc Severinsen	Feb. 27
Cast member from Broadway Musical "In The Heights"	March 2-3
SFJazz Collective	March 13

Activities:

Singer songwriter Susan Werner, called "*a triply blessed artist who sings adroitly, plays the piano smartly and, best of all, writes songs of genuine distinction and high craft*" by the Chicago Tribune, is visiting UNL twice this season. Her first visit was in September, when she worked with UNL Music Composition and Musicianship students, eager to learn from this accomplished and successful artist. To follow up, the Lied Center, in collaboration with the School of Music, launched a songwriting competition in January. The two winners (one aged 14-18 and one aged 19 and over) performed their original compositions at the start of Susan Werner's public performance at the Lied Center on March 9. We were thrilled to see that each of the UNL students that performed for Susan during the songwriting session submitted entries to the competition, and one of them was chosen as the winner in the older age group! Susan Werner delivered another songwriting session to UNL Music students on March 9.

Modern Dance Company Pilobolus has been recognized for their imaginative and athletic exploration of creative collaboration. The company members participated in a unique project during their time in Lincoln; they worked with UNL Senior Dance and Engineering students to create short dance pieces involving flying robots! The project captured the interest of the media, with UNL Communications preparing a piece on the collaboration for the Big Ten Network, and NET featuring the project in their Nebraska Stories series (to be aired in April 2012). More than 100 community members attended the showcase of the new pieces, which took place prior to the public performance by Pilobolus. The company also delivered two master classes and a post-show Q&A as part of their visit.

Trumpet legend Doc Severinsen took time out of his extremely busy touring schedule to talk with UNL Music students and faculty from different disciplines. In an inspirational, personal and educational talk,

the master's message of being appreciative, prepared, taking care of yourself and practicing was applicable to everyone in attendance, and made a huge impact on both students and faculty.

With an amazing cast, incredible award-winning dancing and score, "In The Heights" is a contemporary, exhilarating Broadway musical. Cast members from the show delivered three workshops for UNL students and the local community, as well as a post-show Q&A during their stay. Sessions included a facilitated discussion about the historical context of the musical, a dance master class with Q&A, and a musical theatre audition class with Q&A. This was an incredible opportunity for UNL performing arts students to learn from Broadway professionals, and there were full houses for each workshop.

Three members from the award-winning all-star SFJazz Collective led two master classes with UNL music students in March. Participants included members of the UNL Jazz Orchestra, UNL Big Band, Saxophone studio, Trumpet studio, Trombone studio, Guitar studio, Bass studio, Percussion studio and the Brass department.

The success of the activities supported by the Hixson-Lied Endowment in 2011-12 rely on close working relationships with faculty from different disciplines in the Hixson-Lied College of Fine and Performing Arts, to ensure that the activities meet the needs UNL students and help further their education.

IAS / Lied Collaboration

Through its continued collaboration, the Lied Center and the Interdisciplinary Arts Symposium were able to provide three free lectures by award-winning scholars and artists in the field, to enhance performance activities provided by the Lied and IAS:

- **Chris Washburne:** *Louis Armstrong and Duke Ellington Do the "Rhumba": the rebirth of Latin Jazz*

Multi-talented Columbia professor Chris Washburne has recorded more than 150 albums and performed with the greatest names in music. His books include *Sounding Salsa: Performing Latin Music in New York* (Temple University York, 2008). Dr. Washburne spoke before the performance by his Latin Jazz band SYOTOS.

- **Caroline Brettell:** *Immigrants and Cities: Old and New Destinations*

Caroline Brettell has carried out research on aspects of international migration in Portugal, France, and the United States. In addition to numerous journal articles and book chapters she is also the author, co-author/editor or co-editor of 14 books. Dr. Brettell spoke in connection with the performances of "In The Heights."

- **Charles Daniel Dawson:** *Listen to the Important Matter: Celebrating the African Roots of National Musics in the Americas*

A multi-talented artist and NYU part-time professor, Dr. Dawson has lectured worldwide and is currently the curatorial consultant for Jazz at Lincoln Center.

He will speak in connection with the performance of "This is Tango Now: Identidad" at the Lied Center.

These guests worked (or will work) with UNL students during their stay in Lincoln, as well as delivering public lectures. The lecture series, now in its third season, was made possible by the generous grant funding from the Hixson-Lied Endowment for the Arts Across Curriculum program.

Number of Participants:

We estimate that 936 people will have taken part in residency activities provided by the Arts Across the Curriculum project by the end of the 2011-12 season. (Please note that this number and the numbers below do not represent unique students, but rather each participant is counted at each activity).

Total number of people reached with Arts Across the Curriculum activities	936
UNL students	593
UNL Hixson-Lied students	450
Graduates	5
Undergraduates	445

Music students	272
Dance students (majors and minors)	133
Theatre students	45
UNL non-performing arts majors	143

Feedback from Participants

The Arts Across Curriculum program aims to provide transformational experiences in the performing arts for Hixson-Lied student. To gauge the impact of these experiences, we ask participating students to fill in surveys at the end of each session, designed to measure increased learning, understanding, inspiration, and tool provision for a future career in the performing arts. From the surveys about our Arts Across the Curriculum residency activities in 2011-12, we learned that:

- 100% of the respondents found the activities a meaningful experience
- 95% of the respondents learned something new
- 95% of the respondents were inspired as artists

Sample comments from participating students and faculty also testify to transformational nature of these experiences:

“Changed {my} perspective on how to approach song writing.”

“[Gave me] new angles to look at song writing.”

Music Composition students, participating in the master class by Susan Werner

“My students came away with a great deal of good information.”

“We enjoyed the time with Doc, and I know that I learned a lot about him and about his ideas about music. It was quite an education.”

School of Music faculty member and Director, attending the talk and Q&A by Doc Severinsen

“It was a good opportunity to work with professionals and also to interact with a very different group and type of prop”

“It gave me more information for my dance career”

“I learned so much about my fellow dancers and took away so many great choreography ideas”

UNL Dance students, participating in the master classes and Robotics session with Pilobolus

Surveys results from the residency sessions with cast members from In The Heights and SFJazz Collective will be available at the end of March 2012.

Free Tickets for Hixson-Lied Faculty and Staff

As part of the generous grant from the Hixson-Lied Endowment, the Lied Center was able to distribute four vouchers to be exchanged for free tickets to a Lied Center main season event (with the exception of Itzhak Perlman) to all Hixson-Lied faculty and staff in the 2011-12 season. To date, 181 vouchers have been exchanged for tickets. Free tickets were also distributed to Hixson-Lied faculty and staff members involved in the planning and execution of residency activities with visiting Lied artists. We are anticipating distributing a total of 71 tickets to faculty and staff members involved in arranging residency activities by the end of the 2011-12 season.

Summary

The Lied Center’s Arts Across the Curriculum program provides transformational experiences in the performing arts for UNL students, primarily those enrolled in the Hixson-Lied College of Fine and Performing Arts. The generous funding from the Hixson-Lied Endowment for this program has significantly increased opportunities for UNL students, faculty and staff members to learn from world-class artists who

grace the Lied Center's stage. Through close collaboration with the Interdisciplinary Arts Symposium, and working with faculty in the Hixson-Lied College and at other departments at UNL, the Lied has been able to enhance arts education opportunities for all UNL students, providing memorable and life-changing experiences.

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Report on Program Enhancement Funding

Affiliate Unit: Lied Center for Performing Arts, in collaboration with the Hixson-Lied College of Fine and Performing Arts

Program Supported: Lied Center Website Redesign (Year 2 of 4)

Project Description: Develop a new web site that has a wide variety of standard performing arts web site features such as calendars, photos/media of arts activities, ticket information, donation opportunities and service information. Once the new web site model is developed for the Lied Center, web site structure could be used by other organizations affiliated with the Hixson-Lied College. Web site will feature the Hixson-Lied College of Fine and Performing Arts and collaborations between the Lied Center and Hixson-Lied College.

Approved Budget: \$40,000 Web Site Development (plus \$5,000 per year for an additional three years for continued web site support and development.)

Project Development: The Lied Center for Performing Arts developed a request for proposal (RFP) for the development of a new web site. Three companies submitted bids: Swanson Russell, Firespring and Pickering Creative. Firespring was eliminated from consideration because its proposal did not fulfill the RFP requirements. Pickering Creative was the low bid between the remaining two proposals. The RFP process was approved and submitted through UNL purchasing. A contract with Pickering Creative was signed.

The project was separated into several parts: Website Design (\$27,500), Website Donation Module (\$1,500), Website Copy Writing (\$2,500) and Mobile Website (\$6,920) for a total of \$38,420. The new web site is near completion at this time and will feature the following: dynamic calendar, multi-media features, enhanced donation page, Hixson-Lied College features, search engine optimization, arts education features, facility rental promotion, mobile phone website and a new enhanced overall design.

Outcomes:

- Updated web site for Lied Center to promote world-class artistic performances and education.
- Enhanced Arts Education features to promote programs for students (UNL and community).
- Promotion of Hixson-Lied College of Fine & Performing Arts and HLCFPA joint projects with Lied Center for Performing Arts.
- Positions the Lied Center to increase on-line donations and overall contributed income.
- Positions the Lied Center to increase ticket sales through more effective on-line marketing.
- Mobile phone web site to increase patron participation at the Lied Center.
- Web Site Template created for other HLCFPA affiliates.

Current Status: The new Lied Center web site is near completion at this time. (March 2012). The development of a new wireframe and review of content are complete. Beta-testing, photo review and content placement are currently taking place. The new web site will launch in April of 2012.

Summary: The Lied Center web site project will provide enhanced marketing support for the center's world class performances and arts education programs leading to greater participation from UNL students and the public. The Hixson-Lied College of Fine and Performing Arts is featured on the site and joint

collaborations will be showcased. The web site features a calendar, easy to use multi-media resources, donation module and a mobile web site design. This new web site provides a template that other organizations related to the Hixson-Lied College can utilize in the future.

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Report on Program Enhancement Funding

Academic Unit: Hixson-Lied College of Fine and Performing Arts

Program Supported: Interdisciplinary Arts Symposium: \$460,000 over four years – year 2)

About the program

The Interdisciplinary Arts Symposium (IAS) in the Hixson-Lied College of Fine and Performing Art, directed by Dr. Rhonda Garelick, enjoyed a successful third season in 2011-12. The season explored “Immigration, Migration, and Transplantation in Performing Arts,” looking at the theme of transforming, transferring, or hybridizing cultural identity and its expression in drama, music and dance. We looked particularly at how immigrants to the United States use performance to tell their stories.

Number of Participants

We estimate that a total of 2,417 people will have taken part in activities provided by the Interdisciplinary Arts Symposium, including public performances, lecture events and residency activities, by the end of the season. We estimate that 835 are University students, and that 488 of these are students from the Hixson-Lied College of Fine and Performing Arts. We estimate that the total number of UNL students participating in IAS events breaks down as follows:

Music students	227
Dance students	174
Theatre students	87
Other UNL students	347

(please note that these students are not unique, but each student is counted every time they participate in an event)

IAS Public Performances and Artists in Residency

Screening of West Side Story (1961)

Thursday, January 26, 2012 | Mary Riepma Ross Media Arts Center

IAS hosted a screening of this classic movie at The Ross, free for UNL students. An early popular culture depiction of the struggles of new immigrants, West Side Story provided a good introduction to our season’s theme.

Chris Washburne and SYOTOS

Friday, February 10, 2012 | Rococo Theatre

IAS presented this NYC Latin Jazz band at Lincoln’s historic Rococo Theatre. The concert, which was free for UNL students, followed a popular lecture by SYOTOS front man Columbia University Professor of Musicology Dr. Chris Washburne, and a Latin-Caribbean inspired buffet dinner. The SYOTOS Band carries an impressive legacy with former musicians of the Tito Puente and Eddie Palmieri bands, and holds the longest running Latin jazz gig in New York City’s history. Dr. Washburne spent part of his visit working with UNL music students; he gave a trombone master class and taught a group session with the other SYOTOS musicians to a UNL music ensemble.

In The Heights

Friday, March 2 – Saturday, March 3, 2012 | Lied Center for Performing Arts

(Co-presented with the Lied Center for Performing Arts and University Program Council)

IAS co-presented two public performances of this Tony award-winning musical; as well as an onstage post-show discussion with the entire cast and many audience members; a Saturday morning “Community Conversation” with two leading cast members, attended by many UNL Education department students; and finally, a series of master class workshops during which seven different In The Heights cast members provided dance, vocal and drama instruction to Hixson-Lied students and some Lincoln Public School students.

In the Heights is a contemporary musical about a New York City Latino community on the brink of change, full of hopes, dreams, and the struggle to decide which traditions to take with you and which ones to leave behind, making it a perfect fit with the IAS season theme. In a partnership with the University Programs Council, 700 free tickets to the show were distributed to UNL students.

This is Tango Now: Identidad

Saturday, April 14, 2012 | Lied Center for Performing Arts

IAS will present this groundbreaking Tango performance as the finale of its third season.

The visiting company will also deliver a workshop/demonstration for UNL music students, covering tango singing, dancing and playing, and a tango workshop for UNL dance students.

Told as a story, with powerful dancing, live music, and spectacular lights, This is Tango Now: Identidad explores the issues of identity and willpower in a performance relevant to people of all ages and backgrounds. As an art form fusing diverse dance from several countries, Tango is an especially appropriate genre with which to conclude the IAS season. The performance is free to UNL students.

IAS in the media

IAS events and achievements, such as winning a grant from the Cooper Foundation, were featured in local press, including Lincoln Journal Star, The Scarlet, The Daily Nebraskan, and on UNL Today. IAS artist Chris Washburne and director Rhonda Garelick appeared on the NPR show “Live at the Mill” on February 10, 2012. IAS has also been featured extensively on the new MOSAIC website, a resource for Lincoln’s refugee populations (<http://cojmc.unl.edu/mosaic/>).

IAS Book Series

Volume Two of the ‘Life in Performance’ series, published by the University of Nebraska Press, is in progress. Entitled *Technology, Prosthetics, and the Body in Performance*, the volume consists of eleven original essays and creative pieces. Topics range from technology in popular culture and dance to the role of the internet in daily life, to the history of ‘electronic fashion.’ The volume also features interviews with artists and choreographers. Authors include scholars and critics from the UK, France, and Turkey as well as all regions of the United States.

IAS Public Speakers

Chris Washburne – Feb 10, 2012

Louis Armstrong and Duke Ellington Do the "Rhumba": the rebirth of Latin Jazz

SYOTOS front man and Columbia professor Chris Washburne gave an entertaining and informative lecture about Latin Jazz at the Rococo Theatre. Washburne has recorded more than 150 albums and performed with the greatest names in music, such as Tito Puente, Marc Anthony, Justin Timberlake, Ray Barretto, Anthony Braxton, Duke Ellington Orchestra, and Eddie Palmieri. His books include *Sounding Salsa: Performing Latin Music in New York* (Temple University Press, 2008).

Caroline Brettell – Feb. 16, 2012

Immigrants and Cities: Old and New Destinations

Caroline Brettell delivered a lecture on immigration and cities, including information about the city of Lincoln. Brettell (University Distinguished Professor, Dept. of Anthropology, Southern Methodist University) has carried out research on aspects of international migration in Portugal, France, and the United States. In addition to numerous journal articles and book chapters she is also the author, or co-author/editor of 14 books, including *Citizenship, Immigration and Belonging: Immigrants in Europe and the United States* (University Press); and *Twenty-first Century Gateways: Immigrant Incorporation in Suburban America* (The Brookings Institution).

C. Daniel Dawson – April 5, 2012

WIDI MAMBO – Listen to the Important Matter: Celebrating the African Roots of National Musics in the Americas

A multi-talented artist, Prof. Dawson will deliver a lecture at the Van Brunt Visitors Center in connection with the upcoming performance of *This is Tango Now: Identidad*. Using slides, videos and recordings, his presentation will celebrate the great cultural exchange of African based music and dance. Dawson has worked as a photographer, filmmaker, curator, arts administrator, consultant and scholar. He has lectured worldwide, and taught seminars at Columbia, New York and Yale Universities. He is currently a curatorial consultant for La Casita, a division of Lincoln Center Out-of-Doors, and an exhibition curatorial consultant for Jazz at Lincoln Center.

The IAS lecture series is co-presented with the Lied Center for Performing Arts

IAS 2011-12 Activities

- 3 public lectures
- 1 public movie screening at The Mary Riepma Ross Media Arts Center
- 1 public performance at Rococo Theatre
- 2 public performances at the Lied Center for Performing Arts
- 1 tango master class for UNL dance students
- 1 public discussion with cast members from “In The Heights”
- 1 dance master class for UNL dance students and the public
- 1 musical theatre class for UNL performing arts students and the public
- 1 lecture/workshop for UNL music students and the public
- 1 guest lecturer visit to “Psychology of Immigration” class
- 1 Post-performance talk

Community Outreach

The Interdisciplinary Arts Symposium organized a host of activities in connection with the performances of the Broadway musical *In The Heights*, as described above. The sessions, which were free and open to UNL students, proved very popular with Hixson-Lied students as well as community members, including local High Schools. One of the drama teachers from Lincoln High School wrote, “The kids were literally wild about the workshops. Thank you so much.” IAS distributed free tickets to the performances of *In The Heights* to local refugee organizations, and LPS students. Free tickets were distributed to El Centro de Las Americas, Lincoln’s Hispanic/Latino cultural center, for the performance by Chris Washburne and SYOTOS. IAS is also providing free tickets to *This Is Tango Now: Identidad* for students participating in El Centro’s G.E.D. preparation program.

Sample Feedback

“I learned new practice techniques and heard old material in a new perspective”

“He really helped me to find some techniques for learning changes”

“... working on my piece was an incredible experience. I learned so much about creating a deeper character.”

"I learned a lot of the background and subtleties of the show that I would never have picked up from watching it. It really upped my understanding and appreciation of the show itself."

"I love musical theatre and dance and this was an amazing combination of both. Learned very important info I can use in my career."

"It was meaningful and informative, added more to the theatre experience."

"It was great to get personal stories and be able to relate it to a future classroom."

"It was great to get an insider perspective and connect the idea of the arts to my own aspirations and career choice."

"Thanks for a lovely for a lovely evening. You are all to be congratulated for the exquisite configuration of tonight's event and the program as a whole."

"Chris was wonderful and my students really benefitted from his class."

"We thoroughly enjoyed the opportunity to see West Side Story again. We saw it 50 years ago when we were college students in central Illinois and the issues of immigration and assimilation seemed to be something centered in coastal cities. The viewing brought back many personal memories."

Feedback from master classes with UNL students

- 100% of the respondents said they found it a meaningful experience
- 100% of the respondents said they learned something new from the sessions
- 96% of the respondents agreed or strongly agreed that the master class gave them some useful tools for their future profession
- 100% of the of the respondents agreed or strongly agreed that the master class inspired them as artists

Summary

The Interdisciplinary Arts Symposium significantly increases the opportunities for UNL students, faculty, staff, and the local community to experience and interact with world-class performers, critics, and scholars. IAS is unique in Lincoln (and indeed, nationwide), in its fusion of academic and community-based events, which all explore socially relevant and critically rich themes through the performing arts. Whether participants attend all or a few of IAS's provision of activities, they gain understanding and appreciation of the performing arts as a catalyst for important community conversations. Through close collaborations with the Lied Center for Performing Arts and UNL faculty from different departments, IAS enhances arts education opportunities for UNL students, and by offering interesting free public lectures to go alongside the performance event, the program fosters a deeper knowledge of the performing arts amongst students. The consistently exuberant (and often unsolicited) feedback from the UNL campus as well as the local community continues to speak to the success of this program.

A note about IAS 2012-13 season:

Ancient Greece was the birthplace of Western drama and dance. Accordingly, next year's theme is 'The Ancient Greeks seen through Modern Eyes,' and is devoted to the way in which the performing arts have returned consistently for centuries to classical antiquity to make sense of the present day.

Performances will include (provisional list, subject to change):

● *"The Dinner Party": a dramatic staging of Plato's Symposium, conceived as a contemporary play, by award-winning director David Herskovits, founder of the acclaimed Target Margin Theatre(<http://www.targetmargin.org/who-we-are/staff/david-herskovits/>)*

● *"Aristotle's Poetics" – performed as a one-man show by performance artist and classical scholar, David Greenspan (http://en.wikipedia.org/wiki/David_Greenspan)*

Note: Both Mr. Herskovits and Mr. Greenspan will be coming to Lincoln for a pre-show visit several weeks before their productions to speak to audiences and work with students, to enhance reception and understanding of the classical texts they use in their performances.

● *Isadora Duncan Revisited: a contemporary dance troupe re-interprets Duncan's foundational modern dance choreography. Duncan developed her technique by studying ancient Greek dance.*
(<http://isadoraduncan.org>)

More information will be forthcoming.

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Report on Program Enhancement Funding

Academic Unit: Hixson-Lied College of Fine and Performing Arts

Program Supported: Digital Arts Initiative: \$250,000 (\$50,000/year over five years – year 3)

The Digital Arts Initiative (DAI) has continued to develop in exciting and effective ways. The DAI continues to appeal to a wide spectrum of students. During this year (2011-2012) alone, this program has enrolled students from the colleges of Engineering (Mechanical Engineering, Biomedical Engineering), Arts and Sciences (Film Studies, Communication Studies, Computer Sciences, Mathematics, Physics), Journalism (Advertising), Business Administration (Marketing), and General Studies. Of course, the vast majority (67%) of the students enrolled in DAI courses are from our college.

The DAI faculty have been enthusiastically developing new courses. Professor Jeffrey Thompson (in the Department of Art & Art History) designed and taught a new course “Performance, Programming, and Interactivity” in Fall 2011. The Digital Arts faculty also continue to seek ways to collaborate and provide a strongly interdisciplinary experience for students. From DAI's inception, the faculty have discussed possible collaborations, either between classes or as special team-taught courses. For example, in the spring of 2011, a discussion began between Dr. Damon Lee (Music) and Prof. Jeff Thompson (Art) about a team-taught class focusing on Max/MSP, a programming language for live musical and visual performance. Throughout 2011, professors Lee and Thompson drafted the basic outline of a course, developed a syllabus, secured a performance venue for the class' culminating project, and written assignments and quizzes. (That course is currently being offered - Spring 2012.) Another example: in the fall of 2011, Prof. Steven Kolbe (Theatre) and Dr. Damon Lee (Music) collaborated, building into their syllabi several ways that the students in DAI courses could work together. This resulted in students in the Film-Scoring and Creative Sound Design class scoring two projects per student for the Digital Video Production course.

Professor Thompson is currently working with the Raikes School of Computer Science and Management at UNL to find ways to connect students in the Hixson-Lied College of Fine and Performing Arts with those in Business and Computer Science. Those efforts are paying off; Professor Thompson plans to offer a DAI course in Data Visualization and Infographics, which will focus on the technologies for parsing and visualizing data. This course will provide skills useful for business and computer science students who are interested in tracking trends or analyzing markets, as well as for artists and designers who would like to work in more high tech areas. This course is planned for Spring 2013.

The DAI budget continues to be carefully managed. This year, in addition to annual software license renewals, DAI funds were used to purchase microphones (for audio recording), along with a security system (mounted camera in the equipment storage area, barcode stickers for each piece of equipment) to ensure the safety of all DAI equipment. Of the approximately \$151,500 in the DAI budget (including Hixson-Lied Endowment funding, state funds, student tech fees, and equipment return late fees), we budgeted expenditures of \$18,462 for the 2011-2012 year. We have thus far spent \$18,507.

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Report on Program Enhancement Funding

Academic Unit: Hixson-Lied College of Fine and Performing Arts

Program Supported: Student Outreach Internships: \$60,000 (\$20,000/year over three years – year 2)

The Student Outreach Internships began last spring (2011). The program provides a valuable service-learning experience at local arts organizations. The goal is to get students involved in the community in some way to support and promote the arts. Six student interns were hired at four local arts organizations last spring:

- Mel Severin, senior with dual majors in studio art and advertising, Angels Theatre Company
- Caitlin Donohoe, senior majoring in both art history and criticism and sociology, Lincoln Arts Council (Economic Impact Study Project)
- Corinne Wardian, who graduated in May with dual majors in art history and criticism and international studies, Lincoln Arts Council (Public Art Survey Project)
- Abigail Lien, senior art major, LUX Center for the Arts (Education)
- Toan Vuong, senior studio art major, LUX Center for the Arts (Gallery)
- Jennifer Hord, senior art major, Meadowlark Music Festival

The students worked between 8-16 hours per week from January through May and were paid \$8/hour. The experience was invaluable to the students.

Comments from students included:

"Overall it was one of the best experiences I had all throughout my college career because I felt like I was living up to my ambitions and putting my interests to good use. It would be my dream job to work in that type of setting one of these days. I am mostly proud of the connections I built while working at the LUX. I am proud of the fact that I get to say I have worked in a gallery in my lifetime, being surrounded by art and other people who love art as well."

--Toan Vuong, LUX Center for the Arts intern

"This is a great program because the Lincoln Arts Council staff has a lot of knowledge about the arts community to share, and they are more than willing to share it. Not only has it been great working with such a wonderful staff, but the internship opened me up to a lot of new things and shown me what Lincoln has to offer the community."

--Caitlin Donohoe, Lincoln Arts Council intern

"I enjoyed every minute of it. I learned about non-profit organizations and how difficult they can be to run and manage. It was a great way to apply my skills to a real-life job."

--Mel Severin, Angels Theatre Company intern

The participating organizations have also praised the program:

"As a non-profit organization we are very reliant on the help of interns and volunteers to prepare for monthly exhibitions, prepare for classes and accomplish preparations for special events among other things. Within the gallery internship, students can gain knowledge of a broad range of information from how to set up artwork in an exhibition, to artists' relations and how to assist customers in the purchase of artworks."

--Stephanie Leach Vendetti, LUX Gallery Director

"Mel had to work on her own a lot. She is naturally good at managing time, so I was able to give her projects she could do within the time restraints of her complicated student schedule. The Angels Theatre Company has no formal office, so I think Mel learned a lot about non-traditional not for profits. Our theatre company puts women at the center of everything it does, which seemed to resonate with Mel, and she got to know many of our theatre company members."

--Judith Hart, Angels Theatre Company Director

The program continued this academic year, 2011-2012 with the following interns:

- Michael Maly, senior art major, LUX Center for the Arts
- Jennifer Hord, senior art major, Meadowlark Music Festival (2nd year)
- Toan Vuong, senior art major, Lincoln Arts Council
- Becky Smith, senior music education major, Angels Theatre Company

The Student Outreach Internship program enabled Hixson-Lied College of Fine and Performing Arts students to gain insight into opportunities for meaningful community engagement in support of the arts that would be open to them upon graduation. The program has also strengthened the College's relationship with these local arts organizations. It has also reinforced the importance of service to the community through the arts as part of every artist's and teaching artist's responsibility.

Although this program was initially planned to run three years (hence the Hixson-Lied three-year funding for this program), we will be suspending the final year (2012-2013) of this program. Unfortunately, Lindsay Bartlett, whom the College hired to coordinate this program, left UNL in January to join her husband, who accepted a teaching position in Gillette, Wyoming. With that departure and with the coming transition of College leadership, the current Interim Dean made the decision to suspend the final year of this program.

We have ensured that the students currently in the program will be able to continue with their internships this academic year. The new Dean may well decide to revive this program, either in its current form, or in a re-designed format.

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Report on Faculty Funding Support

Academic Unit: Department of Art and Art History

Program Supported: Visiting Artist/Scholar Program: \$105,000 (\$35,000/year over three years – year 2)

The Hixson-Lied Visiting Artists Program is designed to improve and expand the education of our students by bringing the very best in the visual arts to UNL and the community. The program creates an opportunity for performances, lectures, demonstrations, discussions, workshops and individual critiques. This report highlights information about our visiting artists from this academic year (2011-2012).

Last year (in the second year of this grant) the department decided to bring in one visiting artist on a full-time resident basis and have her work here for a period of several months. Aspects of this residency were very successful, but in evaluating the experience afterwards we decided that the students might derive more benefit from another model of planning. Instead of bringing in one artist for a long period of time, we “decentralized” the process, allowing the different areas of the department to bring in artists for short, intensive (one- to three-day) visits. This proved to be very successful as it allowed areas to bring in artists who were of the highest interest to that area without having to please every part of the department. In addition, the short duration of the visits encouraged students to take advantage of the activities we planned, ensuring a large amount of student interaction. As a bonus, we found that we were able to hire artists who are more prominent in the field: these people were available for short visits but were unable to set aside a larger block of time for a residency.

Besides planning a large number of visits ahead of time, a portion of the funding was set aside to fund serendipitous visits. That is, we were able to fund visits by artists who were in the area working with other schools or galleries. Having this money available allowed us to bring in a number of nationally and internationally known artists on short notice and at a very reduced cost, since others were usually paying travel costs or other expenses.

For 2012-2013 (the third year of this grant), we intend to follow a similar model but with some minor changes. In addition to our usual exhibitions we will inaugurate an exciting new event. Our first show in the fall will be a national juried collegiate art exhibition, an event that we plan to repeat annually. Each year for this show we’ll focus on three media areas and for 2012 we’ll feature Photography, Printmaking and Ceramics. We plan to hire three, nationally prominent artists to jury the shows each year. These artists will jury the work online in the late spring, then spend a few days as visiting artists in the early fall. During their visits they’ll judge the show, present awards and work with students in their disciplines. Besides working with students in their own areas, we plan to create a few interdisciplinary events for the three artists. In bringing this variety of artists together we hope to begin the school year with an event that has all the excitement and energy of a mini-conference, as well as exposing our students to the best student work being produced today.

Using this event as a model, this coming year we plan to schedule more overlapping visits, rather than always trying to prevent “scheduling conflicts.” This way we hope to create some unexpected, interdisciplinary communication and open our students’ eyes to a wider range of artistic possibilities.

As of mid-March, we have brought in 15 prominent artists and scholars, with several more to come this year. By any measure the program has been a huge success, bolstering our teaching, enriching the breadth

of experience we provide for our students and raising the bar for them by continually demonstrating the quality of art that exists in the real world beyond Lincoln.

Below are short biographies with of the visiting artists and scholars from the 2011-2012 academic year, together with a brief description of the activities in which they were engaged.

Cliff Benjamin – director/owner of Western Projects Art Gallery, Los Angeles, CA

Mr. Benjamin is the founder and owner of Western Projects Art Gallery, one of the most respected galleries of contemporary art in Los Angeles, California. He has represented artists, curated exhibitions, and nurtured professional artists' careers for more than 30 years. During his residency in the department he delivered a public lecture to more than 90 students and the public on September 19, 2010. The topic of his lecture was how young artists should develop their careers in commercial art galleries. Using examples from his own professional gallery, he presented the process and protocols for the transition of our students into these commercial venues. For two days of his visit he met with 60 students in two undergraduate classes; and he individually counseled twelve graduate students during visit to their studios. In addition, he went out to lunch with graduate students on his second day and volunteered to have lunch with interested undergraduates who were seeking additional time for conversation on day three.

The students responded enthusiastically to his presentation and individual advice on their work.

Ah Leon, ceramic artist, Taiwan

"Ah Leon" is the nom de plume of internationally-known Taiwanese ceramic artist Chen Ching Liang. Ah Leon is a contemporary ceramic artist but his roots are in the Yixing Teapot tradition. Yixing (pronounced EE- Sheeng) is the city in China where the teapot was invented, and the teapots produced in this region from the 1600s onward have influenced teapot design worldwide. In one branch of this tradition the teapots were made to look like other objects (a small pumpkin or squash, for instance) or other materials (like weathered wood). In Western art this approach is known as trompe l'oeil, which is French for "deceive the eye." Ah Leon began his career making teapots that were strongly influenced by the trompe l'oeil teapots of Yixing, but with time his work has become much larger and more sculptural. His large-scale ceramic sculptures can mimic classrooms of school desks and chairs, an aged, dilapidated bridge, or stacks of fresh tofu on wooden palettes. His work has been shown in museums and galleries across the U.S., including Garth Clark Gallery in NY, the Arthur M. Sackler Gallery at the Smithsonian, the Everson Museum of Art, the Daum Museum of Contemporary Art and the American Museum of Ceramic Art, (among many others).

Besides his work as a sculptor, Ah Leon is a recognized tea master. During his time at UNL, Ah Leon demonstrated his remarkable clay-working techniques and gave a well-attended public lecture. Besides these events, during his "breaks" he would lead small groups of students in a kind of Chinese tea ceremony called the "Gung Fu." This little "extra" he provided for the student exposed them to the Tea traditions that underlie the pottery traditions of China and demonstrated that pottery "function" can be both expressive and beautiful. The department was able to have Ah Leon here fairly inexpensively because he was setting up a museum show in Missouri and we were able to piggyback his visit onto that trip. Rather than the prohibitive cost of flying him from Taiwan we only had to drive him from Kansas City to Lincoln and back. His demonstrations and lectures drew large groups of students.

Josie Seymour, Pueblo pottery artist

Josie Seymour is a traditional Native American potter whose work is strongly shaped by her family and cultural traditions. She is also an instructor with the Laguna Pueblo's Cultural Enrichment Program. She and her work were featured in a documentary film called "Grab" directed by Billy Luther and produced by Native American Public Telecommunications. They brought her to Lincoln last fall for celebrations

surrounding the premier of the film at the Sheldon Art Museum (as part of the Visionmaker Film Series). Josie spent a day with our students, demonstrating the production of her work and sharing the Pueblo pottery tradition. As with Ah Leon's visit, we were able to have her as a visiting artist fairly inexpensively because we were able to piggyback onto NAPT's event.

Seymour offered students the rare and unique experience of seeing traditional, Native American forming and decorating techniques first hand. She brought her own hand-harvested clay and minerals and taught students how to make and use natural brushes. These techniques and processes are usually closely guarded secrets and contain spiritual and ritual elements. Seymour also led an informal round-table discussion with a group of students, and delivered a public lecture about her education as a potter. She discussed the matrilineal passing down of information within the Laguna culture and her attempts to revive and preserve that tradition.

Seymour's presentation was well attended and extremely well received by students as it gave them a direct connection to the history of their medium.

Lily Yeh, Community Arts

Lily Yeh is an internationally celebrated artist whose work has taken her to communities throughout the world.

Born in Kueizhou, China, Yeh studied traditional Chinese painting in Taiwan before immigrating to the United States in 1963. Lily Yeh received an MFA from the University of Pennsylvania and was a professor of painting and art history at the University of the Arts from 1968 through 1998. Under her leadership as founder, executive director and lead artist from 1968 to 2004, Yeh helped make The Village of Arts and Humanities in North Philadelphia a national model of community building through the arts.

Yeh has conducted lectures, workshops and land transformation projects in many places in the world. She is currently working on *The Rwanda Healing Project*, which includes the construction of the 1994 Genocide Memorial and the transformation of a survivors village in the Rugerero district in West Rwanda. Another focus is *The Dandelion School Transformation Project*. The school is located in a polluted industrial section on the outskirts of Beijing and serves the needs of several hundred children of poor migrant workers from twenty-four provinces.

Lily Yeh will conduct a workshop and lecture series that will be open to all UNL students, Lincoln Public School teachers, some LPS students, and community members. These workshops will take place in the Centennial Room in the Nebraska Union. She has a scheduled lecture and book signing on Tuesday, March 13 at Indigo Bridge Books, she will meet with the Department of Art and Art History's Art in the Community class (although this session will be open to all) about the transition of her work from student to professional artist to community artist and social entrepreneurship. Wednesday afternoon she will meet with two Visual Literacy classes. Wednesday evening she will deliver a public lecture on the Rwanda Healing Project, The Balata Refugee Project, the Nan Gong Project in Taipei and other community arts projects. Thursday during the day she will work with children from the Lux Center, F Street Rec and the Lighthouse. In the late afternoon she will speak to SIFE students. Thursday evening she will be the keynote speaker at the Women's Week banquet.

Nancy Locke – Associate Professor of Art History, Penn State

Dr. Nancy Locke teaches courses in Modern European Art at Penn State University, and has published extensively on the painting of Manet and Cézanne in such journals as *The Art Bulletin*, *Burlington Magazine*, and *Nineteenth-Century Art Worldwide*. She is the author of *Manet and the Family Romance* and the forthcoming *Cézanne's Shadows*. In 2010-11, Dr. Locke was awarded a year-long NEH fellowship to

undertake research for the manuscript of *Cézanne's Shadows*. Dr. Locke visited UNL on October 3, 2012, engaging in studio visits with MFA students, a round-table discussion with MA students in art history, and presenting a public lecture entitled "Manet, Cézanne and the Possibility of Realist Religious Painting in the 1860s." In the morning and early afternoon, Dr. Locke met with three MFA students for hour-long studio critiques. Dr. Locke, who previously taught at Wayne State University and was actively engaged with the studio department, was particularly interested in meeting with MFA students in painting, as this is the area of her own art historical research. In mid-afternoon, Dr. Locke met with the MA art history students for an hour-long discussion about graduate school, research, professional presentations, and applying to PhD programs. This discussion was particularly pertinent to our MA students, as Dr. Locke is a faculty member of Penn State, a fellow Big Ten school with a PhD program in Art History. In the evening Dr. Locke presented a public lecture on her current research, which intersected with the material presented in the fall 2011 course AHIS 246 (Modern Art). The lecture was very well attended, with approximately 125 students and faculty in the audience, and offered the audience an interdisciplinary look at artistic production, cultural values, personal beliefs, and the formulation of art historical discourse.

David Furman, Fulbright scholar and artist, Claremont, California

David Furman, Emeritus Professor, Claremont Colleges, is an internationally known artist and scholar, with more than 300 exhibitions and presentations delivered in his forty-year art career. His public lecture was presented on October 24, 2011 and well attended with a full audience of 100 students, professors and community people. The audience included current and former students, alumni, faculty, emeriti faculty. In his lecture he presented an overview of his long career as an artist, included his three Fulbright Scholar projects in Peru and Costa Rica. During his residency he conducted two full days of workshops and demonstrations of ceramic mold-making and casting techniques. These demonstrations were well attended by students and community members eager to learn the technical aspects of his imagery construction.

Trenton Hancock, painter

During the dates, August 12, 2011, thru October 23, 2011, the Sheldon Museum of Art, presented the exhibition, *Trenton Doyle Hancock: Fix*.

Working in conjunction with the Sheldon Museum, the Department of Art & Art History invited Mr. Hancock to have six individual studio visits with graduate students working in various disciplines. Other students that were not able to meet individually with Mr. Hancock were able to join him that day for a group lunch during a break from his one-on-one studio critiques.

Born in 1974, Born in Oklahoma City, Oklahoma, Trenton Doyle Hancock lives and works in Houston, Texas. His work has been shown both nationally and internationally and is represented by the Talley Dunn Gallery, in Dallas, Texas, and The James Cohan Gallery, in New York, New York and Shanghai, China. Mr. Hancock is the recipient of numerous awards including: the 2007 Joyce Alexander Wein Award, Studio Museum, Harlem, New York, the 2006 S.J. Wallace Truman Fund Prize in the 181st Annual Exhibition, National Academy Museum, New York, and a 2004 Penny McCall Foundation Award, among many others. His work can be found in many important private collections and in twenty-three museum collections including: The Museum of Modern Art, New York, New York, Whitney Museum of American Art, New York, Brooklyn Museum of Art, Brooklyn, New York, Modern Art Museum of Fort Worth, Fort Worth, Texas, Sheldon Museum of Art, Lincoln, Nebraska, Museo di arte moderna e contemporanea, Trento, Italy, and Museum Boijmans Van Beuningen, Rotterdam, The Netherlands.

Nicole Jean Hill, photographer

Nicole Jean Hill is Associate Professor in photography at Humboldt State University in California. Her photographs have been exhibited throughout the U.S., Europe, Canada and Australia, including Gallery 44 in Toronto, the Australia Centre for Photography in Sydney, and the Blue Sky Gallery in Portland, Oregon.

Her work has been featured in the Magenta Foundation publication *Flash Forward: Emerging Photography from the U.S., U.K., and Canada*, the Humble Art Foundation's *The Collector's Guide to Emerging Photography*, and National Public Radio. Hill has been an artist-in-residence at the Center for Land Use Interpretation in Wendover, Utah, the Ucross Foundation in Wyoming, and the Newspace Center for Photography in Portland, Oregon.

Prof. Hill delivered a spirited lecture that traced her work from her student days in Halifax, Nova Scotia, and Bucharest, Hungary to her current project photographing the periphery of rural communities in northern California. Her lecture was followed by a question and answer session. Her visit was planned to coincide with a solo exhibition of her work at Workspace Gallery in Lincoln's Haymarket. Her February 3, lecture and Q & A were attended by more than 30 students and faculty, mostly from the photography area. Students especially enjoyed how Prof. Hill's lecture traced work from student assignments to that of a professional artist and commented that she was a great communicator. One student deemed it the best discussion of the evolution of an artist's work she had ever heard. They valued learning how where she lived shaped her work and how she uses specialized equipment to photograph on location. Students especially appreciated seeing her photographs in the exhibition after hearing her talk about the work.

Gregory Amenoff, artist and Chair of the Art Department, Columbia University, New York

Gregory Amenoff is a well-known painter, printmaker and professor at Columbia University in New York City, where he is chairman of the Department of Art. During his five-day residency here, he created a color woodcut print, in an edition of 40 impressions, from five blocks, carved on site, and printed with the assistance of students and faculty. Teams of graduate and undergraduate students worked in 3-hour blocks of time each day with Gregory and participated in color proofing sequences and creative problem solving to develop the image and edition. Gregory engaged in discussions on his process and color analysis with the students as printing progressed. Approximately 20 students were involved in the collaborative printing activities and an additional 60 students in printmaking, painting and drawing classes visited the studio to see the work in progress. He conducted individual studio visits with 5 graduate print students. Amenoff presented a formal lecture on October 12 to a full audience of more than 100 students, faculty, and community members, followed by a printmaking demonstration and reception hosted by the Under Pressure Print Club, with 20 members in attendance. This was a high energy, collaborative visit with an engaging "big personality" artist and it infused energy into the studios for all the students and faculty involved.

Kelli Connell, photographer and Associate Professor, Columbia College, Chicago

Kelli Connell is an Associate Professor in photography at Columbia College Chicago. Her work is in the collections of Microsoft, Los Angeles County Museum of Art, Columbus Museum of Art, Museum of Fine Arts, Houston, Museum of Contemporary Photography, The Haggerty Museum of Art and The Dallas Museum of Art. Recent publications include *MP3: Midwest Photographers' Publication Project* (Aperture and The Museum of Contemporary Photography), *Vitamin Ph: New Perspectives in Photography* (Phaidon) and *Photo Art: The New World of Photography* (Aperture). *Kelli Connell: Double Life* was published by DECODE Books in Fall 2011.

During her Nov. 7th, 2011 visit to UNL, Prof. Connell met with six graduate students in their studios, had lunch and dinner with some of the graduate students and faculty, delivered a lecture on her work and gave a Question & Answer session to a packed house. Her visit was planned to coincide with the Eisentrager-Howard Gallery exhibition *You're Making Me Uncomfortable* that included her work and was curated by Kimberly Thomas, our part-time instructor of photography. Students were especially excited to learn the technical details of Prof. Connell's artistic process after seeing the work in person. They also enjoyed learning how decisions the artist made as a student impacted her professional life and work. One graduate student commented, "I had a great visit with Kelli Connell; while she was here I was able to attend her

artist talk, have a studio visit with her and go out for lunch with her and other grads and professors. This extended visit allowed me to understand her work on a deeper level and gave me an insight into her own art practice as well as her teaching. My studio visit with Kelli provided rich discussion surrounding both my current and past work and I was able to receive valuable feedback from someone outside of UNL." Another graduate student commented, "I enjoyed my studio visit with Kelli very much. She was thoughtful about what she was seeing, she interpreted and read into the work and gave helpful suggestions. At the lecture, Kelli didn't just show her photographs-she provided an in-depth discussion about her process and how she related to her own work and ideas."

Professor Jane Carter, Chair of the Classical Studies department at Tulane University

Prof. Jane Carter, a noted scholar on early Greek sculpture, delivered two presentations during her recent visit. The first lecture was open to the public and offered as part of the Archaeological Institute of America Lincoln–Omaha Society annual lecture series. More than 100 people attended the illustrated lecture that concerned her research on the interconnections of the Aegean islands and the Near East in the seventh century BC. The second presentation was delivered to Professor Michael Hoff's class, AHIS 412/812 (Greek Sculpture), in which she outlined her theories concerning the identification of one of the reclining figures on the east pediment of the Parthenon on the Athenian Acropolis.

Nancy Friedemann, Painter-in Residence

Nancy Friedemann is a highly accomplished independent artist who recently moved to Lincoln from New York City. Born in Colombia, Nancy Friedemann has a Masters degree from New York University; a BFA from Otis Art Institute and undergraduate studies from La Universidad de Los Andes, Bogotá, Colombia. Recent Individual exhibitions include: Bernice Steinbaum Gallery, Miami; Collette Blanchard Gallery, New York; Frost Museum, Miami; Galeria Diners, Bogotá; Cheryl Pelavin Fine Arts, New York; Sheldon Museum of Art, Lincoln, Nebraska; Queens Museum of Art, New York; and the Museo de Arte Contemporáneo, Panamá.

Nancy is spending the semester in residence. The Department is providing her with a small studio in Richards Hall where she can paint and in return for this and a small honorarium she is meeting with graduate students throughout the semester. Her visit has been very successful and we hope to continue a relationship with her in future semesters.

John Balistreri, ceramic artist and mixed media New Genres artist

John Balistreri is a ceramic artist best known for his large-scale sculptures. He is Associate Professor of Art and the head of the ceramic art program at Bowling Green State University in Bowling Green, Ohio. Balistreri has been a pioneer in the use of 3D printers for producing ceramic objects from digital designs. He is in Nebraska for the year in a long-term residency at the Kaneko Experimental Workspace in Omaha. He will visit UNL for one day in April when he will hold studio visits with graduate students, visit the New Genres class to talk about his work with 3D digital technologies, and give a public lecture on his work.

Summer Bemis Visiting Artist series

During the summer of 2010, the department began a Summer Visiting Artist series, in order to take advantage of the excellent mid-career artists who win a summer residency at the Bemis Art Center in Omaha. Because travel costs are low (and there are no hotel costs) we are able to put this series together inexpensively. While the attendance is much lower at summer events the students are no less appreciative and the artists are able to spend more time with each class.

The artists we had visit during the summer of 2011 were Leslie Shows and Lisa Iglesias.

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Report on Faculty Funding Support

Academic Unit: School of Music

Program Supported: Chiara String Quartet stipends: \$60,000 (\$20,000/year over three years – year 1)

The 2011–12 academic year represents the first year of a third (the first term of the stipends), three-year term of the Chiara String Quartet in residence in the UNL School of Music. The Quartet continues to make important strides across the range of their assignments, to include teaching, creative activities, and service. Significant highlights of their achievements this year include:

1. Their continued outstanding contributions to the Chamber Music Institute in the School of Music each summer. A particularly exciting development in this regard is that one of the student ensembles selected from the University of Texas to appear at CMI now has applied and auditioned as an intact quartet to pursue doctoral study at the University of Nebraska–Lincoln;
2. The Quartet’s launching of a Hixson-Lied Recital series to include two full concert appearances on campus each semester;
3. The forging of a new partnership agreement with the Matt Talbot Kitchen to provide concerts for the people there and to produce events which help raise money in support of the ongoing mission of that institution;
4. One especially exciting development this year was the completion of a CD recording of the string quartets of Jefferson Friedman. In November, the Quartet was notified for that Friedman’s String Quartet No. 3 (that appears on this CD – the only professional recording of the work) was nominated for Best Contemporary Classical Composition Grammy. This was a tremendous affirmation of the Quartet’s ongoing commitment to collaborating with young, American composers;
5. The Quartet continues to appear in concert across the United States, in part as a function of their ongoing two-week residency at Harvard University and partly as a reflection of their emerging reputation as one of America's excellent and innovative strength portraits. Perhaps their most exciting concert tour in the next few months will be their opportunity to work to China and South Korea. Several concerts have been confirmed in both Shanghai and Seoul.

The University of Nebraska–Lincoln School of Music expresses its profound gratitude to the Hixson-Lied Board for their continued support of this important strategic emphasis on chamber music and vital role that the Chiara String Quartet in support of that emphasis.

Thank you very much.

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Report on Faculty Funding Support

Affiliate Unit: Lied Center for Performing Arts

Program Supported: Residency Program: \$165,000 (\$55,000/year over three years – year 1)

About the Project

The Lied Center's Residency Program is a structured, consistent and planned approach to delivering one-off residency activities with Lied Center artists to performing arts students at UNL. The Residency Program offers a steady stream of artist interactions from all genres, separate from those provided through the Arts Across the Curriculum program, which features opportunities with very high profile artists. The Residency activities are aimed at students in the Hixson-Lied College, as well as UNL Undergraduates from other disciplines, especially those who are taking performing arts introductory classes from Hixson-Lied faculty members. The program also supports ongoing performing arts projects that pair Hixson-Lied students with underserved youth in the community. Planning for the activities started in the Spring of 2011, and involved faculty members from Music, Theatre, and Dance, who worked with the Lied Center to maximize the benefit for their students, and make it a smooth and convenient process for themselves. The Lied Center also convened a planning group for prioritizing and suggesting residency activities for the future, enabling Lied and HLCFPA representatives to make a 5-year plan of major projects of interest and priority to all stakeholders. This ensures ample time for fundraising, coordination, and relationship building to make these projects as successful as possible.

Project Artists and Activities:

The artists featured in the Lied Center Residency program represent music, theatre, dance, and comedy and range from local companies, such as Angels Theatre Company, to nationally well-known groups, such as Second City and Winnipeg Ballet. The following artists and activities are part of the Lied Center Residency Program in 2011-12.

Artist/s	Date/s	Activity/ies
Local Wonders , play written by Nebraska Rep's Virginia Smith	October 10, 11, 12, 14, 21, 2011	Q&A and demonstrations sessions in UNL Intro to theatre classes, and visits to a Capstone Theatre class and Graduate Directing class.
Turtle Island , string quartet	October 21, 2011	Master class with UNL music students (string players).
Sarah Schulman , playwright and activist	October 26-28, 2011	Public talk, meet and greet open to all UNL students, UNL class visit with LGBT students and community conversation open to the public.
Tiempo Libre , Latin jazz group	November 4, 2011	Lec/dem with students in an introduction to music class.
Munich Symphony	November 7, 2011	Student choir performed with the Munich Symphony alongside experienced choir Gloriam dei Cantores on the Lied Center Stage as part of the public performance.
Brooklyn Rundfunk Orkestrata (BRO) , performing the songs from Sound of Music in a new way	February 8, 2012	Peter Kiese-walter, BRO artistic director, delivered a lecture demonstration about finding your own unique artistic voice. Attendees included UNL Women's Choir members.

Dr. Bart van Oort , pianist	March 1-3, 2012	Dr. van Oort will deliver three Master classes for UNL piano students and a lecture demonstration for UNL piano students and faculty.
Second City , comedy troupe	March 10, 2012	Members from the group will deliver a lecture demonstration about comedy and improv techniques, which will be open to all interested UNL students.
Angels Theatre Company , local theatre company	March 24, 2012	Members from the company will lead an intergenerational workshop with youth and seniors within the local community, and will visit a UNL Theatre class.
Red Star Red Army , orchestra, choir and dance group	March 17, 2012	The group will join UNL students and members of the Lincoln Russian community in a special meet and greet, and will deliver a post-show Q&A to show patrons.
Winnipeg Ballet , dance company	April 1, 2012	The company will lead a master classes with UNL dance students.
Ragamala , Indian dance company	April 11, 2012	The group will deliver a workshop with UNL students.
Kathryn Stott , pianist	April 18, 2012	Kathryn Stott will lead a master class with UNL piano students.
Boyz II Men , vocal group	April 21, 2012	We are planning to host a talk and Q&A session with the group at the Jackie Gaughan Center, which would be open to all interested UNL students.
Lied Music Generation , on-going project	Ongoing	This program pairs UNL Music student mentors with students from local Middle Schools for small group lessons and performance attendance at the Lied Center.
Creative Campus , on-going project	Ongoing	This program provides opportunities for UNL performing arts students to teach movement and dance sessions to underserved youth in the summer. Training/mentoring by trained professionals is provided to the UNL students.

Number of Participants:

We estimate that 1102 UNL students will have taken part in activities provided by this program by the end of the 2011-12 season. (Please note that this number and the numbers below do not represent unique students, but rather each participant is counted at each activity).

Total number of people reached with residency activities	1661
UNL students	1157
UNL Hixson-Lied students	485
Graduates	15
Undergraduates	1142
Music students	326
Dance students (majors and minors)	90
Theatre students	69
UNL non-performing arts majors (students who are enrolled in a fine and performing arts course led by a Hixson-Lied faculty member)	672

Feedback from Participants

- 100% of the respondents found the activities a meaningful experience
- 97% of the respondents learned something new
- 96% of the student respondents were inspired as artists

Sample Comments from participants:

"I liked working with a bunch of my peers/faculty/guest artists all together."

"It was wonderful to play with my colleagues in a different setting and the Turtle Island Quartet explains things very well."

"[I Learned] a lot of useful information...nice to get firsthand experience of living in the city"

"Good in person experiences shared"

"It was great to hear about the process and what drives the artist"

"Really emphasized the importance of finding your individual voice"

"It encouraged me to be more experimental in my musical choices"

"Opening people up to other genres/musical interpretations"

Plans for 2012-13 Season

For the upcoming academic year, residencies are planned with the following artists:

Joffrey Ballet

Keith Lockhart conducting the BBC Concert Orchestra

The Hutchins Consort (string ensemble)

Peter Wispelwey, cello

MOMIX, dance

Danu

LA Theatre Works

Hitler's Daughter (play)

The Lied Center 2012-13 season is currently being finalized, so this list is subject to change, and additions are anticipated. The Lied Center will be working closely with HLCFPA faculty to plan for these activities.

Summary

The Lied Center is very excited about the success of its Residency Program. By providing a structured and consistent residency plan, which actively involves Hixson-Lied College of Fine and Performing Arts faculty, we are able to maximize the benefit of artist interactions for UNL students in music, dance, theatre and film, as well as for non-major students who are being introduced to the power of the performing arts in their study. The program ensures that Hixson-Lied performing arts students have comparable opportunities year to year, consistently enhancing their professional development, understanding and appreciation for the performing arts. The program further strengthens the relationship between the Lied Center and the Hixson-Lied College of Fine and Performing Arts, and pro-actively supports long-term planning of residency activities, which significantly enhances the academic careers of Hixson-Lied and UNL students.

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Reports on Funding for Faculty Research/Creative Activity Grants

Proposal Supported: *The creation of an initial annual fund in the amount of \$40,000 to provide partial support for faculty research and creative projects.*

Projects Completed Since October 2011

Department of Art & Art History

Aaron Holz, Associate Professor of Art
Third Solo Exhibition at RARE Gallery, New York City
Amount Funded: \$3,594

Last year I was fortunate to receive Hixson-Lied support through a Faculty Research/Creative Activity Grant. I used that grant to purchase materials and supplies needed to produce "A Heart's Hot Shell," my third solo exhibition in New York City through RARE Gallery. The grant also covered the cost of shipping and travel in order to make the exhibition possible. I am very happy to report that I successfully achieved the goals outlined in my grant proposal and the exhibition was extremely well received.

First, I had the pleasure of meeting and talking with Chuck Close, an esteemed American painter who achieved fame as a photorealist through his large-scale portraits. The day after the opening, I spent a half-hour at the show discussing my process and work with Mr. Close. Having this positive response from such a well-respected artist was the highlight of my year and testament to the level of audience one has through an international venue like New York City. Prominent art critics Roberta Smith (senior art critic for the *New York Times*), Ken Johnson (art critic for the *New York Times*) and Jerry Saltz (senior critic for *New York Magazine*) also viewed the exhibition and a review of the show appeared in the *New York Sun*. The fact that the show was on the radar of these prominent critics is evidence that the exhibition has helped to increase my stature in the visual arts, a desired outcome associated with this funding.

The second goal of my grant request was to secure a show with RARE "in the hope that the work would be seen by important curators and directors in the visual arts." During the exhibition's run, a gallery director from London visited and became very interested in the work. In December, he approached me wishing to include my work in two exhibition opportunities in London this February and March (2012). Outside of New York, London is arguably one of the best international venues to exhibit in the visual arts. The first opportunity, a three-person exhibition, "When Dead Awaken" (Feb. 1-26), will be held at Beers.Lambert Contemporary and the second exhibition, curated by six gallery directors including Kurt Beers, will occur at The Library Project in early March. This will be my first opportunity to exhibit in London and I am hopeful that fostering a good relationship with Kurt Beers could lead to an invitation to a solo exhibition through the gallery in the near future. These new and exciting exhibition opportunities would not have occurred without the Hixson-Lied funding that I was awarded making the solo exhibition in New York possible. I am extremely grateful for the funding support I have received through Hixson-Lied.

Dana Fritz, Associate Professor of Art
Terraria Gigantica – Traveling Exhibition
Amount Funded: \$5,000

My 2011 Hixson-Lied Faculty Grant enabled me to produce a traveling exhibition of photographs that encourages viewers to ponder a complex and critically timely subject: the future of nature.

Background

Terraria Gigantica: the World Under Glass examines the seemingly impossible: a rain forest in the Arizona desert, a jungle on the Great Plains in Nebraska and humid tropics in England. The photographs investigate the world's largest *vivaria*- indoor enclosures for keeping and raising living animals and plants under natural conditions for observation or research. The Henry Doorly Zoo in Omaha, Nebraska, boasts the world's largest indoor desert and the largest indoor jungle in the U.S. These structures present animals in painstakingly created immersive environments using both living and artificial plants. Built in the late 1980s to research possible space colonization, Biosphere 2, near Tucson, Arizona, was designed as an airtight replica of Earth's environment (Biosphere 1). This formerly sealed glass and space-frame structure contains a tropical rain forest, mangrove wetlands, a fog desert, savannah grassland and an ocean with a coral reef. The Eden Project, in Cornwall, UK was developed around a strong environmental conservation mission and currently has the world's largest conservatory with more than one million plants.



Ocean Cliffs, Biosphere 2

When grouped together, these sites form a unique typology of natural and built environment and stand as working symbols of our current relationship with the natural world. Developing technologies in architecture and engineering allow facilities at these institutions to maintain large-scale, controlled, indoor landscapes that are used for conservation, entertainment and research. The technical and aesthetic demands of these

missions influenced their design and have consequently produced many striking juxtapositions of natural and artificial elements. These areas are visually rich and invite contemplation of issues regarding our attitudes about the natural world. The photographs in this project include wide vistas communicating the scale of the sites as well as closer views of the corners and edges where façades crumble or illusion fades. Small details lead to big questions about what it means to create and contain landscapes and whether they supplement or replace experiences on the outside. The photographs in *Terraria Gigantica* bring the images and issues to new audiences that may have never visited the original sites. A traveling exhibition, gallery talks and panel discussion stimulated conversation of these timely and critical issues.

Outcomes and Impact: Exhibition and Discussion of *Terraria Gigantica*

The work for the exhibition was finished with one more visit to Biosphere 2 in May 2011, where I have an ongoing artist residency. My HLFG specifically funded the purchase of ink and paper to produce the prints. It also supported purchase of framing and crate-building materials as well as shipping the work from Nebraska to Arizona. The traveling exhibition consisted of 25 prints in 22" x 30" frames. Confirmed venues at the time of my grant proposal submission included the Museum of Nebraska Art in Kearney, NE and the Joseph Gross Gallery at University of Arizona in Tucson, AZ. Later I was invited to exhibit my work at Prescott College in Prescott, AZ and the timing was perfect for the work to travel from Kearney to Prescott and then to Tucson. I am honored by the invitations to exhibit a large group of images from *Terraria Gigantica* in these beautiful and respected venues.



exhibition at Joseph Gross Gallery, Tucson, AZ

At the opening reception, I presented a gallery talk to a lively group with lots of questions at MONA in Kearney. I am very pleased that my stature as an artist in the state has been recognized by a solo exhibition in the institution dedicated to Nebraska artists.

Unfortunately I was unable to attend the exhibition in Prescott but I am very happy that my work was exhibited on a campus that is focused on "liberal arts, the environment, and social justice." Their photography program is also well respected and I am thrilled to have my work exhibited and discussed in this context.

I presented a gallery talk to a packed gallery at the Joseph Gross Gallery. There were many questions and the discussion of the work continued long after the reception was scheduled to end. I was interviewed by U of A's news team who ran a story about the exhibition and my residency a few days later. I was also interviewed for some U of A faculty research on art/science collaborations that may result in a future publication. In addition to my gallery talk, the University of Arizona and B2 Institute jointly hosted a panel discussion on the intersection of art and science at Biosphere 2 in conjunction with the exhibition. Panelists include Regents Professor of Physics and Optical Sciences, Director of the B2 Institute and founder of its Artist and Writers Residency Dr. Pierre Meystre; Writer in Residence William L. Fox, (art critic, science writer, cultural geographer; Guggenheim, Royal Geographic Society, NEH and NSF Fellow; Director of the Center for Art + Environment at the Nevada Museum of Art;) and Artists in Residence Judy Natal (internationally exhibited and collected artist and Professor of Photography at Columbia College Chicago) and myself. The panelists were brought together by our interest in the natural and built environment at Biosphere 2 as well as a deep concern for the future of nature and how creative thinkers of all kinds might work together to increase understanding of what is at stake for life on our planet. The exhibition and panel discussion were supported by the Rica and Harvey Spivack College of Fine Arts Fund, Biosphere 2 Institute, the National Endowment for the Arts, Lionel Rombach Endowment and the University of Arizona School of Art. These events in Tucson are especially significant due to the high profiles of the panelists, the proximity to Biosphere 2 and the joint sponsorship and promotion by B2 Institute and University of Arizona.

Related Impacts

My future goals include publication of my work in a monograph with essays relating to photography, landscape architecture and ecology. With the photographs for the series complete, I commissioned an essay and, with the help of a designer, produced a book dummy that I will share with publishers at portfolio reviews and enter in competitions. While it did not win an award, my book made the first cut of 200 nominees from a field of 2,300 entries in the Photography Book Now competition in August 2011.

In January 2012 *Terraria Gigantica: the World Under Glass* was nominated for the Prix Pictet, the "world's leading prize for photography and sustainability. It has a unique mandate – to use the power of photography to communicate vital messages to a global audience. The goal is to uncover art of the highest order, applied to confront the pressing social and environmental challenges of the new millennium. "
<http://www.prixpictet.com/about/>

My nominator, Enrica Vigano, (an Italian curator and photography festival organizer,) was first introduced to my project in 2009 at the Photolucida portfolio reviews. I was awarded Hixson-Lied Faculty Development funds to participate in these reviews and have kept her up to date on the progress of *Terraria Gigantica* since then. It is possible that this honor was an outcome of my 2011 Hixson-Lied Faculty Grant but other aspects of this large scale, multi-year project were funded by a 2007 Arts & Humanities Enhancement Fund Grant and a Research Council Grant-in Aid and a Hixson-Lied Faculty Grant in 2009. My photographic projects develop over several years and are presented to many people through conferences, exhibitions, publications and portfolio reviews, but it is difficult to link specific outcomes to specific events or funding

because most curators prefer to watch artists over time to see where the work goes and who else notices it. However, it is clear that some kind of Hixson-Lied funding supported this nomination.

The Prix Pictet has two elements: the prize of CHF 100,000 awarded to the photographer who, in the opinion of the independent jury, has produced a series of work that responds most convincingly to the theme of the award; and a Commission in which a shortlisted photographer is invited by the Partners of Pictet & Cie (the leading Swiss Bank that sponsors the award) to undertake a field trip to a region where the Bank is supporting a sustainability project.

The shortlist for Prix Pictet “Power” will be announced with a special screening at Les Rencontres d’Arles photography festival in July 2012, and the award exhibition will be held at the Saatchi Gallery in London in October 2012. The exhibition then travels throughout the world. Previous shortlisted photographers for the Prix Pictet are among the artists I look to for inspiration: Edward Burtynsky, Nadav Kandar, David Maisel, Susan Derges and Robert Polidori among others. It is a great honor to be nominated for this award and indeed a career milestone.

School of Music

**Anthony Bushard, Assistant Professor of Music History
On the Waterfront – Research for a Film Score Guide
(Archival Research at Sony Pictures, Culver City, CA)
(Interview with Thomas Newman, Pacific Palisades, CA)
Amount Funded: \$2,188**

Work tends to be most enjoyable when it ceases to feel like “work” and instead transcends the daily grind to become more like an adventure. Such was the case when I conducted research in Los Angeles, Calif., this past August with the generous support of a Hixson-Lied Research/Creative Activity Grant. This grant supported two projects, the first of which examined Leonard Bernstein’s conductor’s score for *On the Waterfront* at Sony Pictures. While there I experienced the highs and lows of archival research. Through preliminary research I was able to determine that Sony possessed both the full conductor’s score as well as the less detailed piano/conductor’s score. After numerous consultations with Sony’s extremely helpful music division though, ultimately they were not able to locate the full conductor’s score, the main reason for going to Los Angeles in the first place. Despite this setback I was able to look at and scan digitally the piano/conductor’s score to aid completion of my book for Scarecrow Press, *Leonard Bernstein’s On the Waterfront: A Film Score Guide*. It was a thrill to work at and walk freely about the Sony Pictures lot in addition to establishing contacts for future research.

The second part of my trip was the fulfillment of a career-long ambition: to meet and interview prominent film composer Thomas Newman. The interview was the culmination of an almost 18-month effort to establish communication with Newman’s agency and work with Newman’s very busy scoring schedule. I conducted the interview in Newman’s private studio and throughout Newman was a very gracious host, answered all of my questions, and ultimately conversed with me as a peer, not an interviewer. I received Newman’s permission to contact him with any follow-up questions, which will be very helpful as I incorporate this interview into my current article on Aaron Copland’s influence on Newman’s music, which is part of a collection of essays submitted to Oxford University Press. Unrelated to this research, I asked Newman if he would ever consider coming to UNL to serve a residency similar to that held by Bruce Broughton a few years ago. Without hesitation he said yes (actually saying that February 2012 would be the soonest he could come), and I hope to begin working on bringing Newman here in the near future.

Although I spent only five days in Los Angeles, upon reflection it was one of the most profound experiences of my professional career. The chance to do research at a major motion picture studio was fascinating and interviewing the composer whose music helped to spark my passion for film music is something I will always cherish. I am truly grateful to the Hixson-Lied College of Fine and Performing Arts, the School of Music, and the Hixson-Lied Foundation for their continued support of my research.

New Projects Funded in February 2012

Chiara String Quartet - \$5,000
School of Music
Chiara Quartet: Complete String Quartets of Brahms

Michael Hoff - \$5,000
Department of Art & Art History
Bath-Gymnasium Complex and Mosaic at Antiochia ad Cragum

Aaron Holz, \$1,825
Department of Art & Art History
London Calling

David Neely - \$4,200
School of Music
Albany Records Redman/Rogers Recording

Jamie Reimer - \$1,600
School of Music
Exploring the Songs of Robert Owens

Jeffrey Thompson - \$5,000
Department of Art & Art History
Purchase of an Open-Source Laser Cutter

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Reports on Funding for Faculty Presentation of Research/Creative Activity Grants

Proposal Supported: *The creation of an annual fund in the amount of \$55,000 to provide partial support for faculty travel associated with invitations to perform, present papers or exhibit work related to their research and/or creative activities at significant regional, national, or international venues and professional meetings.*

Travel Completed Since October 2011

Department of Art & Art History

Aaron Holz, Associate Professor of Art (Painting and Drawing)
Presentation of work at the University Museum of Art, Albany, NY
Amount funded: \$890

I received a Hixson-Lied Faculty Presentation Grant to cover the cost of airfare to travel to Albany, New York October 13th through the 15th to attend the opening of a group exhibition at the University Museum of Art. Ken Johnson selected two of my paintings for inclusion in the Alumni exhibition "After School Special." A catalogue was produced along with the exhibition. In addition, I was asked to give an artist talk to faculty and graduate students in the Department of Art. Ken was also honored that weekend with an Alumni Achievement Award and I introduced him during the Alumni recognition luncheon.

It was a fantastic exhibition, with exciting works by selected alumni artists. The exhibition had more than 500 people in attendance for the opening with introductory remarks made by the President of The University of Albany. In short, it was a fantastic experience and an honor to be included among the alumni in the show. Artists in the exhibition have shown work in major museums including the Whitney Museum, The Museum of Modern Art and the Massachusetts Museum of Contemporary Art. It was an honor to be included among this group of selected artists. This was a moment of recognition and an opportunity to showcase what I have been investigating since graduating from The University at Albany in 2001.

I am grateful for the funding that allowed me to be present for the exhibition. I was informed that one of the works in the exhibition, "The Onlooker" is being considered for part of the permanent collection of the University Art Museum.

Alison Stewart, Professor of Art History
Presentation at the Sixteenth-Century Studies conference, Fort Worth, TX
Amount funded: \$1,430

I recently presented a paper "Changing Bruegel: Removing Clothing and Adding Height" at the interdisciplinary Sixteenth Century Studies Conference in Ft. Worth. That paper was the origin of and impetus for three conference sessions I co-organized and chaired entitled "Intentional Alterations: Changing Works of Art in Later Times and Other Technical Issues." The sessions addressed works of art from the Early Modern period of European art history, what art historians traditionally call the Renaissance and Baroque, that were changed due to human intervention by the addition or removal of haloes or fig leaves, for example, rather than naturally, for example the darkening of varnish. Over one Saturday, three

sessions entitled Intentional Alterations I, II, and III ran from 8:30-10 a.m., 10:30-12, and 1:30-3:00. Speakers came from a mix of universities, museums, conservation centers, and photo archives from across the U.S. and Spain. Working with these individuals has not only expanded my own set of contacts and allowed me to present my research to a broad group of scholars, it has also resulted in such helpful but ancillary results as my meeting an art historian who will teach for our department (a rare, but extremely important event) and my learning about and photographing the recently acquired Michelangelo painting at the Kimbell Museum in Ft. Worth from the Kimbell curator. I presented this information with images to my students.

My paper reported results of my recent research on Pieter Bruegel's *Wedding Dance* painting dated 1566 in Detroit and how it was intentionally altered over time resulting in both the elimination of details of the male costume (the prominent codpieces in the foreground) and the possible expansion of the painting vertically through the addition of another strip of wood along the top of the painting in oil on wood panel. I had previously published some of this material in an article in the *Bulletin of the Visual Resources Association* last year (before and after photographs of the restoration and information on the papers of the restorer; all at the Getty Research Institute), but in this presentation I added new research from travel in Berlin where I saw a copy of the Detroit painting that re-enforced the idea that the latter was extended vertically in the 18th century when compositions had become more expansive. Similarly the Berlin painting offered information that the costume changed in the Detroit painting was reduced in size in the Berlin painting, but not eliminated, apparently during the 17th and 18th centuries when the painting and its later substantive addition were made.

This presentation resulted in my organizing my research to date on the subject of when and why the codpieces in Bruegel's *Wedding Dance* painting in Detroit were eliminated through overpainting. My research has shown that already in Bruegel's time criticisms of codpieces were published attacking the lewdness of this piece of clothing because it mimicked the male body part and because it caused men wearing codpieces to become objects of sexual interest by members of both sexes. My research points to the difficulty of pinning down a precise date for the changes in the codpieces, despite my original suspicion that Victorian taste was responsible. In fact, my research has shown that dates in the 16th, 17th, 18th, and 19th century are all possible.

School of Music

John Bailey, Larson Professor of Flute

Lecture at the National Flute Association annual conference, Charlotte, N.C.

Amount funded: \$1,625

I attended the National Flute Association's annual national convention from August 11 through 14, 2011 in Charlotte, N.C. The National Flute Association, with 6,000 members, is the national organization in my field. Its annual 4-day convention, in a different U.S. city every August, is attended by 3,000-3,500 professional flutists, teachers, students, and amateurs every year.

At this convention, I presented a 45-minute lecture/demonstration, entitled "Playing and Teaching Hindemith Flute Sonata," which was attended by more than 200 flutists. Since it was early on the first day of the convention, and there were 3 other simultaneous events, I was surprised by the enthusiastic audience response.

The Hindemith Sonata is one of our standard repertoire pieces, played both by advanced high school flutists and college flutists (as well as professionals). I presented an analytical guide, emphasizing the

relationship between the flute part and piano part, and giving translations of the German tempo indications (into musical Italian) as well as a structural and tonal analysis for performance. I then performed each movement with a local pianist I had rehearsed with the previous day. I received many positive comments from those in attendance, including one teacher from Oklahoma:

Your presentation was one of the highlights of the two days I was at the convention, and I'd like to see more like it. At this stage in my teaching, I find analytical presentations more helpful and interesting, or at least as helpful, as masterclasses.

and this from a university student in Kansas:

I wanted to take the time to personally thank you for the great presentation you did over the Hindemith Sonata. You pointed out many things I never noticed and gave me a better appreciation and understanding for the piece. I hope to meet you in person one day and possibly have a lesson.

Later on the same day I also presented in a Pedagogy Session on the topic: Essential Elements for an Expressive Tone. made a 20-minute presentation on tone production and dynamics, followed by a short presentation on vibrato by Prof. Terry Sundberg from the University of North Texas and a presentation on focus and projection by Prof. Tadeu Coelho from the North Carolina School of the Arts. This presentation was organized by the NFA Pedagogy Committee, and I was invited by them to participate. Our audience for this presentation was also more than 200.

I am now recognizing the real need for pedagogical lecture/presentations, and am planning on presenting ones on other major flute repertoire in the future.

**Diane Barger, Hixson-Lied Professor of Clarinet
Presentation at ClarinetFest, Los Angeles, CA
Amount funded: \$900**

This grant supported my travel to California and my participation in a half-hour recital on Friday, August 5, 2011 at the Plaza del Sol recital hall on the California State University-Northridge campus as part of the 2011 ICA ClarinetFest®, an annual conference of the International Clarinet Association. Due to the fact that I am serving as Artistic Director for the 2012 ICA ClarinetFest®, I received a courtesy invitation to perform in a half-hour recital at this year's conference. This year's conference boasted more than 1,400 attendees.

My recital program was titled "Something Old, Something New – Music by Scott McAllister", and I performed McAllister's first clarinet composition, *Four Preludes on Playthings of the Wind* (for solo clarinet) and his most recent work for clarinet that the composer transcribed specifically for me and for this world premiere performance, *Concerto Polango* (for clarinet, bassoon, piano and accordion). I selected this repertoire in large part due to the fact that this was, perhaps, the culmination of my most recent Spring Faculty Development Leave, as I recorded a CD in May of clarinet music by Scott McAllister (6 works that had not been previously recorded, including the *Four Preludes*, but not the *Concerto Polango* work.)

In addition to receiving important exposure to my work and creative focus on the music of Scott McAllister, this creative activity furthered my recognition among my peers in the International Clarinet Association, as well as perspective students from across the country (and beyond). My participation at ClarinetFest® 2011 also enabled me to speak with many exhibitors, students and peers about next August's conference, which I am currently planning. I am most excited about the prospect of welcoming so many of these people to the UNL campus in August 2012!

Finally, the composer will be submitting our dress rehearsal recording of *Concerto Polango* to the American Society of Oral Studies as they are interested in having us perform this work at their conference later this fall. I also look forward to performing this work on the UNL campus next academic year with my UNL colleagues.

My sincere thanks to the Hixson-Lied College of Fine & Performing Arts and to the School of Music for their financial support of this important creative activity.

Kate Butler, Associate Professor of Voice
Performances at venues in California
Amount funded: \$1,685

Composer JAC Redford and I presented CONFESIONES in its World Premiere in recital in California, as well as spoke about its conception and creation and answered questions and engaged in discussion in a Q and A format after the performances. CONFESIONES is a cycle of five songs based on texts from the Confessions of St. Augustine, composed in 2010 by JAC Redford for mezzo-soprano Kate Butler with piano accompaniment.

After hearing me sing in recital at the C. S. Lewis International Conference in Cambridge, UK in 2008, composer JAC Redford suggested writing a group of songs for me, and asked me to suggest some texts. After some thought and research I suggested St. Augustine. We worked out a design and compositional form for 5 songs, weaving Latin and English texts together. In July of 2010 we met in California to read through JAC's newly composed songs and discuss some changes. The first version of the cycle was completed in August of 2010.

I flew to California on Monday, October 17, 2011, for several days of rehearsals with accompanist and composer. During those days we worked on various edits and changes for the songs, and we continued to make revisions after every one of the performances. On Friday, October 21, 2011, I premiered the cycle at Westmont College in Santa Barbara, CA. Prior to the performance, the composer presented a lecture on his composition and the background of the cycle. After the performance, I engaged in a Q and A with the audience members, along with the composer. Audience members remained for a full hour to ask me about my performance, preparation, interpretation, and to discuss their strong and personal reactions to the songs. In attendance at the concert were Westmont faculty, students, and music lovers from Santa Barbara; there was standing room only in the recital hall.

On Sunday, October 23, 2011, I performed the cycle in a private home concert in Los Angeles for an audience of approximately 60 LA composers, musicians, artists, theologians, etc. For this performance I included two readings of writings of St. Augustine, before and after the 3rd song—and centerpiece—of the cycle. The composer was initially unsure as to whether or not this would be a successful addition but was entirely convinced when he heard it in performance and observed the audience reaction!

On Wed., October 26, 2011, I performed CONFESIONES for the 3rd time at Biola University in La Mirada, CA. For this performance, I retained the 2 oral readings of Augustinian texts and also incorporated numerous edits and revisions we'd been making all week long. I sang for an audience of about 800 people: students, faculty, and music lovers. Following the successful performance, the composer and I participated in a formal Q and A moderated by a faculty member from the philosophy department. This Q and A went on for an hour and a half! The questions were interesting and deep, the students and audience members bright and inquisitive. It was remarkable.

It was originally planned that CONFSSIONES would be paired with a new violin sonata, "Suscitatio," but because JAC is still in process with that composition, CONFSSIONES was featured by itself. CONFSSIONES is a strong, dramatic, and demanding work, lasting a good 35-40 minutes, and easily stands alone, especially in light of the fact that Westmont and Biola were both requesting Q and A sessions in conjunction with the performance. A concert planned for Azusa Pacific College had to be cancelled due to scheduling complications, which was why the private home concert was substituted.

I am so grateful to be the recipient of this Hixson-Lied Faculty Grant which enabled me to present these concerts. Thank you!!

Kevin Hanrahan, Associate Professor of Voice
Recital and Masterclass, University of Western Sydney, Sydney, Australia
Amount funded: \$2,030

I presented two recitals and a paper in Australia, as well as met with researchers at the University of New South Wales about the UNL Voice Lab. The first recital was at the University of Western Sydney where I performed for more than 75 people a program of American Art Songs by Lori Laitman, Richard Pearson Thomas, Jake Heggie, Aaron Copland, and Stephen Foster with Dr. Diana Blom, Department Head of Music. The second recital was the same program presented in Wollongong, Australia at the Wollongong Conservatory for approximately 40 people, also with Dr. Blom. My experience enhanced my reputation as a recital performer by providing me with an opportunity to perform in an international venue, and provided me with an opportunity to collaborate with colleagues from Australia.

Furthermore, being in Sydney, Australia impacted my career as a voice science researcher. I presented a paper on the use of the Voice Range Profile and assigning repertoire at the Australian Society for Performing Arts Health and Australian Voice Association Joint Conference. The conference consisted of voice teachers, speech pathologists, and otolaryngologists from around Australia. There were more than 40 people present for the presentation, including a former president of the US National Association of Teachers of Singing and Chairman for the 2013 International Congress of Voice Teachers Conference (ICVT), Dr. Marvin Keenze, who after my presentation strongly encouraged me to submit the paper for the upcoming ICVT conference.

Finally, one of my major research areas, and the topic of my dissertation, is the interaction between the vocal tract, the cavities of the nose, mouth and throat, with laryngeal function. A major issue with this research is being able to collect data from the vocal tract and the larynx separately, meaning without phonation. During my trip I was able to meet with Dr. John Smith and Dr. Joseph Wolfe at the University of New South Wales who have developed a technique that enables one to determine the resonances of the vocal tract separate from the voice source. Unfortunately, the method at this point is not practical for my research. However, having spent an entire afternoon experimenting with the technique was invaluable.

Moran Quintet
(John Bailey, Diane Barger, Jeffrey McCray, William McMullen, Alan Mattingly)
Performance at the College Music Society conference, Richmond, Va.
Amount funded: \$6,640

I would like you to know that the Moran Woodwind Quintet's performance at the 54th National Conference of the College Music Society (CMS) in Richmond, Virginia, on Thursday, October 20, 2011, was quite a successful event. At 4:00 p.m. that afternoon, we performed a concert of works by seven different composers – all members of the CMS – at the Omni Richmond Hotel. All of the composers were present and each spoke briefly before his piece was performed. I would estimate that we had just more than 80

people in the room in attendance at our presentation – standing room only—additional chairs were set up behind us. Our performance was scheduled at a time when no other events were happening, and right before the 5:30 p.m. “CMS Expo and Welcome Reception” for all the people at the conference. During the day, there usually were 5 or 6 simultaneous presentations in different venues, but our presentation was one of the three Conference Highlights for that day.

The Quintet had been chosen to be a featured ensemble at the conference. Last year, a national call for quintet scores and parts by CMS composers was announced and we were invited to review all of the submissions and then present a 60-minute program of a representative sample of the best works. We did not know the composer’s names, but only knew the works by a number assigned by CMS. It took several months to go through all of the works, and we decided on a program in May, 2011. Since CMS is a venue that brings together performers, scholars, and composers, this was a significant amount of national exposure for the composers as well as our quintet. As the president of the Pacific Chapter of CMS said to me after the performance, “You can’t buy such positive publicity of the fine work that goes on at UNL.”

This was the second time that the Moran Woodwind Quintet was a featured ensemble for new works by composers of wind quintet literature at the CMS conference. The previous event was at the CMS National Conference in Chicago in 1991. It is our hope that we will be asked again to do the same type of presentation at future CMS conferences.

We would like to thank the Hixson Lied Endowment for making this event possible.

David Neely, Associate Professor of Violin
Performance at the Orfeo International Music Festival, Vipiteno, Italy
Amount funded: \$3,800

This past summer, I was honored to participate in the Orfeo International Music Festival, in Italy from July 1-17, 2011. The Festival consisted of faculty artists from several countries around the globe including Italy, Austria, Chile, France, Germany, Latvia, Russia, Japan and the United States just to name a few. These international artist/musicians collaborated with one and other to present a total of seventeen artist recitals for the city of Vipiteno and its surrounding communities over the span of seventeen days. These concerts were highly advertised and very well attended! The concerts were presented in various churches and concert halls throughout the valley, and most were filled to capacity with standing room only. This was my first invitation to perform and take part in the Orfeo Festival. I performed on four of the festival concerts. On July 5, I performed the Redman Sonata for Violin and Piano, Opus 16 with pianist, Michael Richman. We performed the work at the Heilige-Geist Kirche there in Vipiteno. This fantastic church was built in the late 12 century, and allowed for a breathtaking sound that filled the packed hall. Afterword, our performance received a standing ovation from the audience. Dr. Richman and I spent several days intensely working this piece. This was a fantastic opportunity for me to present this out of print, long forgotten American work. This Redman sonata is part of my recording project for Albany Records of New York. Being able to perform this work overseas at this festival helped further my reputation as an Early American literature specialist. In turn, given the opportunity to collaborate with an international artist preparing it for performance, gave me a fresh perspective of the piece and helped me approach the actual recording sessions more confidently upon my return to the states.

On July 7, I performed the Dvorak Piano Quintet in A Major, Opus 81 with faculty from Florida, Poland, and Russia. This was an outstanding collaboration and the concert was packed at the St Margarethan Kirche. On Sunday July 10, I performed the Andante and Hungarian Rondo by Carl Maria von Weber for Bassoon, violin, viola, and cello. On the second half of the program, I (along with seven other festival colleagues) performed three of the six movements of the Schumann Octet for Winds and Strings in F, D. 803. Due to the extreme

length of the work (the complete six movement work is an hour and five minutes long in its entirety), it was decided by the program director that we needed to divide the work in half and present it on two separate concerts, performing movements 1, 3, & 5 one evening and movements 2, 4, & 6 two nights later on July 12. This approach was well received given that the second concert attendance was even more crowded than the first.

In addition to the local Italian community, college students from around the world, graduate and undergraduate, also attended the Orfeo Festival Recitals. These performances not only gave me the opportunity to work and collaborate with outstanding musicians from all around the world, but also enabled me to make important contacts with new international colleagues. This was a fantastic opportunity for me to represent the School of Music, the Hixson-Lied College of Fine and Performing Arts, and the University of Nebraska-Lincoln on an international scale.

Glenn Nierman, Steinhart Professor of Music Education
Presentation at the Society for Music Teacher Education Symposium, Greensboro, NC
Amount funded: \$850

The Society for Music Teacher Education (SMTE) is particularly committed to effecting change through informed collaborative action. SMTE is one of two societies that are sponsored by the National Association for Music Education (NAfME). SMTE was founded in 1982 and is open to those MENC members with a particular interest in music teacher education. I was present at the organizational meeting of SMTE in 1982, and I am one of its charter members. I have served the organization at the state level as Nebraska Chair of the Coalition for Music Teacher Education; I have published in their national journal, the *Journal for Music Teacher Education* (JMTE); and I am currently the liaison from the National Executive Board of NAfME to SMTE. This organization and the JMTE have provided our UNL Music Teacher Education Program with the principles and framework for the design of the music education program here at all levels--undergraduate, masters, and doctorate. My presentation at this symposium was an opportunity to share with leaders from around the country how the organization's theoretical principles might be applied in the practice of curricular design.

The purpose of this fourth symposium was to sustain the professional conversations that have characterized the first three symposia held in 2005, 2007, and 2009; to engage a broad constituency of practitioners and policy makers in these conversations; and to articulate our shared responsibility for music teacher education. A broad spectrum of the profession participated in this symposium: music teacher educators; deans/directors of schools of music; state and local fine arts supervisors; state policy officials associated with certification, licensure, and school improvement; K-12 educators; and graduate students in music education. There were approximately 500 registrants for this conference. My presentation abstract will be published as part of the Symposium Proceedings.

The significance of the activity is that nationally, SMTE is the organization through which innovations in music teacher education are developed and fostered. I have focused most of my attention recently on research related to assessment in music education. Our work in developing the Ph.D. in Music here rekindled my interest and desire to be a contributor to best practices in teaching in my field--music teacher education. I felt that we have an exciting story to tell about collaborations from inside and outside our institution that have resulted in a new doctoral degree program that perhaps could be a model for other leading institutions (including CIC institutions) across the country looking to breathe new life into their graduate programs; and judging from the number of attendees who chose to engage in dialogue about my presentation, my assumption was correct.

I would like to thank both the administration of the Hixson-Lied College of Fine and Performing Arts and the UNL School of Music for providing funding for me to attend this symposium and to make this presentation possible.

Brenda Wristen, Associate Professor of Piano Pedagogy
Presentation at the National Conference on Keyboard Pedagogy, Lombard, IL
Amount funded: \$1,150

I presented a paper at a pre-conference on July 27th focused on wellness issues for the piano. The paper, entitled, "Helping Future University Music Students Develop Healthy Coping Mechanisms", examined prevalence of anxiety and depression among university music majors and minors at UNL. Practical application points to help independent piano teachers prepare their pre-college students for university music study were derived from study findings and presented to attendees. This study represents one outgrowth of my project *Holistic Health of University Music Students*, a project which will give rise to additional papers/publications on other topics of musician wellness.

The National Conference on Keyboard Pedagogy is a leading organization for both collegiate pedagogy professors and independent piano teachers. It is a self-sustaining, market-driven conference, held biannually, that is run by the Frances Clark Center (a non-profit organization which does not collect dues). Frances Clark is widely considered to be the "mother" of American piano pedagogy in the post-World War II era. She was instrumental in establishing the first graduate degrees and programs in piano pedagogy. She went on to train many, if not most, of the second generation of leaders in the field of piano pedagogy. These pedagogues, in turn, have established the Frances Clark Center and the National Conference on Keyboard Pedagogy as a means of continuing her commitment to pedagogy as a distinct focus of interest for musicians and promoting high degrees of professionalism within the field of piano pedagogy. This conference is one of only two in the world that focus specifically upon piano pedagogy. The audience at this conference consists of university piano faculty, independent piano teachers, and collegiate students, and is steadily increasing in number. This year's conference boasted a record attendance of more than 700. The National Conference on Keyboard Pedagogy is not affiliated or supported by an academic or professional society affiliation. Invitation to present is also extended on the basis of name recognition in the field of piano pedagogy, and thus serves as recognition of the quality of one's entire corpus of publications and other contributions to the field.

It is notable that in addition to presenting a paper, that I served as chair of the Committee on Wellness for the Pianist for the past seven years. This is the third pre-conference that I have organized and presented for this organization. Each conference has been well-received to the extent that I have been asked to present such a pre-conference for the last three consecutive meetings, a departure from normal procedure where standing committees are generally offered presentation opportunities in alternate meetings.

Measureable outcomes of this presentation include (1) presentation of the paper itself, (2) publication of the paper in the conference proceedings and, (3) re-editing and resubmission of an article, "Depression And Anxiety In University Music Students: A Case Study." This article uses some of the same findings as the paper presented, but is different in its application being directed toward classroom music educators. It was originally submitted to the *Journal of Research in Music Education* in February, 2011, but as the research methodology is cross-sectional and descriptive rather than experimental, the reviewers deemed that it was not a good fit for that journal. It will be resubmitted in August (September, at the latest) 2011 to *Update: Applications of Research in Music Education*. Indirect outcomes include maintaining my national presence as a piano pedagogy and music wellness researcher and continuing to enhance UNL School of Music name recognition and recruiting efforts.

Proposals funded for travel from March 15 – July 14, 2012

Paul Barnes - \$1,575

School of Music

Performances at Lincoln Center and Symphony Space, New York City

Dale Bazan - \$1,650

School of Music

Presentation at American Educational Research Association annual meeting, Vancouver, Canada

Anthony Bushard - \$1,500

School of Music

Presentation at Leeds International Jazz Education conference, Leeds, UK

Mark Clinton - \$920

School of Music

Performance at the 2012 Festival of the American Liszt Society, Eugene, OR

Stanley Kleppinger - \$615

School of Music

Presentation at the Music Theory Midwest conference, Ann Arbor, MI

Jeffrey McCray - \$1,420

School of Music

Performance at the International Double Reed Society annual conference, Oxford, OH

William McMullen - \$1,420

School of Music

Performance at the International Double Reed Society annual conference, Oxford, OH

Alan Mattingly and Scott Anderson - \$1,865

School of Music

Performance at the International Horn Society Symposium, Denton, TX

David Neely and Clark Potter - \$2,000

School of Music

Performance at the American String Teachers Association conference, Atlanta, GA

Glenn Nierman - \$3,450

School of Music

Presentation at the International Society of Music Educators conference, Thessaloniki, Greece

Alison Stewart - \$890

Department of Art & Art History

Presentation at the Interdisciplinary Early Modern German Studies conference, Durham, NC

Hans Sturm - \$1,280

School of Music

Presentation at the American String Teachers Association conference, Atlanta, GA

Robert Woody - \$1,000
School of Music

Presentation at the National Association for Music Educators conference, St. Louis, MO

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Reports on Funding for Faculty Development Travel Grants

Proposal Supported: The creation of an initial annual fund in the amount of \$20,000 to provide partial support for faculty travel associated faculty in-service and professional development.

Travel Completed Since July 2011

Department of Art & Art History

Jeffrey Thompson, Assistant Professor of Art (Digital Media)

Attend Rhino CAD workshop, Los Angeles, Calif.

Amount Funded: \$1,500

Unit Match: \$300

ACCOMPLISHMENTS USING FUNDING

Having received a generous Faculty Development Grant from the Hixson-Lied College of Fine and Performing Arts, in July of 2011 I traveled to Los Angeles, Calif., to attend a three-day intensive workshop in Rhino CAD, a 3D modeling software. Rhino CAD provides an interface for designing 3D objects in the computer that can be used for prototyping and rendering proposed projects, and for use with 3D printing hardware to make physical copies.

The training was extensive and exhaustive: the class ran for 9 hours a day for three days, covering everything from the basics to specific applications and advanced features. As I do with my students, independent learning was encouraged so that students could continue to learn the software on their own after the class. I received considerable one-on-one help as well as a large printed training manual that includes tutorial projects that I will use in my classroom.

In addition to the software training, Los Angeles is a major city for the visual arts in the US and one I have few connections with. I met several artists while there with whom I am still in contact.

Overall, this was a trip that would have been completely impossible without funding.

OUTCOMES and IMPACT

Previously, I have solicited the assistance of UNL Architecture students for projects requiring 3D modeling. I now feel quite comfortable using the software and have started prototyping several projects to be fabricated using the Art Department's new MakerBot 3D printer. Digital drafting is also extremely useful for large-scale projects such as public art commissions where detailed 3D renderings are expected. As artist-in-residence at the Holland Computing Center at UNL, I will be creating such a project in 2011/12 and will need to create detailed renderings as well as plan drawings for the project.

Software such as this is often impossible to learn without formal training – the incredible depth and complexity of Rhino makes it a powerful tool but at the same time quite difficult. As a result, it is likely that

had I not attended this training I would be writing grants to have drafting and rendering work done for me, making this course an investment in my future work.

Rhino CAD will also be integrated into my teaching in the Art Department and the College's Digital Arts Initiative. While the training in Los Angeles was condensed, having worked with the software since returning, I feel quite confident introducing it to students. While we will not work with Rhino CAD directly at this time (the cost is prohibitive for single projects in a larger class), the skills apply directly to similar software such as Google's free CAD program SketchUp. In the future, I hope to offer more in-depth classes on 3D drafting and modeling in the Art Department where Rhino CAD will be the focus.

Additionally, the course was instructive as a model for teaching and our workspaces. The course was held at a small architecture firm that mostly does custom design and fabrication of furniture and fixtures for stores. Their production is centered around digital design, followed by mostly digital fabrication using computer-controlled tools to cut and form wood and plastic. The integration of these processes suggests a 21st-century means of design that I intend to introduce to my students.

School of Music

**Rhonda Fuelberth, Associate Professor of Music Education
Attend the CIC Music Education Conference, East Lansing, Mich.**

Amount Funded: \$680

Unit Match: \$412

I would like to thank the Hixson-Lied Board for the wonderful opportunity afforded me through the Hixson-Lied Faculty Development Travel Grant. This trip would not have been possible without your support.

From October 5-7 of this year I attended the CIC Music Education Conference in East Lansing, Mich. The Committee on Institutional Cooperation (CIC) is a consortium of the Big Ten member universities plus the University of Chicago.

From the CIC Website:

"For more than half a century, these world-class research institutions have advanced their academic missions, generated unique opportunities for students and faculty, and served the common good by sharing expertise, leveraging campus resources, and collaborating on innovative programs. Governed and funded by the Provosts of the member universities, CIC mandates are coordinated by a staff from its Champaign, Illinois headquarters."

UNL music education faculty members attended the CIC Conference hosted by the University of Wisconsin-Madison last year as guests of the conference. It was a wonderful experience to attend the conference this year as an official members institution in the Big Ten during this trip to East Lansing.

Participation in this professional development opportunity is invaluable, both for faculty and students in our music education department. The CIC meetings provide an opportunity to network with faculty and graduate students in member institutions, and to share ideas with many in the profession who are driving the national dialogue in our discipline.

During the conference I attended many sessions that inspired my thinking and allowed me to process ideas about my teaching and research in new and deeper ways. I truly value the opportunity afforded all of us through this experience.

Our participation in this conference was also particularly valuable as UNL will be hosting the CIC Music Education Conference in 2013. This will be a landmark opportunity for UNL to engage in multi-institutional dialogue surrounding innovations in music education for the 21st century.

Stanley Kleppinger, Assistant Professor of Music Theory
Attend the Society for Music Theory National Conference, Minneapolis, Minn.
Amount Funded: \$360
Unit Match: \$412

The annual conference of the Society for Music Theory is internationally acknowledged as the premiere event in the field. Attendance at this event is essential to keeping abreast of the latest and most significant ideas, trends, and breakthroughs in research and to the quality of advice I provide to students considering additional study with scholars at other institutions. For this reason, I am grateful for the support that the Hixson-Lied College and the School of Music were able to provide for my attendance.

UNL's representation at this conference was augmented by four of our students: two master's students in music theory, a DMA flute student with a related area in music theory, and an undergraduate music major with a strong interest in this field. This was a first national music-theory conference for three of those four students, the opportunity afforded by my presence allowed me to guide those students through the professional and scholarly maze it represents and to debrief with them following the event itself (to say nothing of the strong example my attendance provided, of course).

The perspective provided by this conference informs my classroom teaching at all levels. In this case, a panel session devoted to the question of the value of canonical repertoire versus vernacular musics with which students are more familiar sparked strong discussion and debate during and after the conference.

Finally, the professional networking that takes place at the SMT conference each year is hard to underestimate. I was able to make contact with faculty at one other school that is already making use of a particular technology to assess sight-singing that we are considering here; my conversation with Florida State's faculty about SmartMusic continues to this day. Comparing notes about teaching and research with old acquaintances and friends, as well as with unfamiliar scholars, is uniquely invigorating and energizing at the SMT conference.

Shortly after the conference, I received word that I have been nominated to stand for election next year to SMT's executive board as the society's secretary. Whether I am ultimately elected, this is a high honor for me and for UNL in the music-theory profession, and one that is made possible by my consistent presence at the annual meetings. This grant has unexpectedly underwritten this service opportunity and the prestige it carries, and for that I am especially thankful.

Brenda Wristen, Assistant Professor of Music Theory
Attend the Performing Arts Medicine Conference, Snowmass, Colo.
Amount Funded: \$1,200
Unit Match: \$412

As my primary research and creative activity has been a focus on the occupational health and safety issues of musicians, the annual meeting of the Performing Arts Medicine Association (PAMA) is one that I have attended, and presented papers at, several times. PAMA is the primary organization for educators, researchers, and physicians working in the area of arts wellness. Though centered in the United States, PAMA quickly grown in its scope and influence to include international presenters, participants, and audience.

During my time in Snowmass, I attended papers to learn about new research in the field. Particularly in the neurosciences, the pace of emerging research is fast. Attending papers and talking with other researchers help me frame my own research in the field and also provides an invaluable opportunity for networking. Past attendance and participation in PAMA conferences has allowed me to cultivate working relationships with other researchers in the field, and to engage in meaningful, face-on meetings and project discussions. This year's meeting was no exception. As a result of interactions with several of the members, I was asked to join the education committee of this organization. The education committee concerns itself with advocating promotion of health in university schools of music and conservatories as well as addressing curricular concerns.

I have twice offered a course focusing on these issues (MUSC 498: Occupational Health and Wellness for Musicians), and I plan to offer it again in Spring 2012. I am considering developing an online offering of this course. Dr. Bronwen Ackerman, a well-known Australian researcher on musician health and an active member of PAMA, has recently developed an online curriculum for school-aged instrumental music students in Australia and plans to go live with it in the next few months. I met with Dr. Ackerman during the PAMA meeting, and she has agreed to let me view her website before it goes live and also to share with me the difficulties she encountered in developing content for the web.

This past year as UNL prepared to enter the Big Ten, I had several phone conversations with Dr. Judith Palac at Michigan State University. Dr. Palac teaches a class on health for musicians at MSU. MSU is the only other Big Ten school offering such a course, and Dr. Palac and I have had several conversations about how we may join forces to bring educational workshops to our peer institutions. We also met during the PAMA meeting and plan to pursue possible interactions through the Committee on Institutional Collaboration to facilitate our goal.

Also during the meeting, I was part of a focus group entitled "Athletes and the Arts". This is an initiative being headed by Drs. Randall Dick and George Shybut (the latter is currently serving as president of PAMA) to bring national exposure to the health problems of musicians through connecting with sports medicine. Dr. Dick is offering a website that will contain original content as well as links to research and other organizations. This was an opportunity to contribute some of my ideas for web content, as well as develop an opportunity for additional possible dissemination of my research.

Papers presented at this conference represent a primary means of my staying current within the discipline, with regard to both research and educational initiatives. I have presented papers in the past at this meeting and anticipate that I will again in the future. However, it is the professional network that I have cultivated through my participation in this organization that has had the most impact upon my ongoing teaching and research projects. Based largely on my active participation in PAMA and past publications in the associated peer-reviewed journal, I was asked earlier this summer (well before the meeting itself) to serve as the external reviewer for Mr. Graham Wood's Ph.D. dissertation completed at the University of Western Australia. I feel this is an encouraging sign of growing international recognition. It is more important than ever that I maintain my ties to this organization. I am most grateful for the opportunity to attend this extremely productive meeting.

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Report on Student Funding Support

Affiliate Unit: Sheldon Museum of Art, in collaboration with the Department of Art and Art History

Program Supported: Hixson-Lied Graduate Fellowships: \$28,800 (\$9,600/year over three years – year 3)

During her two years as Hixson-Lied Fellow at the Sheldon Museum of Art, Regina O’Rear Flowers has contributed to the work of the museum in rich and important ways. In contrast to her predecessor, Kimberly Minor, whose duties included the production of in-gallery educational materials but no involvement with the student docent program, Regina—based on the needs of Sheldon’s Education Department and her own interest—took on the task of helping to revive the student docent program. Her job, then, comprised the following duties:

1. Serve as liaison between the Sheldon Museum of Art, the Hixson-Lied College of Fine and Performing Arts, and other UNL campus programs and groups in promotion of lectures, panels, symposia, and other interpretive programs
2. Assist with cultural, art historical, and museum education research
3. Manage, cultivate, and actively participate in the student docent program

In her first area of focus—that of liaison—Regina performed admirably. She attended biweekly staff meetings at Sheldon, informing us of events in the Department of Art and Art History and absorbing information about our exhibitions and programs that she disseminated to faculty and students in the Art Department. She also did a brilliant job publicizing the museum (particularly our student docent program) to students and faculty around campus by using various listservs. We look forward to talking with Regina and her successor about ways to strengthen our contact with faculty and students who are within the Hixson-Lied College of Fine and Performing Arts, yet not members of the Department of Art and Art History.

In her role as a researcher, Regina served as an indispensable member of the Sheldon’s staff, assisting us in creating a new, comprehensive plan for education at our institution. Her main charge was to follow up on the recommendations recently received from our evaluators in the Museum Assessment Plan sponsored by the American Association of Museums. In fall 2010, Regina explored not only plans from peer institutions, but also best practices in exhibition interpretation, educational outreach, and evaluation from museums and independent experts around the country. She read widely and gave us advice that helped shape our thinking in a significant way. Her work on evaluation was particularly meaningful, as she took the lead in creating a new visitor survey, working with staff across the Sheldon (and in other areas of the university) to begin a practice that we hope to extend to all areas of the museum’s programming. Regina also played a key role in a wide range of Sheldon programs, including volunteering at our Día de los Muertos family days, designing gallery activities for an outreach event for African immigrants, and planning an October 2011 community conversation with noted author and activist Sarah Schulman, to mention only a few. As a capstone to her fellowship and an extension of her work on her MA thesis, we have invited Regina to curate an exhibition in the Sheldon’s Focus Gallery, and we’re looking forward to its opening in May 2012.

Regina’s last responsibility has been to help us reinvigorate our student docent program, which is perhaps Sheldon’s most significant outreach effort to UNL students. In addition to attending fall 2010 and 2011 trainings for our non-UNL docents, she has labored to bring together a smart, varied group of undergraduate and graduate students, work with us to train and support them, and develop an effective scheduling system for tours—all in addition to giving a prodigious number of effective tours herself. In the last two years, we’ve been able to move to a position of strength largely due to her efforts. In this area of

activity, as in the others, Regina has shown us the substantial contributions that a smart, energetic student fellow can make to the work that we do at Sheldon. We look forward to the gifts her successor will bring even as we wish her all the best in her career as a museum professional—a career that we hope we've been able to shape and support in an important way.

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Report on Student Funding Support

Academic Unit: Hixson-Lied College of Fine and Performing Arts

Program Supported: Graduate Fellowships: \$121,500/year

Reflections on their graduate study experience by six graduating Hixson-Lied Fellows

Department of Art and Art History

Regina (O’Rear) Flowers
Art History

My role as the Hixson-Lied Sheldon Fellow has already proven to be, and I’m sure will continue to be, integral to my future in the museum field. I realized my interest in museum work while still an undergraduate student at Nebraska Wesleyan University and when I heard about the new art history master’s program at the University of Nebraska-Lincoln, I knew that was the logical next step. Aware of the tremendous reputation of the University and the Sheldon Museum of Art, I knew I wanted to work for the museum and the Hixson-Lied Fellowship has not only made that possible, but provided me with more experiences than I could have imagined.

During my two years at the Sheldon and I have been working within the Education Department and my focus has been in three main areas: research, evaluation, and the student docent program. In terms of research, I spent the majority of my time at the Sheldon in the fall of 2010 researching and contacting peer institutions. Given our new academic conference, I focused on Big Ten university museums to see how their education departments were set up, what their education plans looked like, what kinds of programs they were doing and how they were evaluating those programs. This research not only helped the Sheldon as they prepared for reaccreditation, but gave me insight into the larger museum field.

Evaluation has been a mainstay of my position. Under my fellowship I have researched types of evaluations and obtained sample evaluations from peer institutions. I acted as the lead point person for the development of a general visitor survey for the Sheldon and have overseen every step along the way, from writing survey questions, working with the Diversity office and other stakeholders, to presenting our survey to the Director, Jorge Daniel Veneciano, and other museum staff. Our completed visitor survey will be implemented next month.

One of the aspects of my fellowship I feel strongest about is my work with the student docent program. Working with Greg Nosan, Director of Education and Publications we reinstated the student docent program in the spring of 2010. This year I have taken the lead on planning and leading our student docent program and training sessions. One of my personal goals as the Hixson-Lied Sheldon Fellow has been to increase interactions between UNL students and the Sheldon and I think we have accomplished that in the student docent program. We currently have sixteen student docents, both undergraduate and graduate students from a variety of fields, including: visual arts, art history, English, history and psychology. Given the successful recruitment of new student docents, we recently expanded our tour offerings and we now offer student docent led, public drop in tours on Saturday afternoons during the academic year.

As a culminating activity for my last semester as the Hixson-Lied Sheldon Fellow I have been given the incredible opportunity to curate an exhibition in Sheldon’s Focus Gallery. In addition to working with the

Education Department, I have now been able to work with the Curator of Transnational American Art, Brandon Ruud, who has advised me along the way in the development of my exhibition; from the exhibition proposal, to the checklist of works and exhibition layout, and the writing of exhibition text and labels. My exhibition, “Earth/Body/Art” opens April 18 and will be open for graduation and the First Friday reception in May.

My association with the University of Nebraska-Lincoln Department of Art and Art History, and my work with the Sheldon Museum of Art as the Hixson-Lied Sheldon Fellow have already opened doors for me within the field. In the summer of 2011 I was chosen to be a Graduate Curatorial Intern for the Princeton University Art Museum. Priority was given to Princeton University students and as one of seven interns, out of eighty one applicants I was the only intern from outside the New York and New Jersey area.

During my time at the University of Nebraska–Lincoln and the Sheldon Museum of Art, I have been honored to be surrounded by people—faculty, staff and fellow students—who have provided support and fostered excellence at unparalleled levels. I know I will always look back fondly at my experience here and I want to personally thank you for providing me with funding that allowed me to begin my professional career with the University of Nebraska-Lincoln and the Sheldon Museum of Art.

Jamie Fritz
Sculpture

When I first visited the University of Nebraska–Lincoln campus as a potential grad student, I knew within minutes that this school was where I would choose to pursue my Master’s degree. The more I found out about the program, the more convinced I became. So I was beyond thrilled to learn that I was being offered a Hixson-Lied Fellowship as a part of my financial aid package. It was such an honor to receive the Fellowship, and I know that my experience as a graduate student was more than enhanced by it.

Over the past three years, the graduate program allowed me to discover who I am as an artist. There is so much room for expansion and exploration, and the Fellowship only furthered my capacity to freely investigate all the possibilities that were in front of me. Having the time and financial resources to fully dedicate myself to my art allowed me to take complete advantage of the opportunities that were offered. When I arrived at UNL, I was very rigid in the way that I thought about art—specifically in regard to my own work. I was very naïve about the reasons behind why I was doing what I was doing, and had a very limited understanding of what my work was even about.

Shortly after I began my first year as a graduate student everything began to change. The first semester I was here I took an art history course on art since 1945. Having come from an undergraduate program that lacked in contemporary art history courses, this class opened up a whole new world for me. I was introduced to new ideas about what art was and what it could be, and I left the class nothing short of inspired. In tandem with this course I was busy in my studio, exploring new ideas while engaging in deep dialogue about the work with my professors and peers. Although I had experienced quality critiques during my undergraduate studies, this was the first time I was being pushed to take responsibility for what I wanted the work to say. I made a lot of bad art my first year, but those mistakes turned out to be some of the most valuable lessons I obtained. None of which would have been possible without the freedom to focus on my work that the Hixson-Lied Fellowship provided me.

One semester each year I spent time as a GTA, which was also a very rewarding experience. When I decided to obtain my Master’s degree, it was originally with the intent of becoming a college art professor. My first year I assisted in an introduction to sculpture course, and for the past two years was given an intro class of my own to teach each fall. I truly loved teaching, and am so grateful to have had the opportunity to

experience it. At the same time, being an instructor occupied a lot of hours. Although I certainly enjoyed it, I was also so appreciative of the independence that the Fellowship gave me every spring to focus solely on my studio practices. It created a perfect balance for me throughout my graduate studies.

In the last year or so that has led up to my thesis exhibition, I have continued to grow and change into a stronger artist. I am leaving UNL with a firm understanding of what my work is about, and the ability to speak confidently about why I make what I do. That foundation of comprehension has allowed and will continue to allow me to explore new materials and ideas as I move through my artistic career. As I prepare to end my time as a graduate student, I am excited about the immense possibilities that exist for my future. It makes me incredibly grateful for the experiences over the last three years that have brought me to this point, both artistically and personally. The Hixson-Lied Fellowship allowed for so many of those life-altering opportunities, and with that will always be considered with my sincerest gratitude and appreciation.

Lauren Mabry
Ceramics

My life has evolved because of the years I've spent earning my MFA at the University of Nebraska–Lincoln. My experience here has been rich and full of challenges. The past three years have been the most difficult years of my life, but by far the most rewarding. My professors and colleagues pushed me in ways I never knew were possible. I immersed every ounce of my soul into my studio practices, and it shows. I'm graduating with several amazing accomplishments and awards under my belt. All of this would have been hindered without my Hixson-Lied Fellowship.

Approaching a degree and a career in the arts carries so much financial uncertainty, which makes it even more important to have support during the time spent in school. Nothing can compare to my gratitude for all the late nights and countless hours I spent in my studio, working to my heart's content, without worrying about how I was going to pay my rent. Without the anxiety of basic living expenses hanging over my head, my experience as a grad student was more fulfilling and meaningful. The funding provided to me as a Hixson-Lied Fellow helped me achieve all of my goals in school.

Just in this past year I have made more accomplishments than in the rest of my career combined. I bring distinction to the UNL ceramics program, and I am proud. It's important to continue attracting top quality students to UNL to keep its rich reputation. I hope the Hixson-Lied Fellowship continues to attract the most talented students in the country.

School of Music

Beth Deutmeyer
Vocal Performance

I very much appreciated having the Hixson-Lied Fellowship during my tenure as a Graduate Teaching Assistant at the University of Nebraska–Lincoln. Because of this fellowship in addition to my stipend, I did not need to take out extra student loans or get a part-time job. This alleviated a lot of stress and allowed me to concentrate fully on my schooling, which really helped me to be successful in my work.

Life as a student and teaching assistant is busy enough by itself without the addition of outside work. Because of the luxury of time that this fellowship afforded me, I was able to take on extra projects to enrich my education. For instance, I created my own performing arrangements for most of the music on my chamber recital. Had I not had the time to do so, I wouldn't have been able to perform the unique and personalized recital program that I did; I would have had to find different repertoire for which appropriate

performing editions already existed. Instead, I was able to choose music outside of these bounds and tailor it to my needs. This work paved the way for my doctoral document. I chose to focus my document on Handel cantatas for which no performing edition currently exists. I created performing editions of three of these cantatas, which add to the available readily performable recital repertoire.

I am extremely grateful that my receipt of the Hixson-Lied Fellowship allowed me to take on this extra work. It gave me the experience I needed to create a worthwhile and useful document, and will hopefully provide the basis for more arranging and publishing work in the future.

Golden Lund Tuba

Ever since I was 16 years old, I wanted to earn a position as a professional tuba player in a major symphony orchestra. At that time I did not fully comprehend the emotional, mental and monetary costs of pursuing this dream. Pursuing a career in music in general is an extremely difficult endeavor, and working towards a performance career is the most cutthroat of all music disciplines. Even some of the most talented and disciplined performers will ultimately fail. The bottom line is that monetarily speaking; the yields of a music career are quite low. It's thanks to people like Ms. Hixson that students of musical career pursuits feel less over-burdened.

Before I came to UNL I had acquired a lot of student debt due to the expensive nature of my career path. My career pursuits have taken me all over the country to audition for music festivals, graduate schools and professional orchestras. What has made my travel more expensive are the extra fees involved with flying two tubas, not to mention the cost of these instruments in the first place.

When I was considering my options during my final year in my masters program, I was not too enthused about the idea of obtaining a D.M.A. After all, I wanted to perform, and this degree is obviously not required for performers. However, when I considered attending a university at which I would not incur more debt and I could still be honing my skills as a performer, a D.M.A. became more appealing.

It is in large part due to the Hixson-Lied Fellowship that I have been able to obtain a degree that will make me more marketable as a musician – both as a performer and a teacher, all while not worrying about the debt I was acquiring. In fact with the combination of both the fellowship and my GTA salary I have been able to put a dent in my student loans.

I will always be grateful for Ms. Hixson's contribution to my career. When I think of her sacrifice in the years to come, it will motivate me to work harder to succeed. I am forever in debt to Ms. Hixson and to the members of the Hixson-Lied Board. I thank you from the bottom of my heart.

Steven Soebbing Vocal Performance

Starting my doctorate at UNL, I was unsure of what the next three years would contain. When I was notified I had received a Hixson-Lied Fellowship, I realized I could quit my job as a bartender to dedicate more time to my schoolwork. Having just a bit more freedom to pursue my academic career changed my whole doctoral experience. I decided to register for a German class that did not directly relate to my field, but I had always wanted to know German a bit better. That led to me getting an invitation to study abroad that summer in Austria at a summer program for singers. There I met several professors and performers who suggested I perform Schumann's *Frauenliebe und -leben*, a song cycle from the point of view of a woman as she goes through her life: love, marriage, pregnancy, motherhood, and the death of her husband.

It has rarely been performed by a man, but with their encouragement I started looking into the concept of gender-specificity in song performance. When I came back to UNL, I started looking into Women's and Gender Studies to understand more. I found out about the doctoral specialization in Women's and Gender Studies, and realized that I wanted to do an outside specialization, which I had time to do due to my fellowship. I became the first music doctoral student at UNL to have a specialization in an outside department. When I started taking classes in Women's and Gender Studies I realized that this was the type of research I had been wanting to do all along with regard to music. When I took a class on Mozart, I wrote my final paper on the portrayal of male homoeroticism in Mozart's first opera, *Apollo et Hyacinthus*, upon which nothing had been written. In March of this year, I presented this paper at AMSA's *20th Annual Conference on Men and Masculinities* in Minnesota. This semester, I will present my final performance at UNL, a lecture recital entitled: "*Frauenliebe und -leben: Cross-Gender Singing in Song*", and I will turn in my final document: "The Portrayal of Male Homoeroticism in Early Classical Opera." Neither of these would have been possible if I had not had the freedom provided me by my fellowship to pursue my academic interests wherever they led.

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Report on Student Support Funding

Academic Unit: Hixson-Lied College of Fine and Performing Arts

Program Supported: Nebraska Young Artists Awards Program: \$5,000

The Hixson-Lied College of Fine and Performing Arts held its 15th annual Nebraska Young Artist Awards (NYAA) on April 4, 2012. Seventy-one students from more than 45 high schools across the state received an award and participated in the special day of activities at UNL. The Nebraska Young Artist Awards annually recognize 11th grade students who are gifted and talented in the areas of visual art, dance, music and theatre. These students have demonstrated exemplary creative talent—talent that should be nurtured and encouraged.

We publicized the Nebraska Young Artist Awards in the Fall by sending posters and applications to nearly 2,000 art, music, theatre and dance teachers (public schools and private teachers), along with a follow-up reminder postcard. A news release was also sent to newspapers across the state to promote the awards.

Students applied for the recognition and submitted an example of their work. Applications were received from 151 students across the state. Faculty in each of the academic units (Art/Art History, Music, and Theatre) in the Hixson-Lied College of Fine and Performing Arts selected the award recipients. On NYAA Day, honored students took tours of the arts facilities, attended classes, met faculty and college students and had lunch. Their parents were also invited, and they took tours and received information on careers in the arts and college curriculum.

NYAA recipients were also asked to nominate the teacher who provided them with the most significant mentoring and support in the development of their special talents. In total, more than 250 students, parents and teachers attended the event on April 4. The day concluded with an awards ceremony in the Sheldon Museum of Art auditorium. Students received a certificate, as well as a very special original piece of artwork commissioned for this event and created by Department of Art and Art History printmaking student Neil Orians.

A news release went out in February to the hometown newspapers for the students selected as recipients. Following the event, we sent photos to the students' local newspapers (both city newspapers and high school newspapers) and sent congratulations to each principal of schools attended by winning students. A congratulatory ad will run in the Omaha World-Herald, listing all of the students, their high school and their area of interest. The complete listing of 2012 NYAA winners is included in *Appendix A*.

In addition to nurturing creative talent, this event is important because it helps us identify and recruit the best and the brightest. It builds bridges between the Hixson-Lied College and arts teachers across the state, and helps us fulfill part of our mission as a land-grant institution.

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Reports on Funding for Student Domestic Study

Proposal Supported: The creation of an annual fund in the amount of \$10,000 to provide partial support for students who are invited to study in the United States

School of Music

Kendall Reimer

Study at the Crittenden Opera Studio Workshop, Brookline, Mass.

Amount funded: \$1,648

This summer I spent two incredible weeks at the Crittenden Opera Studio Workshop in Brookline, Mass. I learned an immense amount of information that I am still absorbing, and will be able to endlessly apply to my performances and education. I am very honored and thankful to have received a Hixson-Lied Grant, which allowed me to attend this program.

After I was informed that I was accepted to the program, I was sent music of which I was to learn prior to arriving in Brookline. I knew that I was in for two great weeks, full of learning various new techniques and concepts before I even left Lincoln. Each weekday of the two-week session was full of lectures, musical coachings, stage direction, acting classes, and movement classes. While there is no way that I could possibly touch on everything that I learned while participating in this program, I will talk about a couple aspects that I really enjoyed.

The main director of the program, Richard Crittenden, taught our class the simple, yet often forgotten, LSB RSB LSF RSF (left shoulder back, left shoulder front, etc). He spoke about how unaware many performers are of this technique that is the base of stage movement, and gave us many chances to drill it into our bodies. I also had the opportunity to work with Adriana Hardy, who taught the daily movement class. I came to the realization of how unacquainted I am with my body. Just as a violinist knows everything about her violin, I need to know everything about my body in order for me to properly understand how my voice works.

In addition to these classes and lectures, I was also coaching, staging, and performing three separate opera scenes with various coaches and directors. It was certainly a learning experience while comprehending and executing the musical and stage direction that these wonderful staff members were graciously giving us. They allowed me to tap into the musical pieces that I was rehearsing in a whole new realm; I was endlessly amazed at the amount of information one word or single sixteenth note can hold, and just how easily one can pass it by without a thought.

At the end of the two weeks, we hosted three nights worth of opera performances that were open to the public. As if the rehearsals, classes, and lectures were not enough, the performances were just the cherry on top. I find it remarkable to look back and realize just how much one can learn from one performance – whether that be about themselves, the music, or the other performers. The amount of information that I was able to take with me when leaving the workshop was incredible. I will be able to have these concepts with me for the rest of my education and career. While I certainly cannot master the large amount of techniques and strategies right now, I am happy to know that I have my entire education and career to improve. While I knew that I would improve my performing skills at the Crittenden Opera Studio Workshop, I did not know just how much I would grow not only as a performer, but also as a person. Once again, I am very grateful for receiving the Hixson-Lied Grant and all of the support that was offered, I greatly thank you.

PROPOSALS

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Proposal for Program Enhancement Funding

Academic Unit: School of Music

Program to be Supported and Amount Being Requested: Partial support for ClarinetFest: \$10,000 for 2-night rental of the Lied Center for Performing Arts (to supplement funding provided by the International Clarinet Association)

Brief Description: The International Clarinet Association (ICA) boasts more than 4,000 members from around the world and is the #1 organization for clarinet professionals, teachers, students and enthusiasts. As part of the ICA's mission, the association produces an annual clarinet festival, ClarinetFest® (CF®), which is a 5-day event that includes formal research presentations (i.e., lectures), competitions, recitals, roundtable discussions, exhibits, and concerts. ClarinetFest® takes place in a different locale each year, and will be held here, on the University of Nebraska-Lincoln campus on August 1-5, 2012. It is likely that this will be a once-in-a-lifetime opportunity.

Rationale: ClarinetFest® should attract no less than 1,000 attendees to the UNL campus. This provides a wonderful opportunity to showcase the faculty and students in the School of Music, as well as the entire college and university. As with usual practice of past ClarinetFests®, these evening concerts would be open to the public, but we would like to ensure that all students (from across the campus) would be able to attend these concerts (free-of-charge). Therefore, we need a sufficiently large venue, and have identified the Lied Center for Performing Arts as the ideal space. The evening concerts (that would be held in the Lied) include clarinet soloists, bass clarinet and electro-acoustic music, clarinet and strings, clarinet and orchestra, clarinet and wind band (featuring DC military band clarinet duos), jazz clarinet and jazz band, and an evening of klezmer clarinet music.

These evening concerts in the Lied Center would allow all UNL students the opportunity to hear the performances of world-renowned artists. The variety of these evening concerts would be quite attractive to our UNL student population, as well as prospective students and the general public.

CF® will also provide artistic opportunities for UNL faculty. Among those performing will be Dr. Mark Clinton, Associate Professor of Piano, Dr. Karen Becker, Associate Professor of Cello, David Neely, Associate Professor of Violin, Clark Potter, Associate Professor of Viola, and Dr. Hans Sturm, Assistant Professor of Double Bass. Additional UNL faculty involved in CF® include Dr. John Bailey, Larson Professor of Flute, Dr. William McMullen, Professor of Oboe, and Dr. Jeffrey McCray, Assistant Professor of Bassoon. Additionally, two DMA (clarinet) students, Richard Viglucci and David Kamran, both of whom have Hixson-Lied Fellowships, are serving as CF® Assistants, which offers them a unique opportunity to serve in a behind-the-scenes fashion that will benefit them in so many ways as they are about to embark on their own careers in the profession. Finally, several UNL alumni are involved in various aspects of CF®, either as performers/presenters themselves (Dr. Christy Banks, Jessica Lindsey, Dr. Jessica Vansteenburgh and Dr. Elizabeth Aleksander) or as a conference pianist (Dr. Richard Fountain and Dr. Ian Moschenross.)

Budget: The ICA provides an operating budget of nearly \$61,000 for all ClarinetFest® expenses with the specific direction that additional funds be raised to supplement these funds. Thus far, a \$1,000 grant from the Lincoln's Conference and Convention Bureau is expected, as well as a few donations through private fundraising.

This Hixson-Lied grant would go toward the rental of the Lied Center for Performing Arts for the four consecutive evening concerts during the festival. The Lied has offered the ICA the least expensive (non-profit) rental rate. Rehearsals for each evening artist will take place in the hall throughout the day for no additional fee.

The following chart represents the Artistic Budget from the International Clarinet Association. As you can see, only \$5,000 was budgeted for the Lied Center rental.

ClarinetFest® Expense	Amount Budgeted by the ICA	Actual Estimated Expense
Facilities-Miscellaneous	\$2,000.00	\$2,000.00
Lied Center	\$5,000.00	\$19,000.00
Artist Support-Clarinetists	\$17,000.00	\$12,000.00
Non-Clarinetist Support	\$5,000.00	\$5,000.00
Pianists	\$6,000.00	\$6,000.00
Audio Visual	\$1,500.00	\$0.00
Lincoln's Symphony Concert	\$17,000.00	\$23,500.00
Jazz Concert	\$4,000.00	\$4,000.00
T-Shirts	\$1,100.00	\$1,100.00
Miscellaneous	\$2,000.00	\$2,000.00
Total Expenses	\$60,600.00	\$74,600.00

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Proposal for Program Enhancement Funding

Affiliate Unit: Mary Riepma Ross Media Arts Center

Program to be Supported and Amount Being Requested: RENEWAL of partial support for Hixson-Lied student admission to *The MET: Live in HD* and *National Theatre Live 2012-2013*: \$5,000.

Brief Description, Rationale and Supporting Information: With the assistance of funding from the Hixson-Lied Endowment Fund, the Mary Riepma Ross Media Arts Center has been able to successfully underwrite UNL student tickets to the groundbreaking *The MET: Live in HD* and *National Theatre Live* series during the current and the last academic years. Normal student admission to these series cost \$16.00, a price set by the companies offering the series, but, with the aid of these underwriting funds, UNL students are able to attend for \$5.00. To date, with three performances left in the semester, out of 1,147 tickets sold, 177 of those were sold to UNL students. Based on the sales thus far, we estimate that an additional 38 student tickets will be sold out of an estimated total of 264 to be sold to the remaining performances, bringing the totals to 228 and 1,475, respectively. These figures indicate a very successful year, indeed. Student attendance for the previous season totaled 409 out of 2,035 total sold. (There were fewer performances during the current academic year than there were in the last; hence, the difference in overall attendance.) Consequently, not only did these funds allow more UNL students access to these extraordinary performances, they helped to boost our overall total attendance as well. We hope to continue offering this program to UNL students for the next season with the help of another Hixson-Lied Endowment Fund award and we will be seeking a match to that award from other sources to allow us to extend this offer to students at other colleges in the area as well as students in the Lincoln Public Schools. To that end, we have received a \$1,000 grant award from the Kinder Porter Scott Family Foundation.

Thanks to Mary Riepma Ross' beneficence, when we purchased equipment for the projection booth prior to the opening of this facility in 2003, we were able to purchase state-of-the-art digital projectors and sound processors for both theaters. Last year, with the help of the Friends of the Ross, we were able to upgrade that equipment, resulting in considerable improvement in both picture and sound quality. With the addition of a satellite dish on the roof, seven years ago we began offering a series of broadcasts of performances from the Metropolitan Opera, live and in high definition. We have also been able to offer, utilizing the same equipment, a series of live broadcasts of plays performed at the National Theatre in London. Next season, *The MET: Live in HD* will feature twelve operas while the *NT Live* series will offer six to eight productions, the titles of which have not yet been announced.

The MET: Live in HD 2012-13 series opens on October 13 with Donizetti's *L'Elisir d'Amore*, starring Anna Netrebko, Matthew Polenzani, and Mariusz Kwiecien in a new production by Bartlett Sher, and continues with Verdi's *Otello* (October 27), starring Johan Botha and Renée Fleming, conducted by Semyon Bychkov; the Met premiere of Thomas Adès's *The Tempest* (November 10), conducted by the composer, directed by Robert Lepage, and starring Simon Keenlyside; Mozart's *La Clemenza di Tito* (December 1), with Elina Garanča, Giuseppe Filianoti, and Barbara Frittoli; a new production of Verdi's *Un Ballo in Maschera* (December 8), directed by David Alden, conducted by Met Principal Conductor Fabio Luisi, and starring Karita Mattila, Marcelo Álvarez, Dmitri Hvorostovsky, and Stephanie Blythe; Verdi's *Aida* (December 15), starring debuting soprano Liudmyla Monastyrskya, Olga Borodina, and Roberto Alagna; Berlioz's *Les Troyens* (January 5), conducted by Luisi and starring Deborah Voigt, Susan Graham, and Marcello Giordani; the Met premiere of Donizetti's *Maria Stuarda* (January 19), directed by David McVicar and starring Joyce DiDonato in the title role; a new production of Verdi's *Rigoletto* (February 16), starring Željko Lučić, Diana Damrau, and Piotr Beczala, directed by Michael Mayer in his Met debut, conducted by Michele Mariotti; a new

production of Wagner's *Parsifal* (March 2), starring Jonas Kaufmann, Katarina Dalayman, Peter Mattei, and René Pape, directed by François Girard and conducted by Daniele Gatti; Zandonai's rarely heard *Francesca da Rimini* (March 16), with Eva-Maria Westbroek and Giordani; and a new production of Handel's *Giulio Cesare* (April 27), directed by McVicar and starring David Daniels as Caesar and Natalie Dessay as Cleopatra.

NT Live performances are filmed live at the National Theatre in high definition and broadcast via satellite to more than 330 cinemas and performing arts centers around the world, live in Europe and some US cities, and time-delayed in countries further afield. The first *NT Live* season aimed to capture the diversity of the National's work: a classic tragedy (*Phedre*), a Shakespeare (*All's Well That Ends Well*), a family show (*Nation*) and a new play (*The Habit of Art*). The second season continued with several exciting productions including an encore presentation of *Phedre* starring Helen Mirren, *A Disappearing Number*, *Hamlet*, *Fela!*, *King Lear*, *Frankenstein*, and *The Cherry Orchard*. The current season has featured *One Man, Two Guvnors*, *The Kitchen*, *Collaborators*, *The Comedy of Errors*, *Travelling Light*, and *She Stoops to Conquer*.

The National Theatre, founded in 1963, and established on the South Bank of the River Thames in London in 1976, has three theatres – the Olivier, the Lyttelton and the Cottesloe. It presents an eclectic mix of new plays and classics, with seven or eight productions in repertory at any one time. The National aims constantly to re-energize the great traditions of the British stage and to expand the horizons of audiences and artists alike, and aspires to reflect in its repertoire the diversity of the nation's culture. With its extensive program of Platform performances, backstage tours, foyer music, exhibitions, and free outdoor entertainment the National recognizes that the theatre doesn't begin and end with the rise and fall of the curtain. By touring – and now, *NT Live* - it shares its work with audiences in the UK and abroad.

Budget:

Expenses:

Advertising & Publicity	\$2,500
Program Rental (Revenue Split)	\$19,050
Equipment Maintenance	\$450
Staff Expenses	\$1,500
Projectionists' Salary	\$2,500
Total Expenses	\$26,000

Revenues:

Hixson-Lied Fund	\$5,000
Match	\$5,000
Ticket Sales	\$16,000
Total Revenues	\$26,000

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Proposal for Program Enhancement Funding

Affiliate Unit: Lied Center for Performing Arts

Proposal to be Supported and Amount Being Requested: Partial funding to support the purchase of furnishings and equipment for the new Lied Commons building addition: \$50,000 (matched by community contributions).

Brief Description, Rationale, and Supporting Information: The Lied Commons building will be an amazing enhancement for students of the University of Nebraska and the people of Nebraska. The Lied Center is incredibly grateful to Christina Hixson for her generous gift of the Lied Commons. This new space will be used for education programs, performing arts events, meetings, dinners and special events. To complete the project, and be able to start using the new space, the Lied Center is requesting funding for the necessary furnishings.

Equipment to furnish the new space is needed to support events, and will be used for student and community educational outreach, meetings, performing arts programs, and special events. Items needed for the new venue include tables, chairs, multi-media projector, video screen, computer, podium, ice-machine, cleaning equipment, coat racks, trash cans and other support materials. In addition to these items, the grants funds will support the purchase of display cases and a multi-media system to educate the public about the Hixson-Lied legacy at the University of Nebraska and beyond.

The requested funding will be matched by community contributions.

Outcomes: A wide variety of events will have furniture to support functions ranging from educational outreach programs to artistic performances. This equipment will help ensure the space is fully utilized.

The Hixson-Lied tribute features (multi-media program and displays) will share the tremendous legacy of Christina Hixson and the Lied Foundation Trust with students, people of Nebraska and all visitors to the Lied Commons.

Number of Participants

Once the space is fully furnished, we estimate that the space will be used on average 80 times per year serving 12,000 people annually. Over 20 years, this equipment will support more than 1,600 events and 240,000 students and patrons.

Time Frame and Plans

	2012
Identify & Purchase Equipment and Furnishings	May- August
Design & Install Multi-Media Hixson-Lied Tribute	May-August
Install Equipment and Furnishings	June-August
Pre-opening trial events	August
Grand Opening of Lied Commons	September

Funding Request and Budget: Funding for this project is in the amount of \$50,000. These funds will be matched by the community.

<u>Expenses</u>		<u>Revenues</u>	
Tables & Chairs:	\$42,000	Community Contributions	\$50,000
Technology Equipment:	\$23,000	HL Challenge/Matching Grant	\$50,000
Display Cases	\$ 5,000		
Kitchen Equipment	\$ 5,000		
Other Support Materials	\$25,000		
Total	\$100,000	Total	\$100,000

Summary: The Lied Center is looking forward to expanding its services to the University and to the people of Nebraska through the Lied Commons. This grant will help raise funds from the community to furnish the new space with needed equipment for programs. This investment will benefit the people of Nebraska for decades into the future.

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Proposal for Program Enhancement Funding

Affiliate Unit: Lied Center for Performing Arts

Proposal to be Supported and Amount Requested: Partial funding to develop a Lied Center Advocacy Campaign to increase community support for revitalization of the Lied Center for Performing Arts, increase community funding of Lied arts programs and to support the Lied Center's 25th Anniversary Season: \$20,000 (matched by community contributions)

Brief Description, Rationale, and Supporting Information: The Lied Center is launching its first major fund raising campaign since the original building campaign in the late 1980's. The Lied Campaign is a \$9 million campaign that is part of the Campaign for Nebraska (UN Foundation). The Lied Campaign's primary objectives are to raise funds to support growing arts programs and education, revitalize the physical venue (such as sound system, stage floor and roofs) and to present a special 25th Anniversary season of programs in 2014-2015. In addition to raising expendable funds for the Lied Center for immediate programming and facility needs, the campaign includes the objective of raising more than \$2 million dollars in additional endowment funds for both programming and capital improvements.

In order to best promote the Lied Campaign, an Advocacy campaign will be developed in partnership with Swanson Russell Public Relations Firm based in Lincoln, Neb. The Advocacy campaign will increase public awareness of the impact of the transformational world-class arts programs the Lied Center provides for the community. It will be targeted to populations with high potential to make future financial contributions to the Lied Center. The Advocacy campaign will also maintain top of mind awareness of the Lied Center in Nebraska during the opening years of the new Pinnacle Bank Arena in downtown Lincoln. This Advocacy campaign will help maintain or increase both ticket sales and community contributions. The Advocacy Campaign will include market research, organizational branding and a public relations campaign using all forms of advertising and public service announcements.

Increasing awareness of the transformational arts programs the Lied provides to the community and inspiring renewed support in the community will provide the foundation for the Lied to be successful in our advocacy and fund raising objectives to support bringing the greatest artists in the world to Nebraska.

Outcomes:

- Organizational positioning and branding will be developed to improve and enhance public perception of the Lied Center.
- Community support will increase due to increased awareness of Lied Center's community impact.
- Increased funding to Lied Center will allow for enhanced educational programs and performances for students.
- Project will create top of mind awareness of Lied Center during opening seasons of new arena improving the Lied Center's position in the community.

Number of Participants

250,000+ Individuals impacted by Advocacy Campaign (Lincoln and Greater Nebraska)

Time Frame and Plans

Market evaluation and branding plan creation	May-June, 2012
Creation of videos, print ads and public service announcements	July-August, 2012
Creation of outreach plan and schedule	July-August, 2012
Advocacy Campaign (Lincoln & Nebraska)	Sept. 2012 to Dec. 2013

Funding Request and Budget: Funding for this project is in the amount of \$20,000. These funds will be matched by the community.

Expenses

Consulting fees (Swanson Russell)	\$20,000
Printed & direct mail Advocacy materials	\$20,000
Advertising & PSA development	\$30,000
Total	\$70,000

Revenue

Swanson Russell in-kind donation	\$10,000
Media in-kind donations	\$10,000
Community contributions	\$30,000
HL Advocacy grant	\$20,000
Total	\$70,000

Summary: The Lied Center Advocacy Campaign will create public awareness of the transformational arts experiences that the Lied Center provides for students and the people of Nebraska. This Advocacy Campaign will help establish an encouraging environment for donors to invest in the future of the Lied Center, and will position the Lied in strong public view during the opening years of the Pinnacle Bank Arena. The Advocacy Campaign will play a major role in achieving the nine million dollar Lied Campaign objective that will support arts programs and revitalize the facility. Overall, the Advocacy Campaign will help ensure a bright future for the Lied Center for Performing Arts and enhance its services for students.

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Proposal for Program Enhancement Funding

Affiliate Unit: Sheldon Museum of Art

Proposal to be Supported and Amount Requested: Student and Public Programming at the Sheldon Museum of Art: \$29,850.

Brief Description: Sheldon Museum of Art is an educational resource for students, faculty, and the campus community, providing learning opportunities from direct experience with world-class art, one-on-one interactions with internationally renowned artists, in-depth training in the UNL Student Docent Program, and museum-based learning, customized to art and art history class needs. This project proposes to provide special opportunities for students to study and learn through programming organized around two exhibitions—*The Geometric Unconscious* and *Encounters*—to supplement their classroom learning and support their career ambitions in the arts.

Rationale, Supporting Information, and Timeframe: Sheldon exhibitions and lectures are integral to Hixson-Lied College class curricula. A partial survey of faculty in the College indicates that more than 20 faculty members regularly assign their classes (at least 35 classes) projects involving exhibitions at Sheldon. These include exhibition tours, attending artist talks, using exhibitions for research assignments, accessing artworks from the Permanent Collection for specific study and research papers, and in-gallery sketch opportunities. Hixson-Lied students spend thousands of hours per semester at Sheldon. Hixson-Lied faculty regularly organize exhibitions and are featured in exhibitions at Sheldon.

Exhibition 1: *The Geometric Unconscious: A Century of Abstraction* (Oct. 2012–Jan. 2013) will offer students and faculty study opportunities with the museum's rich holdings in geometric abstraction. The exhibition will feature 85 works and be organized in thematic sections exploring the tradition's core, its peripheries and aberrations, and its future directions. Central to this study is an exploration of geometric abstraction's contributions to the esoteric dimension of modern art, generally—hence, its unconscious. Areas of exploration include Euclidean legacy, African influences, mystical and spiritual preoccupations, occult interests, and even gender inflection. Canonical artists include Josef Albers, Ilya Bolotowsky, Alexander Calder, Peter Halley, Sol LeWitt, Agnes Martin, Piet Mondrian, Ad Reinhardt, Frank Stella, and Charmion von Wiegand.

Symposium: "The Geometric Unconscious" (October 25–26, 2012), will bring internationally renowned artists to the UNL community. Panelists include artist, theorist, and Sheldon catalog contributor Peter Halley (Yale University), who incorporates postmodern theory in his work, artist Odili Donald Odita, who uses geometry and color metaphorically to reflect on the human condition, and Lincoln artist Marjorie Mikasen, who explores scientific theory in her work. Sheldon Director Jorge Daniel Veneciano will discuss aspects of geometric abstraction's history that have led to modern art's esoteric dimension. Students will be admitted free of charge.

Student/Faculty Programs: In collaboration with art department faculty, Odili Donald Odita will be available to art and art history students, participating in studio art critiques and/or classroom discussions. We will collaborate with math faculty members Stephen Hartke and Christine Kelley on programming that would combine mathematical and art components to understand the varying ways geometric abstraction is approached. Another interdisciplinary program includes Mikasen and her husband, UNL chemist Mark Griep, co-authors of *ReAction! Chemistry in the Movies*, to discuss the relationship between visual art, chemistry, and cinema.

Exhibition 2: *Encounters: Photography from the Sheldon Museum of Art* (February–May 2013) will offer a survey of approximately 100 historically canonic photographs from the mid-19th century to the present, including new acquisitions, rarely-seen treasures, and recognized masterpieces by Berenice Abbott, Manuel Alvarez Bravo, Gertrude Käsebier, André Kertész, Robert Mapplethorpe, and Carrie Mae Weems, among others. The exhibition will focus on American transnationalism, highlighting the artistic, cultural, geographic, scientific, and technological conflicts and concurrences that shaped the modern photographic image. The exhibition will address issues such as tourism, souvenir production, and the search for authenticity; American, European, and Mexican modernism; gender identity and sexuality; and encounters between art and science and craft and technology. By adopting a transnational approach, we hope to offer an expansive view of our American cultural heritage.

Symposium: A major, one-day symposium will be held March 9, 2013, which will unite the catalog authors with some of the artists featured in the book. Artists invited include Renée Cox, Lalla Essaydi, and Yinka Shonibare. Students will be admitted free of charge.

Student/Faculty Programs: During their visits to UNL, the symposium artists will be available to provide demonstrations or portfolio reviews for art students, while scholars could lecture or lead interdisciplinary discussions. The catalog will be a research resource for professors and students, and creating an online photography database featuring nearly all of Sheldon's photographic holdings will make the collection accessible to students and faculty study. *Encounters* will be the focus of a new student docent campaign to offer student-to-student discussions. Art history and studio art professors will be invited to lead conversations on focused topics for students in their courses, as well as audiences across campus. Through these activities, the museum hopes to emphasize and acquaint students with its magnificent photography collection, and provide them with a solid historical and scholarly grounding in the medium.

Outcomes for students:

- Provide academic resources for students in the Hixson-Lied College, including two scholarly catalogs, exhibition tours, and an online photography database.
- Offer two symposia with student opportunities for one-on-one interactions with international scholars and artists, student critiques, and visiting-scholar-led discussions.
- Customize exhibition study resources for art and art history classes to suit their needs.
- Student docent training on *Encounters* and *The Geometric Unconscious* exhibitions.
- Provide students with experiences that introduce them and prepare them for arts careers.

We respectfully request funding assistance from the Hixson-Lied Endowment to support these programming outcomes for students. Sheldon's grateful acknowledgement of your support would be recognized in the exhibition, symposia, programs, and promotional materials. Thank you for your consideration of this request.

Sheldon Museum of Art
 Proposal for Hixson-Lied Endowment Funding FY2013
 Project Budget

EXPENSES

Symposium 1 (The Geometric Unconscious) Visiting Artist/Scholars 2 x \$1500 + 1 x \$500 Travel 2 x \$450 Lodging 2 x \$250 (2 nights) Security/set-up \$250 Reception \$250	6,500
Symposium 2 (Encounters) Visiting Artist/Scholars 6 x \$1000 Travel 6 x \$500 Lodging 6 x \$250 (2 nights) Security/Set-up \$250 Reception \$250	11,150
Online Photography Database	1,500
Gallery Guides Printing, design (Geometric) \$2000 Printing, design (Encounters) \$1700	3,700
Exhibition Installation Didactic wall text, bases, paint, hardware, vitrines (Geometric) \$4000 Didactic wall text, plexiglass, paint, hardware, cases, mounts (Encounters) \$2500	6,500
Hixson-Lied Endowment Request Total	29,850
Catalogs (Encounters \$56,000/Geometric \$28,000)	84,000
Exhibition Loans/Shipping	17,115
Exhibition Conservation/framing	16,000
Marketing	5,300
Total Expenses	152,265

INCOME

Hixson-Lied Endowment Request	29,850
The Robert Mapplethorpe Foundation	10,000
Public Contributions	7,915
Foundation grants	104,500
Total Income	152,265

**HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Proposal for Program Enhancement Funding**

Academic Unit: Hixson-Lied College of Fine and Performing Arts – Dean’s Office

Proposal to be Supported and Amount Being Requested: Renewal of financial support to match College funding for College publications: \$45,000 (\$15,000/year for three years).

Rationale: Since the College has begun awarding funding from the Hixson-Lied Endowment, one of our goals has been to develop more sophisticated means of celebrating and publicizing on a national basis the work of the College, and in particular, the numerous and various awards that have been made from the Endowment to individual students and faculty, as well as to the College’s three academic units and four affiliate organizations. In this regard, the College has produced an award-winning DVD (2003 & 2007), has expanded its annual newsletters to include a special section dedicated solely to the activities supported by the Hixson-Lied Endowment, has created a professional-level, award-winning Alumni Magazine (2004, 2006, 2008, 2010 and will again in 2012), and has published three three-year special reports (2005, 2008 and 2011) on grants and financial awards. In addition, the College has made significant improvements to its website, including the recent addition of student and faculty success stories to match the University’s “Big” Campaign during our introduction to the Big Ten Conference. In addition to faculty and a wide assortment of UNL campus officials, distribution of each of these items has included alumni and donors to the College, as well as the entire membership of the International Council of Fine Arts Deans and selected chairs and directors of academic arts units across the country. Response from all constituents has been consistently positive and most complimentary.

These efforts represent a significant increase in the number, quality and scope of the annual promotional activities that were undertaken by the College prior to the distribution of Endowment funding. Funding for all of these initiatives between 2003 and 2006 was made possible from a combination of annual funding in the College’s operating budget and a one-time special allocation of funds that were set aside specifically for this purpose. In 2006 and 2009, proposals were made to the Hixson-Lied Board for a three-year grant to sustain these initiatives on a more permanent basis. In this regard, the Endowment provided matching funding in the amount of \$45,000 (\$15,000/year over three years) to match \$15,000/year that the College dedicates to all of its promotional efforts. The additional funding also enabled the College to expand the distribution of the Alumni Magazine to include the Presidents of land grant Institutions and several other selected colleges and universities. To date, regular circulation numbers approximately 6,000, with an additional printing of 900 copies for one-time distribution to new donors, to candidates for faculty positions, to visitors to the College and its academic units, and at special events and activities. This proposal seeks to renew the funding support at the same rate for an additional three years, with matching funding as shown in the budget that follows below.

Budget

Year	College Funds	Endowment Matching Funds	Total
2012-13	\$15,000	\$15,000	\$30,000
2013-14	\$15,000	\$15,000	\$30,000
2014-15	\$15,000	\$15,000	\$30,000

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Proposal for Faculty Support Funding

Academic Unit: Johnny Carson School of Theatre and Film

Program to be Supported and Amount Being Requested: Partial funding for Guest Artist Program: \$40,000 (\$20,000/year for two years, to be matched by \$20,000 annually from the Johnny Carson Endowment).

Brief Description: The Johnny Carson School of Theatre and Film (JCSTF) would like to build a more substantial relationship with external guest artists who will enhance the instruction and hands-on learning in production. The proposed funding allocation from the Hixson-Lied Endowment, matched with Carson Endowment funds, will allow JCSTF to supplement its curriculum and the production program with designers, directors and actors.

Rational and Supporting Information: JCSTF has identified one primary strategic goal: to maximize efforts to solidify our national reputation by creating alliances between our training programs and industry professionals. The proposed funding for *Guest Artists* will allow the School to pursue this goal through the following actions:

- Match industry professionals with the talents of faculty, thus enhancing our current curricular offerings and production activities;
- Develop stronger alliances with industry professionals to support student outcomes for current students and post-graduates;
- Enhance and stabilize fiscal expenditures with strategic investments in education and placement of students;
- Support curricular infrastructures of the School and affiliated programs through College/School strategic planning and action; and
- Create stronger ties to our alumni.

The Johnny Carson School of Theatre and Film has distinguished itself nationally through the Carson Film Series, in which the School produces a short film every three years, combining the talent of faculty, staff, and students with industry professionals to create a product that blends learning and professional practices. The Nebraska Repertory Theatre has been actively pursuing this methodology for more almost 25 years. Both the Carson School Film Series and the Nebraska Repertory Theatre are unique elements to the training. The Carson School Film Series stands as the model for integrating the industry with training and is unique among our Big Ten peers. The funding support from the Hixson-Lied endowment will allow the School to increase efforts to integrate professionals into the curriculum and allow the School to showcase our unique qualities on a national scale.

Outcomes and Time Frame: The Guest Artist funding will allow the School to increase the number of guest artists, enhancing the national reputation of the School over the next two years. With the support of the College, the School will be able to create stronger alliances between our training programs and industry professionals, support the existing curricular infrastructures and link current students and faculty with industry professionals to enhance our reputational halo.

Budget: Total budget for this initiative will be \$80,000 (\$40,000 from the Hixson-Lied Endowment matched with \$40,000 from the Johnny Carson Film and Broadcast Fund).

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Proposal for Student Support Funding

Academic Unit: School of Music

Program to be Supported and Amount Being Requested: Partial funding for Graduate String Quartet: \$90,000 (\$30,000/year over three years) (matched by funding identified by the School of Music)

Brief Description: The School of Music seeks a three-year grant of \$30,000 per year for a total of \$90,000 to fund half of a graduate string quartet.

Rationale and Supporting Information: The School of Music completed a strategic planning process in the summer of 2005. As a part of this plan, chamber music was identified as one of a few areas of focused attention to which the School would give particular resource and energy. With the generous support of the Hixson-Lied Endowment, the School of Music was able to recruit the Chiara String Quartet to our faculty. Now in their third three-year appointment, the Chiara has garnered important international attention. They have completed several recording projects, one of which secured a 2012 Grammy nomination. Most recently, they have accepted an invitation to tour China and South Korea in May 2012.

The chamber music initiative in the School of Music also has flourished as a consequence of investments by the Hixson-Lied Endowment to support and enhance the Chamber Music Institute.

Today, the School of Music supports the activities of four standing faculty chamber music ensembles: (1) the Chiara String Quartet, (2) the Moran Woodwind Quintet, (3) the UNL Faculty Brass Quintet, and (4) the UNL Faculty Jazz Ensemble. Each of these professional organizations is performing at a very high standard, enjoying national and international attention, and providing important role models for the major genres of chamber music being pursued in the School of Music. The impact on the student experience has been terrific. Whereas in the Spring of 2004, there were only nine standing chamber music ensembles in the School of Music, today there are upwards of thirty.

An important part of our strategic plan with respect to resource development was to create privately funded graduate “protégé” chamber music groups to work under the mentorship of each of our faculty chamber music ensembles. Through the success of the most recent Chamber Music Institute, we now have identified an *excellent* graduate string quartet from the University of Texas that has expressed interest in matriculating as a quartet to the University of Nebraska to do their doctoral work. The plan we forged so carefully and have nourished so faithfully is beginning to bear fruit. We simply need to create an initial funding scheme by which to support these students.

We request half of the needed funding for this first graduate group from the Hixson-Lied Endowment. The School of Music will take responsibility to find or provide the balance of the funding needed to support these remarkably good students for the three years they will be here earning their Doctor of Musical Arts degrees.

Outcomes: Dr. John Richmond has had some preliminary conversations with several funding sources in the area. In addition, he has spoken with Dr. Lucy Buntain Comine about the possibility of speaking with individual donor prospects regarding this opportunity. Drs. Richmond and Comine are optimistic about the possibility of finding the necessary funding to complete this recruiting activity.

An important core value of the Chiara String Quartet is their steadfast commitment to community engagement and outreach. To that end, an important assignment of this graduate string quartet, should we succeed in recruiting them, would be to work with the public schools and other community venues in the region under the supervision of their Chiara mentors to provide coaching, instruction, and concerts to school-age children. We believe this strategy will blend beautifully the strategic focus on chamber music within the School of Music with another strategic priority to expand the cultural and pedagogical impact of our chamber music program across the region.

It is the dream of the School of Music that the success of this recruitment of an existing graduate chamber music ensemble will inspire our donors to consider other such investments either as sponsorships or, ultimately, to endow such residencies. In point of fact, it was from the Lisa Arnhold (endowed) Residency at the Juilliard School in New York City that the University of Nebraska recruited the Chiara String Quartet (protégés at that time of the Juilliard String Quartet) to join our School of Music faculty. The model recommended in this proposal is a tested and successful one used by some of the nation's most prestigious and successful music schools. It now is time for the UNL School of Music to embrace this same fruitful strategy.

Time Frame

Spring 2012	Recruit the Skyros String Quartet from the University of Texas-Austin to pursue Doctor of Musical Arts degrees in Performance at UNL.
August 2012	Skyros String Quartet matriculates at UNL.
Fall 2012	Planning for string education/outreach/concerts with the Lincoln Public Schools and surrounding school districts
Spring 2012	Launch string education/outreach/concerts. Document/ report achievements in audience development, string enrollments, etc.
Fall '12-Spring '15	Skyros outreach program continues under the mentorship of the Chiara String Quartet
Spring 2015	Members of the Skyros String Quartet graduate with DMA degrees.

Budget (Hixson-Lied Portion)

9,000.00	Stipend (11/12 will be \$8,500 so a good estimate the average stipend over the three-year period would be \$9,000.00)
3,240.00	Tuition (36% of stipend)
1,500.00	79% of student health costs (currently \$1,224.50)
1,350.00	Overhead - charged by Sponsored Programs-Finance for administration of fees (15% of stipend)
\$15,090.00	per student per year
\$60,000.00	for the Quartet per year
\$30,000.00	<u>Amount requested per year from the Hixson-Lied Endowment for the three years of a doctoral program, for a total commitment of \$90,000.00.</u>

HIXSON-LIED COLLEGE OF FINE AND PERFORMING ARTS
Proposal for Student Support Funding

Affiliate/Academic Unit: Sheldon Museum of Art in collaboration with the Department of Art & Art History

Program to be Supported and Amount Being Requested: Renewal of Hixson-Lied Graduate Fellowship: \$19,200 (\$9,600/year for two years)

Brief Description: This proposal requests renewal of funding for a collaborative program between the Sheldon Museum of Art and the Department of Art and Art History: to place an MA art history candidate at the Sheldon for a two-year period. This partnership will enhance existing department funding opportunities for art-history graduate students by creating a museum-based fellowship that is attractive and competitive nationally, and, at the same time, increases participation in and recognition of Sheldon programs. Working together, the Department of Art and Art History and the Sheldon—home to one of the premier collections of American art in the country—will make the University of Nebraska a choice destination for students pursuing the study of art history in a museum context.

Rationale and Supporting Information: The Hixson-Lied Fellow will be trained by and work closely with the Director of Education and Publications on research and concrete museum education projects, providing the Fellow with substantial experience in art education. Duties will include, but not be limited to, serving as liaison between Sheldon, the Hixson-Lied College of Fine and Performing Arts, and other UNL campus programs and groups; assisting with research, development, and promotion of exhibitions, lectures, panels, symposia, and other programs geared to students, faculty, and other university audiences; managing, cultivating, and actively participating in the museum's successful student docent program; developing university audiences for the museum and its programs; and developing educational materials for distribution within Sheldon and publication in print and on the museum's website. Fellows will gain valuable knowledge of museum culture by working closely with professional staff and the many seminal artworks in Sheldon's collection. This award will be a major recruitment tool, enabling the department to attract art-history students of the highest quality nationally and internationally, supporting its ambitions for this important new graduate program.

We are submitting this request as our current Sheldon Fellow position, funded in fall 2009, is expiring. Our most recent fellow, Regina O'Rear Flowers, has helped university audiences engage with Sheldon in a host of important ways. As she has immersed herself in the life of the museum—and become a museum professional herself—she has served as a crucial link between Sheldon, the Department of Art and Art History, the College of Fine and Performing Arts, and the university more widely. She has communicated with faculty and students in numerous UNL departments and programs, inviting them to the museum and working with us in various interdepartmental collaborations, taking the lead, for example, in designing a community conversation with author and activist Sarah Schulman in concert with the Lied Center and the Women's and Gender Studies Program. Her most substantial accomplishment has been to reinvigorate our student docent program, which is perhaps Sheldon's most significant outreach effort to UNL students. She has succeeded in bringing together a smart, varied group of undergraduate and graduate students, working with us to train and support them, and developing an effective scheduling system for tours—all in addition to giving a prodigious number of effective tours herself. In the last two years, we've been able to move to a position of greater strength in this area largely due to her efforts, and we look forward to enhancing the program further in fall 2012, recruiting more student docents and working more deeply with a greater number of faculty.

Outcomes and Time Frame: Working at the Sheldon for two academic years will provide an MA candidate with a significantly enhanced program of studies, combining an art history curriculum with valuable museum experience. This combination of academic training and work with museum objects and audiences will give the fellow a greatly enhanced opportunity for employment in higher education, especially in the museum profession. This unique cooperative venture with one of the nation's most distinguished university art museums will strengthen and further raise national awareness of the new MA program in art history. Both the Sheldon and the Department of Art and Art History have well-established national reputations for quality in the visual arts; through the success of this collaboration, the achievements of each program will enhance the other unit's stature. This partnership will also give Sheldon a reliable, knowledgeable, highly motivated candidate to assist with a variety of crucial museum functions. The time period for this fellowship would be two years, which coincides for the normal term for the completion of the MA in art history. We are requesting funding for two terms of the fellowship—four years in total—to enable the department and Sheldon to plan ahead and take greater advantage of the fellowship as a recruiting tool. We are requesting enhanced funding in order to substantially strengthen the fellowship's attractiveness to (and impact on) the students who win it.

Means of Evaluation: The success of this grant program can be demonstrated at the end of each semester and academic year, as well as at the conclusion of the two-year period of the fellowship, through normal faculty review processes and by evaluative standards that include an annual evaluation by the Sheldon supervisor; tracking the number of UNL students and faculty engaged in Sheldon programs; and visitor surveys. The fellow's success can be measured through the additional professional expertise that he or she will acquire during placement and how the experience has affected their career choices. Accomplishments of the Sheldon Fellow will be tracked throughout his or her progress through the program. In addition, once students have completed the fellowship, the success they achieve in their careers as academics and museum professionals will be documented.

Budget

Hixson-Lied Funds

Year 1

Stipend	\$9,600
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Year 2

Stipend	\$9,600
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TOTAL \$19,200 for the two-year fellowship

APPENDIX

Appendix A: 2012 Nebraska Young Artist Award Recipients

<u>First</u>	<u>Last</u>	<u>School</u>	<u>Area</u>
Jehong	Ahn	Westside	Music
Elizabeth	Avery	Lincoln High	Theatre
Samuel	Baker	Pius X	Music
Desiree	Bartels	Meridian	Theatre
Hannah	Bell	Lincoln Lutheran	Music
Arianna	Bohning	Seward	Music
Yasmeen	Bora	Millard North	Music
Sojourner	Brown	Lincoln Southeast	Music
Catherine	Burns	Lincoln High	Theatre
Devin	Carey	Beatrice	Music
Dalton	Carlson	North Platte	Music
Andrew	Chen	Brownell-Talbot	Visual Art
Mariah	Cote	Cozad	Dance
Brendan	Coughlin	Millard North	Visual Art & Music
Brooke	Crist-Mitchell	Overton	Visual Art
Talia	Enevoldsen	Home Schooled	Music
Jeremy	Eskam	Gering	Music
Jon	Felix	Lincoln High	Theatre
Joe	Fitzgerald	Omaha Central	Music
Darrien	Gomez	Cozad	Dance
Austin	Green	Lincoln High	Theatre
Lindsey	Griess	Harvard	Dance
Matthew	Harald	Omaha Central	Music
Bradley	Hildebrandt	Elkhorn South	Theatre
Emily	Hoffman	Beatrice	Music
Michelle	Ingle	Lincoln Southwest	Theatre
Michael	Janning	Millard North	Music
Ellen	Juracek	Marian	Music
Grace	Kelly	Hastings	Visual Art
Claire	Knaus	Elkhorn	Music
Jordyn	Knobbe	West Point-Beemer	Visual Art
Deserea	Krueger	Overton	Visual Art
Trevor	Lamberty	Dodge	Music
Sabrina	LaPour	Lincoln North Star	Dance
Madison	Lauber	Milford	Visual Art
Angela	Lorenz	Lincoln Southwest	Music
Alfonso	Maciel	Harvard	Theatre
Morgan	Mallum	Lincoln East	Music
Gabrielle	Marcy	Loomis	Visual Art
Emily	McCusker	Marian	Music
Emma	Miller	Adams Central	Dance
Madeline	Miller	Millard West	Dance
Brian	Nelsen	Millard South	Music
Luke	Nispel	Lincoln Southwest	Visual Art
Samantha	Noonan	Lincoln Southeast	Music

<u>First</u>	<u>Last</u>	<u>School</u>	<u>Area</u>
Briana	Orellana	Cozad	Dance
Courtney	Palmer	Loomis	Visual Art
Brenna	Paulson	Omaha Central	Music
Michelle	Petty	Omaha Northwest	Music
Samuel	Plumb	Papillion LaVista	Music
Michi	Prante	Perkins County	Visual Art
Alex	Raun	Minden	Music
Danielle	Riesberg	Crofton Community	Visual Art
Nakia	Sawle	Ainsworth	Visual Art
Brady	Schnieder	Raymond Central	Theatre
Cheyenne	Schroeder	St. Patrick's	Visual Art
Grant	Shinn	Broken Bow	Visual Art
Riley	Sigler	Cozad	Dance
Kenna	Smith	Potter-Dix	Theatre
Emma	Spencer-Rice	Fremont	Theatre
Matt	Stedronsky	Lincoln Southwest	Music
Lily	Sundermeier	Ashland-Greenwood	Dance
Aubrey	Taylor	Scottsbluff	Music
Keeley	Thayer	Lincoln Southwest	Music
Angella	Tran	Lincoln High	Theatre
David	von Behren	Falls City	Music
Bokeim	Walker	Omaha Central	Visual Art
Daniel	Weaver	Millard North	Music
Melissa	Wilson	Lincoln High	Theatre
Chloe	Worth	Lincoln Southeast	Dance
Abigail	Young	Lincoln High	Theatre

**Appendix B: Thank You Letters from Hixson-Lied Undergraduate Scholarship Recipients
(on following pages)**