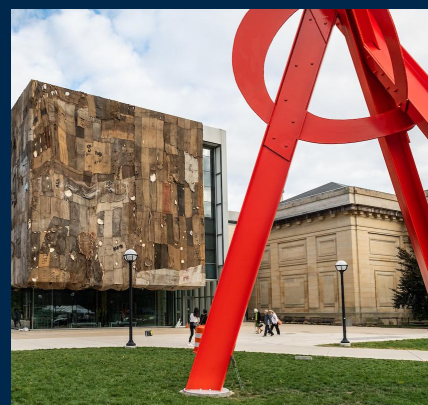
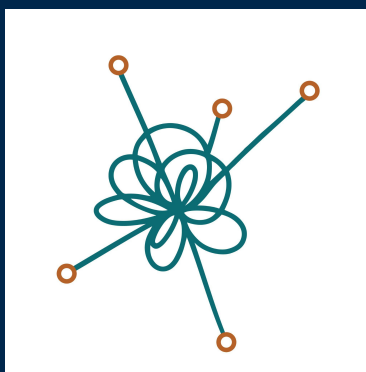


ARTS DATA PILOT FOR THE UNIVERSITY OF MICHIGAN





ABOUT US

The Arts Initiative has partnered with the Alliance for the Arts in Research Universities (a2ru) on a project to map the considerable arts assets at the university. This project gathers the data necessary to understand and demonstrate the depth and breadth of the arts at the university. This pilot will result in a model instrument and protocol to quantify the arts landscape across higher education to enable deeper arts impacts research. The goals of the project are to map the arts assets to enable impact research to: **1. make clear the value of the arts, 2. communicate the unique set of skills students who engage with the arts acquire, and 3. how those skills benefit their lives, careers, and communities.** The project is designed to gather and synthesize available information on formal and informal arts experiences on campus, such as degrees conferred, faculty research in the arts, performance, exhibit spaces, and activities of arts organizations.



CONTENTS

- I. INTRODUCTION (pp. 8-12)**
 - A. Personnel and Advisors (pp. 9-10)
 - 1. Research Questions (p. 11)
 - 2. Methodology (p. 11)
 - 3. Major Known Categories (p. 12)
- II. SELECTED INSIGHTS (pp. 13-30)**
 - A. Enrollment (pp. 13-21)
 - B. Spaces: Where we experience the arts (p. 22)
 - 1. Events & Locations (p. 22)
 - 2. Studio and Rehearsal Spaces (p. 23)
 - C. Internal Investments in the Arts (pp. 24-25)
 - 1. Administrative Chart (p. 26)
 - 2. Staff (p. 27)
 - D. Student Experience (p. 28)
 - E. Faculty (p. 29)
 - F. External Investments in the Arts (p. 30)
- III. LATER PHASES (pp. 31-32)**
 - A. Pilot Site: University of Michigan (p. 31)
 - B. Scaling National Model (p. 32)
- IV. CREDITS (p. 33)**
- V. INDICES (pp. 34-62)**
 - A. Methodology (pp. 34-39)
 - B. Maps (pp. 39-56)
 - C. Additional Enrollment Insights (pp. 57-58; 60-62)
 - D. List of Additional Data Collected (pp. 59)
 - E. List of Student Groups (pp. 63-65)



EXECUTIVE SUMMARY

“The Arts Data Pilot for the University of Michigan” report was conducted by [a2ru](#), a unit on campus that supports arts integration in teaching, research, and practice globally and supported by the [University of Michigan Arts Initiative](#).

Data collection affirmed that the arts are rich and varied on campus. The percentages of the arts writ large would average 14 percent: 17 percent of all subjects are arts subjects; 10 percent of faculty are devoted to the arts; 16 percent of the student groups are devoted to arts and culture. The placement of arts organizations and resources reflect the decentralized nature of this university. The accounting of where the arts lie administratively points to the need for better coherence and coordination. The Working Group charged with launching the Arts Initiative appreciated the rich and varied nature of offices to support student engagement in the arts and saw opportunities to draw from, reinforce, better support, and coordinate the efforts with the opportunity of a focused initiative. Other major insights from this phase support the need to provide more opportunities for all students to connect with the arts on campus; determined which arts categories cannot be easily quantitatively measured with current systems; and illuminated the pathways students avail themselves of the arts on campus. Our primary focus was on the undergraduate experience in the arts. We found the following areas of opportunity to enhance student engagement with the arts on campus:

- Provide additional art classes for non-majors
- Promote awareness of arts class offering for non-majors
- Ensure convenient access to arts classes (beyond North Campus)
- Better foster arts-integrated transdisciplinary experiences for non-arts majors:
 - Provide a “middle-ground” option besides committing to a minor in the arts
 - Make room and visibility in major coursework for art courses
- Develop spaces to practice and perform art, particularly for non-arts students
- Deepen engagement and raise the profile of existing gallery spaces
 - Are they accessible/visible?
 - Are they programmed and engaging?
 - Are the offerings dynamic, displaying creative arts?

The report speaks to several of the four goals of the U-M Arts Initiative (but largely goals one and four) and signals how this research can help fulfill the goals of those that it could not address.

1. Strengthen student experience and learning
2. Activate interdisciplinary discovery and arts research
3. Broaden and deepen how the university partners with communities and the public
4. Build capacity and sustainability for the arts through the U-M arts initiative

1. Strengthen student experience and learning

The major categories are outlined on page 12 of the report; for the scope of this project to make it manageable and ensure it addressed one of the initiative's primary goals, "Every undergraduate student at the University of Michigan will engage deeply with the arts, art making, or arts practice during their time on campus." We decided early on to focus our energies on especially the undergraduate student experience in the curricular and co-curricular realm.

The largest datasets we could find included enrollment data and calendaring data on the [Arts & Culture website](#), looking at almost 20,000 annual events cataloged there. For coursework available to students, we looked at what art courses students from every school and college enrolled in and looked at waiting list data to determine demand. We talked to advisors in each school and college to ground our finding that as part of the coursework, very few majors other than arts majors had opportunities for art making. Looking at the student groups, it is evident that many students supplement their education by engaging in arts, cultural, and creative engagement and production. The variety and number of art exhibits, galleries, and events open to students are extensive.

This report visualizes the "desire pathways" students create for arts coursework, which begs the question of which of these channels can be paved. There is no requirement in most schools and colleges nor a general education curriculum in the 16 non-arts schools to study the arts, and students have discretionary credits to spend on the arts; but we see very minimal enrollments in the arts from non-arts majors because of a series of barriers. The next phase could better illuminate how students are taking advantage of these assets and dig deeper into whether the demand for arts courses is being met. Anecdotally, we know space needs especially for non-arts majors are an issue, but a survey would provide valuable insights into what to provide, for whom, and where.

2. Activate interdisciplinary discovery and arts research

This project does not focus on this goal, but the data research questions for future phases could include surfacing and matching student and faculty activities in interdisciplinary (particularly arts-integrated) and arts research. As part of this project, we collected data sets from the interdisciplinary collective [ArtsEngine](#) and an arts engagement office, [Arts at Michigan](#) that are listed in the index and available for researchers; we also compiled and have available federal funding in the arts from the National Endowment for the Arts from 1998 to the present; and analyzed any available data from faculty achievement. One area left unexplored was what data the Office of the Vice President for Research would have to map research funds both internal and external awarded to arts faculty and staff, and for arts activities beyond those groups. There is a leadership opportunity for the University of Michigan to define what "counts" as achievement in the arts. Lack of standardization in this area makes this analysis hard to do but an activity the initiative could take on would be making available a standardized, agreed-upon set of standards built from an opt-in survey designed by and for faculty to organize needs in this area.

3.

Broaden and deepen how the university partners with communities and the public

This goal is also a rich opportunity for qualitative research. For his quantitative study, we obtained the audience numbers for the larger arts presenters on campus. The report shows heat maps of arts activities and museums, galleries, auditoriums, and public art, sourced from the Arts & Culture website which is a public-facing portal to calendar, catalog, and locate these arts assets. In the administrative charts and maps, we see numerous programs such as the [Gifts of Art](#) program in Michigan Medicine to the [Prison Creative Arts Project](#). We did do some contextual research for the data and found anecdotes about barriers to consumption for the public (such as parking) but a surveying phase would be most valuable to determine priorities, identify gaps, sharpen messaging, and boost access and inclusivity.

4.

Build capacity and sustainability for the arts through the Arts Initiative

This project speaks to this goal the most, designed to determine what capacity building needs exist and can help mark out the needs for sustainability.

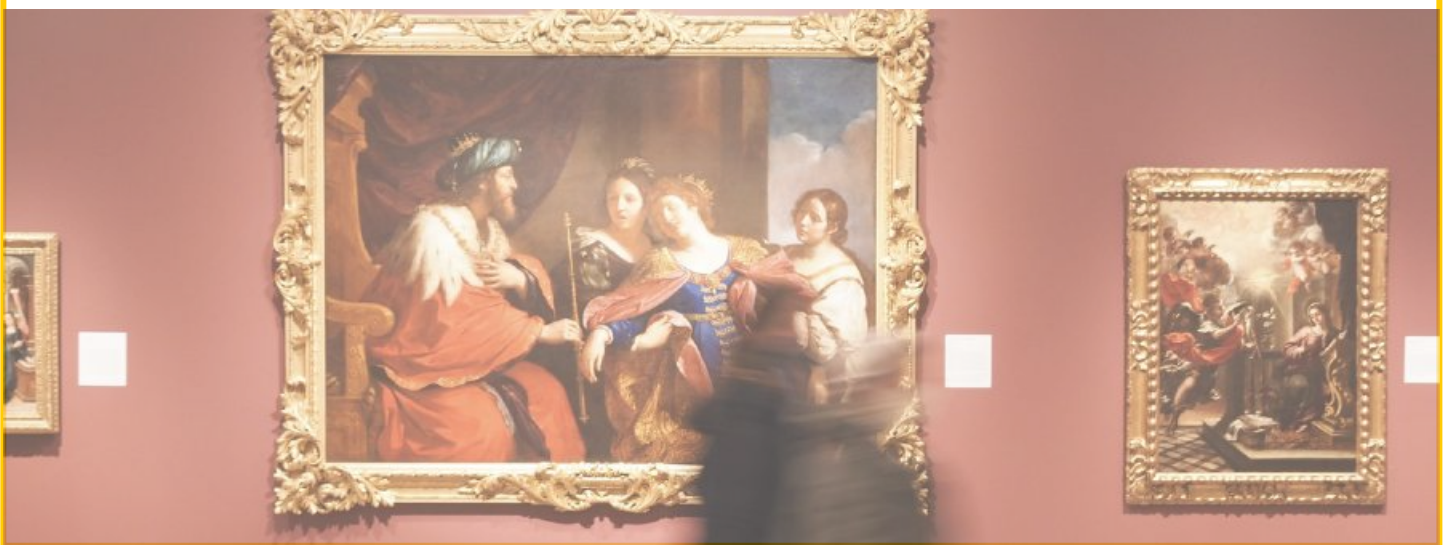
The approach to this large project was to determine the main categories that will enable us to develop a taxonomy of arts assets or “schema.” We used an inductive approach to analyze the data, beginning by collecting data that is relevant to arts in higher education. (This was a survey of what we were able to measure. The gaps in available data told us where we had to establish additional tracking systems and where to supplement with new primary research and qualitative analysis.)

From these collected data points for U-M, we have been devising this schema to map arts assets, which enable arts experiences, and lead, in the long run, to a variety of measurable impacts. Researchers can continue to perform several analyses of the “data” to inform using a mixed-method approach, and code assets for subsequent analysis. We have used an inductive approach to analysis, and we will continue to work to see areas of opportunity to strengthen communications, staffing, and infrastructure to inform fundraising and resource allocation efforts. As we socialize the data with different groups, the conclusions lead to additional research questions and areas of inquiry.

As of this writing, we are looking at further research methods that will address the goals this phase of the research project could not, such as surveying student group leaders to find their resource and space needs for artistic practice and performance; it was easy to figure out which faculty were “arts” faculty; but a survey would be needed to determine the strength of staffing of the arts is at U-M.

A note on cultural asset mapping: We embarked on this project using a research plan that has been applied to map the cultural assets used by cultural leaders and groups in cities with the U-M campus being the “city.” We know through colleagues doing this work across that country that this cultural asset mapping can be problematic because of what we are missing using assumed categories and reflecting on questions such as: *Whose notions of culture are we measuring? How do we capture creative activity outside of the canon of an elite research university’s “arts with a Capital A”; are we capturing all creative, cultural activity where it is happening? What is faculty “achievement” in the arts?* Woven into future phases we may consider using what is happening beyond the measures we take for granted. One example would be a “takasu” or (“treasure” in Japanese) mapping exercise used by the Little Tokyo service center with their community in Los Angeles. In this way of community-engaged evaluation, we would ask residents of our community (U-M students and surrounding community members): *Where are the places you gather? Where are the places you go to have fun? What are you making or celebrating?* And in this way, you can start to measure cultural activity and making that takes place in spaces beyond known concert halls, auditoriums, and galleries. With additional modes of participatory evaluation and research, we can capture what gems of activities are taking place in cafes, and outdoor spaces—where gaming, XR, making, design, singing, and dancing are happening on campus that augments and enriches our conceptions of what is happening on campus in terms of the creative, generative activity we hope to better support with this art initiative.

Our step will be repeating this process with additional partners on the Flint and Dearborn campuses and likely designing a survey instrument for students, staff, and faculty on all three campuses. As we establish categories that can measure, for example, the percentage of arts courses versus overall course offerings or the number of non-arts majors pursuing arts training, we can see where our institution’s strengths measure compared to peer institutions and identify aspirational targets. Supporting this research enables U-M to be a pilot in identifying the general, measurable categories in the arts in higher education so the model could be scaled nationally, leveraging U-M’s leadership position in making the arts legible as a force for holistic education, a driver for social transformation, and a key factor in student and community wellbeing.





I. INTRODUCTION

The origin of this project was the need for quantified information to inform decision making for the University of Michigan's Arts Initiative Working Group. A comprehensive mapping of the arts assets at U-M would inform how to ensure more students, for example, were getting arts training and experiences as part of their core curriculum. It would also inform the group's decisions on how to invest resources in areas such as common spaces to experience arts, rehearsal spaces for non-arts students, and so on. Each meeting of the working group formulated research questions such as: How are LSA students fulfilling the Creative Expression option? Are students in the professional schools given the opportunity to engage in creative practice? How many Pulitzers have our faculty been awarded while teaching here? So, we needed not only to see opportunities to better support arts on campus but also to be able to better tell the story of the arts at U-M; we needed to put all of our amazing assets in one file. As to how these considerable assets would distinguish U-M is a larger question. It is difficult to take stock by single measures external funding leveraged or with numbers of prizes. As a national arts organization, A2ru —one of the arts assets at U-M— saw an opportunity to help define categories to help the entire arts ecosystem particularly in higher education, fulfilling a need articulated in the National Endowment for the Arts' research agenda: "State of the arts in higher education: Analyze and report on how arts instruction and programming is represented in the missions and budgets of colleges and universities. Conduct a national survey." A summary of the description of the long-term project for which the U-M pilot would serve as the lead:

This project will map the full spectrum of arts assets for a large university to produce a report on formal and informal arts assets. This will result in a model instrument and protocol (what we will call a "schema") to deploy in later stages to audit the arts landscape in higher education. By establishing a foundation of core categories to measure the impacts of the arts, our schema will respond to a need identified by the NEA Research Agenda —mapping the "state of the arts in higher education." This schema will demonstrate the value of the arts, and make clear how higher education arts assets lead to the unique set of skills students who study the arts acquire, and how these skills benefit their lives, careers, and communities.

The national survey is contingent on this schema being built first. If we had standardized categories to measure bright spots to showcase and identify opportunities for growth we would also be paving the way to measure what we believe is the vast impact of "the arts"—a superpower for teaching, research, and practice that is under-quantified and therefore undervalued and under-resourced. We had the ambitious goal to, from our blue and maize corner, make the case for arts that we know are fundamental to social cohesion, innovation, wellness, and fulfilling human potential.

One big difference in this project compared to other asset mapping projects is the design and desire for universal categories that we hope will be replicated and scaled nationally: we hope to provide a turnkey, affordable solution for all campuses to find their power to benefit their students and society through the arts.

But for the purpose of this project we are setting our sights on the Ann Arbor, Dearborn, and Flint campuses that comprise the University of Michigan enterprise. This report is the first phase of the project from July 2021 to February 2022.



PERSONNEL & ADVISORS



Jennifer Novak-Leonard

[PhD/Researcher]

- University of Illinois Urbana Champaign
- SNAAP Board Member
- Led the planning study and pilot test for the 2017 Survey of Public Participation in the Arts



David B. Pankratz

[PhD/Researcher/Policy Director]

- Carnegie Mellon University
- 25 year career in the arts, education as a researcher, administrator, evaluator, policy analyst, teacher, and writer



Robert Townsend

[Director of the Humanities Indicators & Washington Office]

- Oversees the Washington office of the American Academy of Arts and Sciences and day-to-day work on the Humanities Indicators.



PERSONNEL & ADVISORS

[CONSULTING]

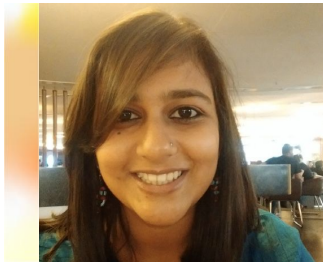


Matthew Carruthers

[Metadata Engagement Librarian]

- Making recommendations on metadata strategies based on project requirements
- Recommending workflows, standards, and tools for metadata creation and capture.
- Assisting in the development of data models that support discovery, interoperability, and reuse.
- Assisting in the development of transformation strategies for existing metadata.

[DATA ANALYSIS & VISUALIZATION]



Akshata Karnik

[Graduate student MS candidate, SEAS]

- Specializing in Geospatial Data Sciences
- Researcher Bombay Natural History Society
- Project Fellow, Wildlife Institute of India

[ARTS INITIATIVE STAFF]

- **Chris Audain**, *[Managing Director]*
- **Alison Rivett**, *[Associate Director]*

[ARTS INITIATIVE WORKING GROUP]

Co-Chairs

- **Jonathan Massey** - *Dean of the Taubman College of Architecture and Urban Planning*
- **Christina Olsen** - *Director of the University of Michigan Museum of Art (UMMA)*

Members

- **Tom Baird** - *Vice President for Development*
- **Liz Barry** - *Special Counsel to the President*
- **Sara Blair** - *Vice Provost for Academic and Faculty Affairs*
- **Tabbye Chavous** - *Vice Provost for Equity and Inclusion and Chief Diversity Officer*
- **Anne Curzan** - *Dean, College of Literature, Science, and the Arts*
- **Maryrose Flanigan** - *Executive Director, Alliance for the Arts in Research University*
- **David Gier** - *Dean, School of Music, Theatre & Dance*
- **Peggy McCracken** - *Director, LSA Institute for the Humanities*
- **Gunalan Nadarajan** - *Dean of the Penny W. Stamps School of Art & Design*
- **Matthew Vanbesien** - *President of the University Musical Society (UMS)*
- **Katrina Wade-Golden** - *Deputy Chief Diversity Officer, Office of Diversity, Equity & Inclusion*



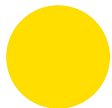
FRAMING QUESTIONS FOR OUR WORK

FOR FACULTY:

- ❑ What internal and external funding have arts units/faculty been awarded?
- ❑ What arts awards/honors/achievements have faculty been awarded?
- ❑ Given the scarcity of funding for the arts, how do arts units/faculty fund their activities?

FOR STUDENTS:

- ❑ What informal/formal art experiences do students have access to?
- ❑ What spaces are they using for arts activities?
- ❑ What art classes are they taking? Required to take?
- ❑ What performances are they attending?
- ❑ What are students doing in the co-curricular realm to participate in the arts (free-time, student groups, with community)?



METHODOLOGY

Using a **mixed-methods** approach we coded assets for analysis. We will use an inductive approach beginning by collecting data that is relevant to the arts in higher education. Once we collected a substantial amount project leaders and advisors are applying a bird's eye view, identifying patterns in the data and developing theories to explain the patterns.

Quantity/Size

Demographics

Economic
Indicators

By Major

By School/
College

Undergrad/
Grad

Geolocation
(coordinates)

Data Sets Collected



[MAJOR KNOWN CATEGORIES]

- **Co-Curricular Programs in the arts**
- **Cross-Institutional Cooperation including the Arts**
- **Arts in the Curricula** (Required courses in the arts, creative placemaking, etc.)
- **Arts Degree Programs** (BFAs, MFAs, Transdisciplinary)
- **Attainment and Attrition in Arts Degrees**
- **Double Majors including the Arts**
- **Arts Assets Ephemeral** (Exhibitions, Arts Festivals, Speaker Series, Journals, Artist in Residence Programs, etc.)
- **Arts Assets Bricks & Mortar** (Performing Arts Centers, Museums, Galleries, Presenting Arts Centers)
- **Engaged Arts Assets in Surrounding Communities**
- **Internships**
- **Research**
- **Internal Arts Funding** (Competitions, Awards, etc.)
- **External Arts Funding** (Sponsored Research)
- **Arts Experiences** (Residential life, student clubs, etc.)

People	Staff, Students
Organizations/ Centers/Groups	Student Orgs., Other (i.e. Duderstadt Center), Theatre Groups, Alumni Groups, Transdisciplinary Clusters, Scholarly Networks, Research Centers, Committees
Programs/Courses/ Education	Undergraduate Programs, Certificate Courses, Co-curricular, Pedagogy, Projects, Internships, International Programs
Spaces	Galleries, Museums, Libraries, Auditoriums,
Production	Musical, Theatres
Experiences	Music, Plays, Arts Festivals, Art Exhibits, Art Competitions, Internships, Events, Rehearsal, Dress rehearsal, Recording Session, Performance
Art Form	Dance, Instrumental, Vocal, Recitals, Creative Writing/Literary arts, Comedy, Calligraphy, Photography, Digital Media (Film), Pedagogy, Arch...etc
Monetary	Fellowships, Funding Programs
Journal/Peer Review/Magazines	Publications, Articles



II. SELECTED INSIGHTS

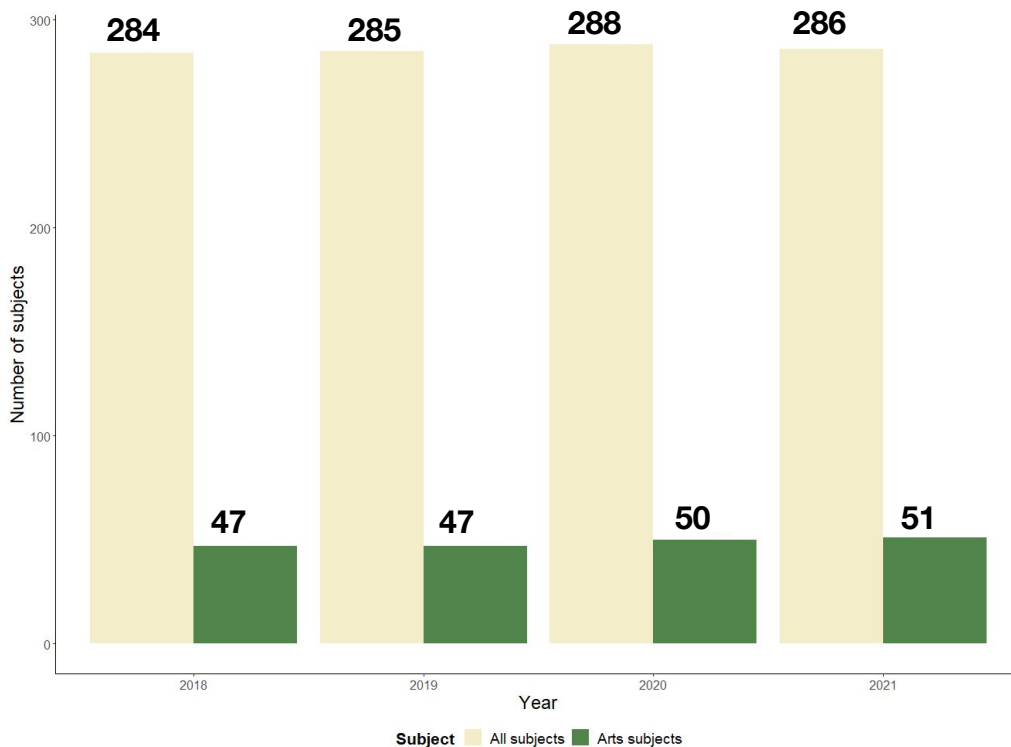
Our two biggest data sets available to us were the enrollment data provided in a database called the “Learning Analysis Data Architecture” (LARC), a research-focused dataset containing information about students who have attended the University of Michigan since the mid-1990s provided by the office of enrollment management; the other was the Arts & Culture website which had information and calendaring of all arts events on campus and this was from the office of the vice president for communications. These inform the “enrollment” and “spaces” sections.

[ENROLLMENT]

This section considers curricular coursework in all 19 schools and colleges on U-M’s Ann Arbor Campus

Architecture & Urban Planning	Art & Design	Business	Dentistry	Education	Engineering	Environment & Sustainability
Information	Kinesiology	Law	Literature, Science, and the Arts	Medicine	Music, Theatre & Dance	
Nursing	Pharmacy	Public Health	Public Policy	Rackham School of Graduate Studies	Social work	

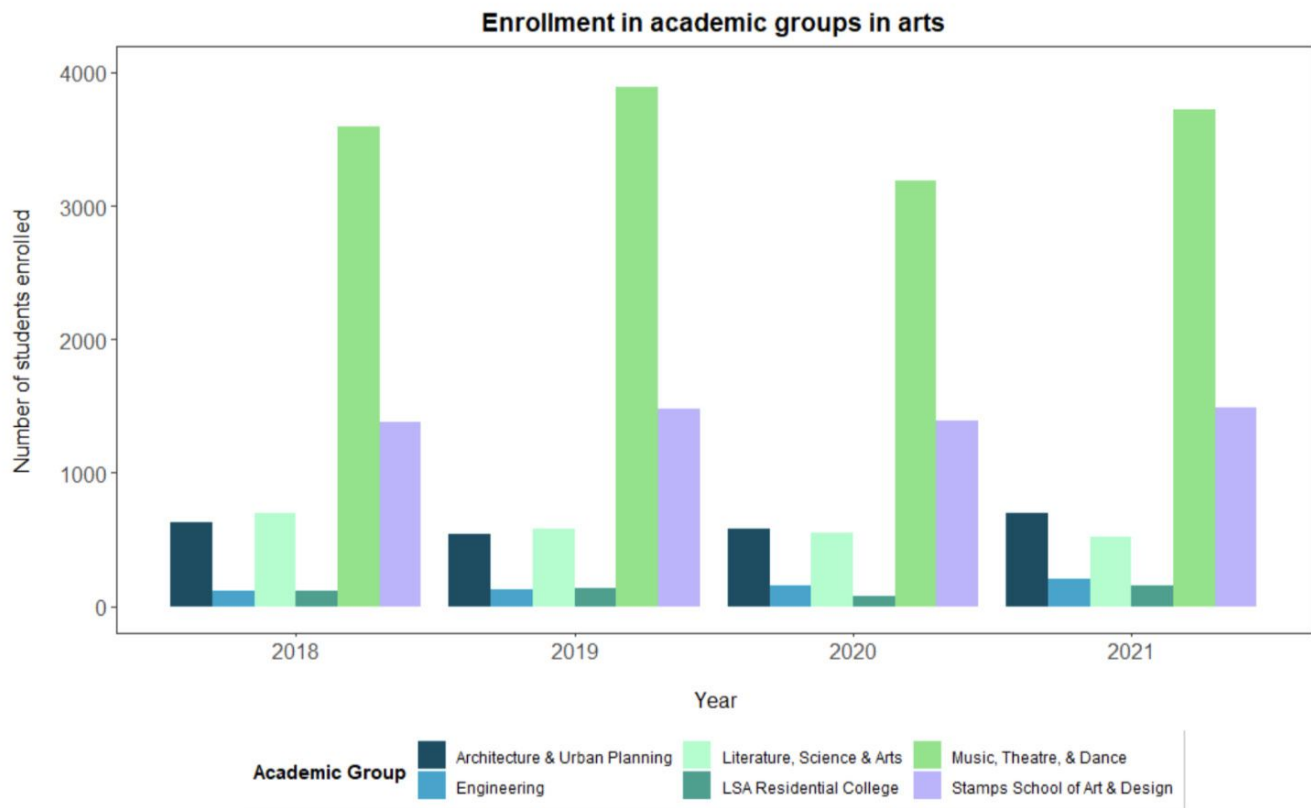
How many arts subjects are there offered versus overall subjects offered?



A more comprehensive data set is available in the index but here is an example of the types of insights available from the enrollment data.

Insights: Of the 19 schools and colleges, Literature, Science, and the Arts (LSA), the LSA residential college, and the College of Engineering were the **only non-arts schools** that had students enrolled in arts offerings at the university in any significant numbers.

Figure 1 - Shows enrollment in art classes by major (shows undergraduate enrollment only)



This shows enrollment in arts courses by home major. Generally, SMTD has the highest enrollments in its courses, followed by LSA, Stamps, Taubman evenly placed; and modest enrollments from LSA's Residential College and the College of Engineering. ArtsEngine — a collaborative unit coordinated between the School of Music, Theatre, and Dance (SMTD), the Taubman School of Architecture and Urban Planning, the Stamps School of Art and Design, the School of Information, and the College of Engineering — provides a pathway for engineering students to take arts courses. ArtsEngine's "creative process" course now may be counted as an elective for engineering students. The schools share an agreement for courses under the "UARTS" prefix to allow students to cross-register and the schools to share tuition.

There is no requirement for arts training in non-arts curriculums. None of the schools and colleges outside of the arts colleges require arts courses but **many provide the option for students to enroll in arts courses**. For example, in the business school, undergraduate students may take 8 credits from across the university but eligibility is limited for certain arts courses and it can be hard to get in. Advisors say that business students that are interested in the arts will pursue a minor in the arts. From this we can tell there are **limited options** (only 8 credits and only if they can get in) for those that don't want to take on a minor.

Recommendation: Ensure there are open and accessible arts courses for every school and college.

What art courses are LSA students taking as part of the “Creative Expression” Distribution Requirements?

LSA students are not required to take arts courses but have 8 distribution credits they could devote to arts training if they choose to. In addition to the core requirements, LSA Students must also complete three additional credits in three of the following five areas: Natural Science (NS), Social Science (SS), Humanities (HU), Mathematical and Symbolic Analysis (MSA), and Creative Expression (CE), for a total of nine credits. Credits in courses designated Interdisciplinary (ID) may be used to satisfy up to nine credits of this part of the requirement.



Picture credit: UMMA performance by U-M Chamber Choir (2019) by Mark Gjukich

List of non-arts majors with highest enrollments in arts courses

- Mechanical Engineering **BSE**
 - Aerospace Engineering **BSE**
 - Computer Engineering **BSE**
 - Industrial & Oper Eng **BSE**
 - Chemical Engineering **BSE**
 - Sport Management **BA**
 - Movement Science **BS**
 - Biomedical Engineering **BSE**
 - Information **BS**
 - Civil Engineering **BSE**
 - Nursing BS Fresh
 - Environmental Engineering **BSE**
 - Materials Science & E
-

Top LSA *Majors* Enrolled in Art Courses

Major	# of those majors enrolled in arts courses via Creative Expression
Undeclared	420
Psychology and Economics	57 ea.
Biopsychology, Cognition, and Neuroscience (BCN)	47
Mathematics	45
Communication and Media	44
Cognitive Science	41
Data Science	35

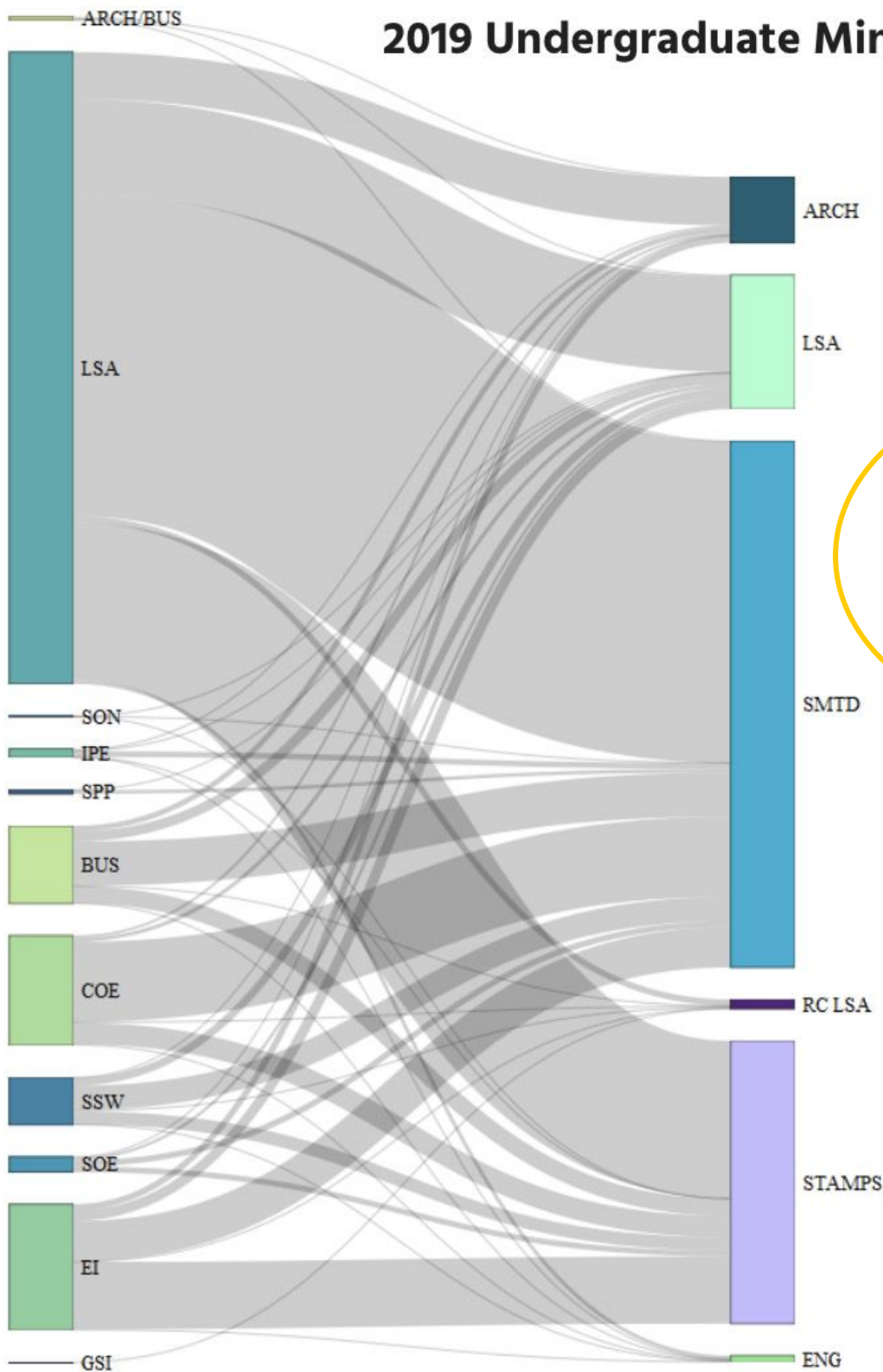
With the exception of undeclared students (420), the largest LSA majors enrolling in the arts are psychology and economics (57 each) followed by Biopsychology, Cognition, and Neuroscience (BCN) (47) and Mathematics (45) and Communication and Media (44).

Top LSA *Minors* Enrolled in Art Courses

Minor	# of Minors Enrolled in the Arts Via Creative Expression
Mathematics	32
Asian Languages & Culture Statistics	14 ea.
Environment	13
Writing and Organizational Studies	12 ea.

Non-Arts Enrolling in Arts Courses (2019)

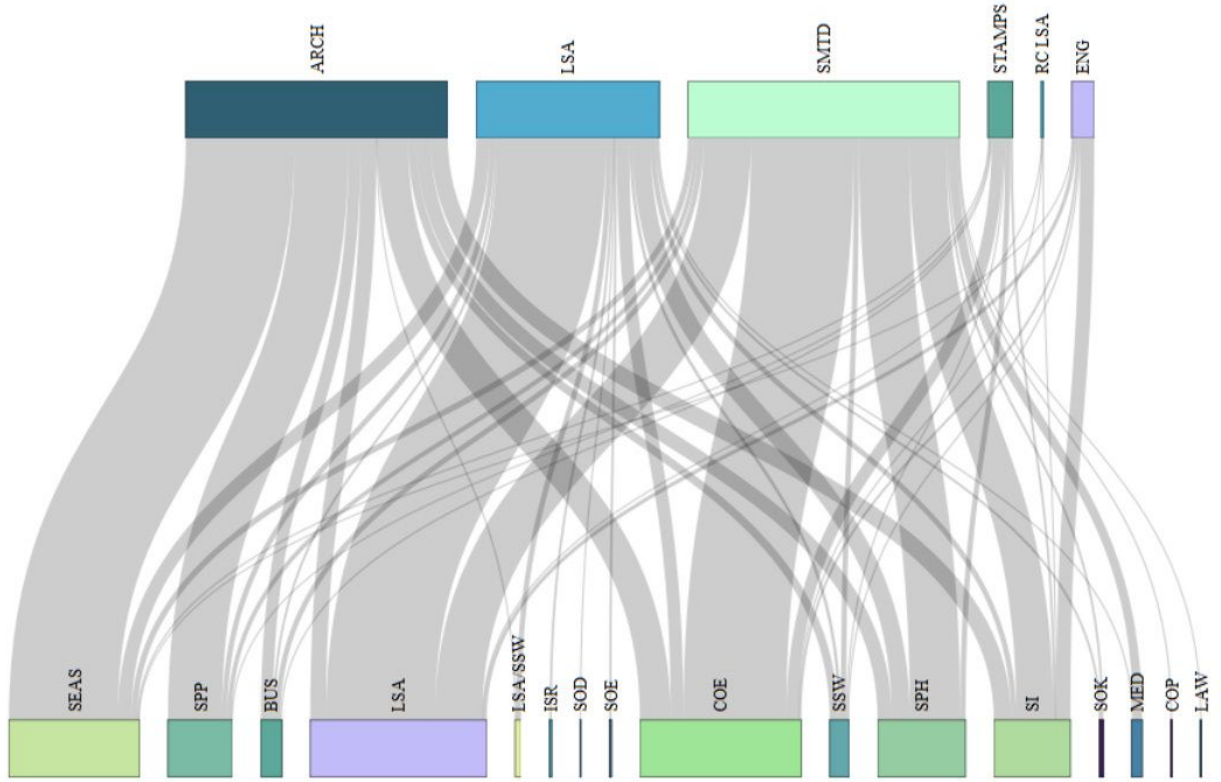
2019 Undergraduate Minors in the Arts



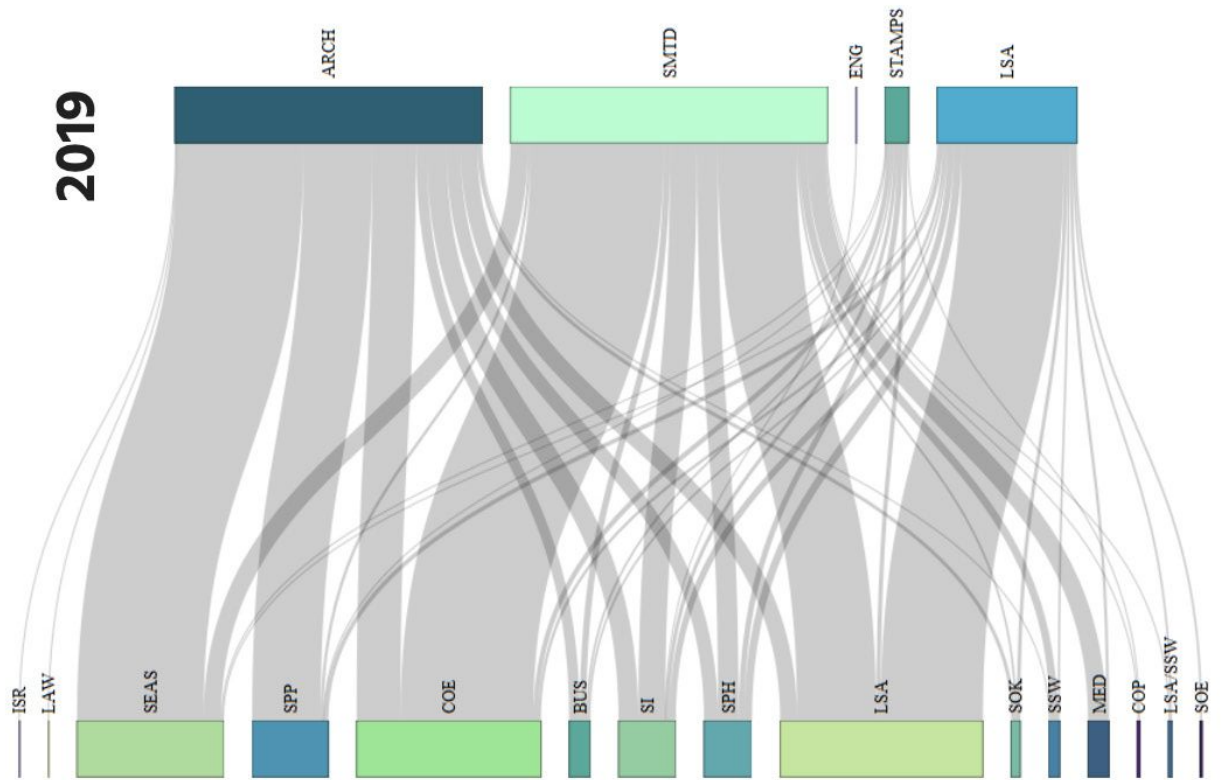
One way undergraduate non-arts majors avail themselves of arts courses is to minor in art. This chart shows the flow of non-arts majors to arts courses by chosen minor in 2019.

Graduate Enrollment In The Arts (2019 & 2021 comparison)

2021

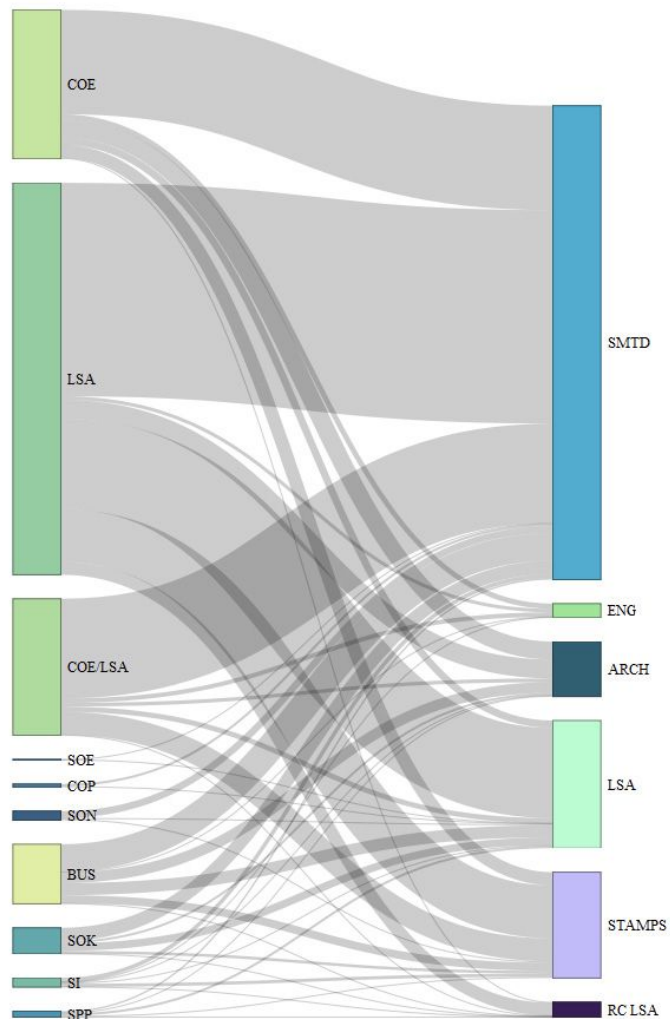


2019



Undergraduates by Major Enrolling in Art Courses (2021)

This graphic illustrates all undergraduates by major enrolling in art courses



The following chart shows the numbers represented in this graphic

s_ed_2021_undergrad_major_nart_sm

broad_cat_	BUS	COE	COE/LSA	COP	LSA	SI	SOD	SOE	SOK	SON	SPP
ARCH	21	117	43	0	266	1	0	0	17	0	6
ENG	0	28	20	0	27	0	0	0	0	0	0
LSA	150	67	112	3	1881	18	0	7	57	3	22
RC LSA	3	2	2	0	92	2	0	0	3	3	0
SMTD	222	837	776	3	2555	40	3	11	87	52	10
STAMPS	38	155	156	4	516	20	1	1	19	6	3

Most Popular Art Courses for Non-Arts Majors

The most popular art courses non-arts majors enroll in:

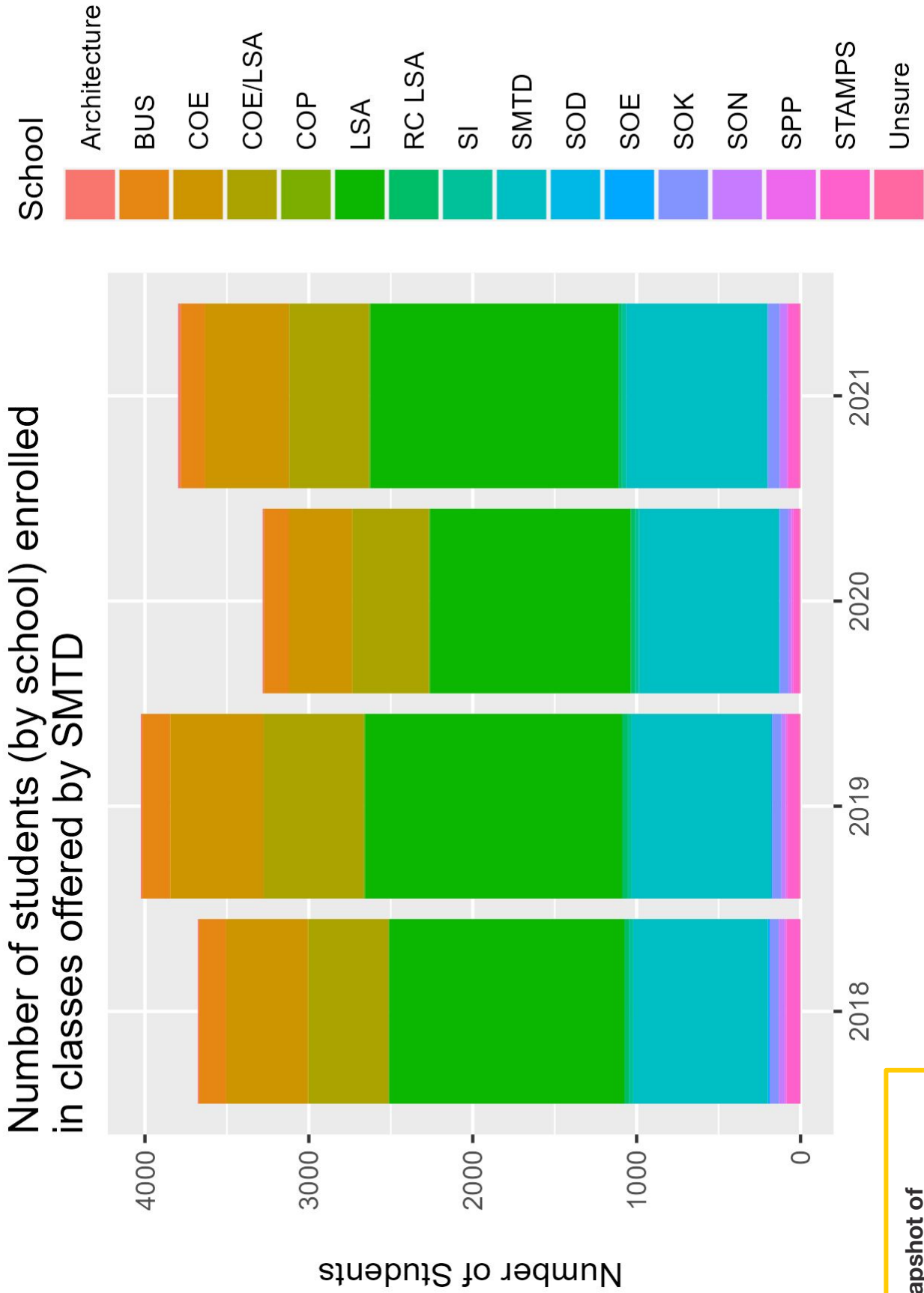
DANCE 100	Introduction to Dance
ENS 348	Marching Band
ENS 346	Campus Band
ARTDES 160	Stamps Lecture Series
ARCH 357	Architecture, Sustainability, and the City
MUSICOL 346	History of Music

ENS 344	Univ. Campus Orchestra
ARTDES 100	Drawing Observation
JAZZ 450	Contemplative Practice Seminar
ARTDES 176	Graphic Design for non-majors
PAT 200	Introduction to Electronic Music

Term	Term Descr	Subject	Catalog Nbr.	Class Section	1st Day Wait List Total	3rd Week Wait List Total
2370	Winter 2022	ARTDES	181 (Clay for non-majors)	001	30	15
2370	Winter 2022	ARTDES	172 (Painting for non-majors)	002	23	8
2370	Winter 2022	THREMUS	251 (Lab in theatre production)	001	23	11
2370	Winter 2022	THREMUS	101 (Intro to acting)	001	20	4
2320	Winter 2022	ARTDES	173 (Digital Photography)	001	19	11
2370	Winter 2022	ARTDES	174 (Watercolor)	001	19	6
2370	Winter 2022	DANCE	100 (Intro to dance-hip hop)	008	19	3
2310	Fall 2020	PAT	200 (Intro to electronic music - non-PAT majors only)	003	18	8
2320	Winter 2021	PAT	332 (Sound Recording and Production II)	001	18	0
2360	Fall 2021	THEORY	137 (Intro to music theory)	001	18	3
2370	Winter 2022	ARTDES	100 (Drawing: Observation)	002	18	4
2370	Winter 2022	ARTSADMN	472 (Business of music)	001	18	7

Insight: Art courses with the highest waiting list numbers

Enrollment in SMTD from Across Campus



Snapshot of Enrollment in U-M's largest art school

[SPACES: Where we experience the arts]

Events & Locations

This chart shows a summary of arts assets on central and north campus sourced from the back end data from the arts and culture website. It made sense to make use of this great resource which is set up to connect everybody in the community with U-M performances, galleries, and events. arts.umich.edu

Summary of Arts Assets by Campus

Arts Assets on **Central Campus** Including:

Galleries **8**

Libraries **11**

Museums **5**

Natural Areas **4**

Performance Venues **6**

Public Arts **68**

Arts Assets on **North Campus** Including:

Gallery Space **1**

Libraries **5**

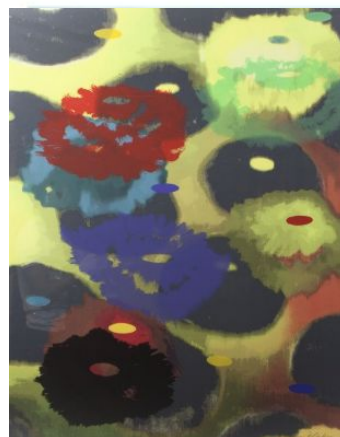
Natural Area **3**

Performance Venues **13**

Public Arts **36**

Almost every school & college has a gallery space

- **Stephen M. Ross School of Business**
 - Ross Art Collection
- **School of Public Health**
 - Project S.N.A.P. mural and online art gallery
 - Weekly creative arts community workshop
- **School of Dentistry**
 - Sindecuse Museum of Dentistry
- **College of Literature, Science, & the Arts**
 - LSA institute for the Humanities gallery
- **School for Environment and Sustainability**
 - Art & Environment Gallery
- **School of Social Work**
 - Social Justice Collection
- **Medical School**
 - Employee Art Exhibit
 - Gifts of Art



[PS III](#) | by: Ross Bleckner
American, b. 1949 | SSWB 4735



[Doctors of the World](#) | by: Robert Rauschenberg
American, 1925-2008 | SSWB 3832

Studio and Rehearsal Spaces

Audience attendance and outreach was abundant from individual programs, departments and schools and college's annual reports and other marketing and development reports. From our perspective, we were primarily interested in the availability of venues for members of our community to practice and perform. A later phase of this study might gather information about which private local venues student orgs need to "spill over" into. We were interested in who has access to the spaces and their usage patterns.

We knew anecdotally that space and access to it is a significant obstacle for students and other groups to rehearse or create together, so it was crucial to get an analysis of where arts activity happens on campus, its frequency of use, and who has access, before we could begin to develop plans for rethinking campus arts spaces to increase capacity. We had only two suites of studios on campus for which we had electronic reservation data to analyze, the SMTD music studios and the multi-use Duderstadt studios, both located on Ann Arbor's north campus.

Duderstadt Studios

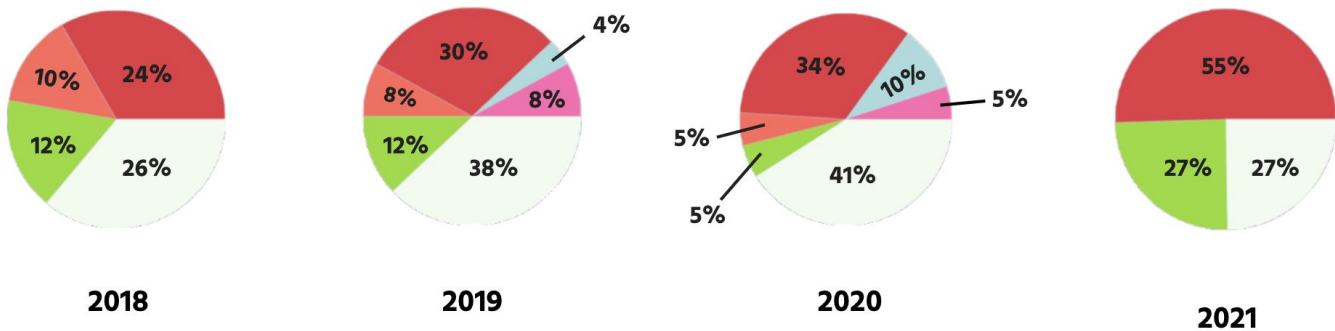
When we endeavored to answer the question, *where do students practice their art?* We started talking to those that book studio and rehearsal spaces. The studios in the multipurpose Duderstadt Center had reservation data in spreadsheets to track a weighted system in order to award studio time. Most of the studio spaces on campus did not have a reservations system we could analyze in this way. The graph on p. 24 illustrates that over the years we analyzed these Duderstadt studios were used by the community (beyond campus) only twice and rarely used by anyone outside of the arts schools. This one example speaks to the high demand for studio space—as of October 2021 the studios were already 60% booked through the following spring.

They don't allow rehearsals in these space (as there are not enough time slots for the rooms available). As seen in the following SMTD studio section, rehearsals are the #1 use of the SMTD spaces.

Anecdotally we know that the majority of reservations are degree related because those are weighted more heavily to get studio time—if it's a dissertation project, for example, would be prioritized.

Duderstadt Studios

What Percentage of User?



For FY21, for example, studio use was dominated by STMTD and Stamps. For FY19 there were only two bookings for CoE, one was for recording the Dean's state of the college address and one was for a project, "Fluid Dynamics algorithms translated into dance choreography. Workshop setting for Mechanical Engineering class of 60 students."

The University of Michigan is home to the CRLT Players. This program from the Center for Research on Learning and Teaching CRLT use theatrical case studies to highlight the ways that lived experiences in higher education differ based on social identities and existing systemic inequities. crlt.umich.edu/crltplayers

The faculty percentages are high because faculty are reserving for research and publication purposes, such as "U-M-Flint Faculty-Jazz Quartet." The audio, video, and personal studios are available to all schools and colleges but are mostly used by SMTD and Stamps students. Approximately 35% or personal studio use (for independent work) is by LSA students.

“

*In terms of what studio spaces I used a lot were both the digital work common studio spaces in the Stamps Building as well as the hallway desks in the Stamps Building. Another spot was in the Taubman Architecture Wing where there is that big open space with desks and furniture. I also lived in Couzens dorm my freshman year, so I used to go over to the Alice Lloyd studio spaces in the basement to finish up last-minute projects. - **Stamps Student***

”

These studios have more demand than they can accommodate and use a weighting system prioritizing reservations for those doing a thesis or dissertation work. Bookings are typically made three to six months in advance. We surmised from the data and talking to staff that the studios were adequate for those meeting the weighting requirements but for those doing extra curricular activities there was not enough studio time.

"I had a student contact me from NERDS (Not Even Really Drama Students), a student organization that does original student-written comedic musicals. She says they have been looking for a performance space to fit their needs and haven't had much luck. They've used MLB and Angell Hall Auditoriums in the past, but are hoping to find a theater or auditorium with a stage that would allow them some more technical control (lighting and sets), more musicians, and a larger cast." - **Arts at Michigan on behalf of a student group**

SMTD Studios

(Tracked by SMTD, **does not include** other spaces on campus such as Duderstadt studios or other performance venues)

	Sessions Scheduled
2018-19	3,418
2019-20	4,190
2020-21	6,222

These spaces were used for dress rehearsals, performances, student recitals, and recording sessions. The activity that was **most often scheduled was rehearsals**

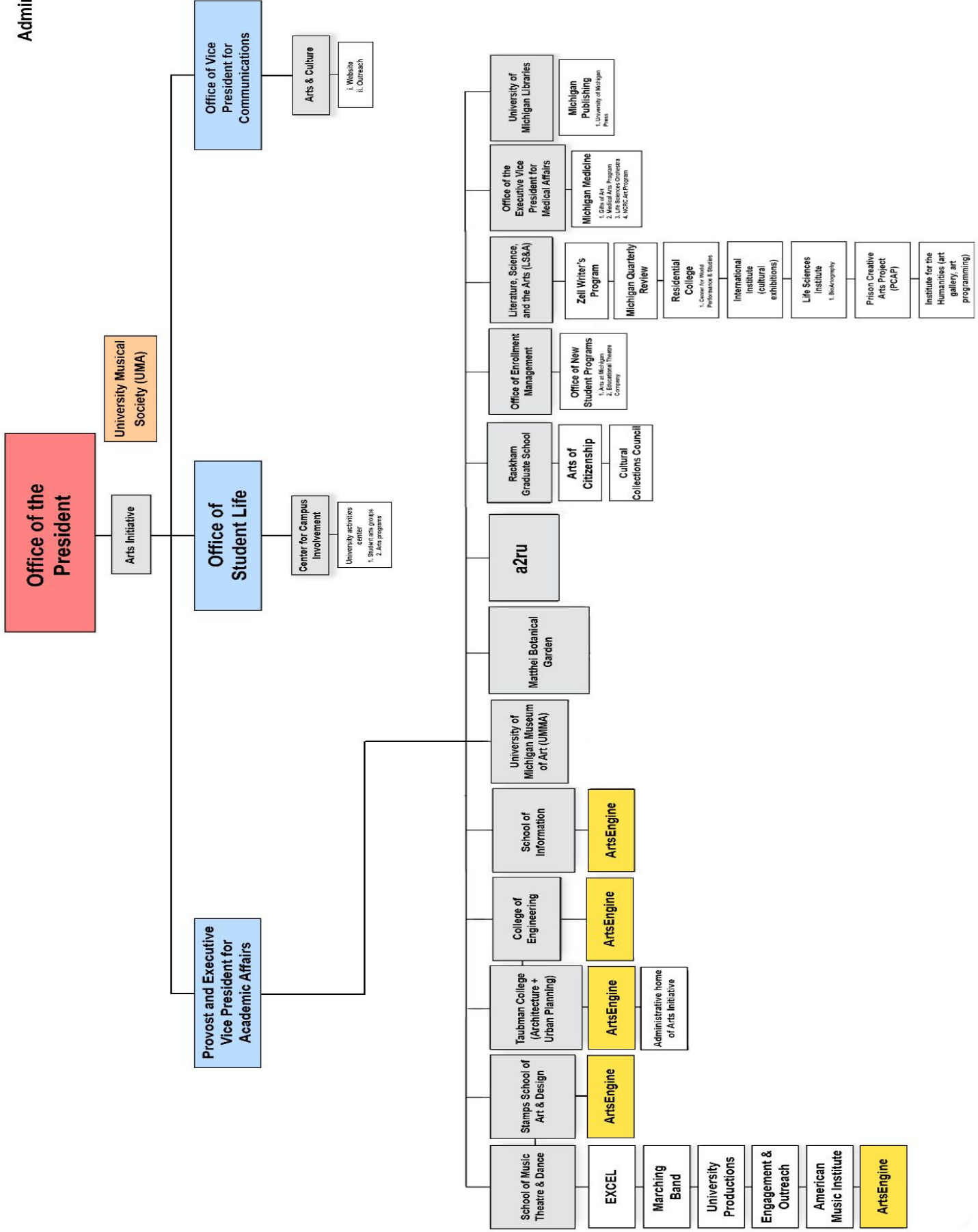
Attendance from the largest arts organizations

The largest arts organizations for the University of Michigan are the University Musical Society (UMS, the performing arts presenting organization), UMMA (the museum) and productions from SMTD. The following graphic shows audience numbers sourced from these organizations for ticketed events. SMTD has us to 900 performances annually, largely not ticketed.

	2017	2018	2019	2020	2021	2022
UMS	71,301		54,346			
UMMA	236,678	263,993	245,908	169,259**	**	40,078***
SMTD	23,370 avg. per annum					

Additional Notes for Chart:

- **(2017) UMS:** 18/19 (student attendance: 15,656 (22%) Class group attendance: 3,147 + 262
- **(2018) UMS:** 19/20: (abbreviated season, only includes events through March 3) (student attendance: 11,811 (21.7%) Class group: 2,761 + 186 who attended as part of a University student group
- **(2019) UMMA:** *Closed to the public in March 2020. Data only includes the first ¾ of the year
 - **Closed to the public. No data
 - ***Reopened in August 2021, data through Dec 31, 2021



[STAFF]

There are many staff on campus who support arts activities and although this would be a powerful metric of a significant investment in the arts by U-M, FTEs devoted to the arts was difficult to measure. Although there are destinations for the arts in the “career families” classification system it is clear from conversations that most arts staff are not classified as such. Most arts staff are classified in “administrative,” “academic,” or “student service” roles. The measurable categories are in the graphic below.

- Roughly **38,000 employees** - but difficult to account for which staff are designated arts staff

The arts designation is narrowly defined to the performing arts and arts education roles:



This would have to be a survey item: “85% of my effort is arts related y/n”

This is an example of an opportunity to measure arts investments that would be possible with a survey. One way to illustrate this asset is looking at staff who are charged with connecting students with arts experiences and opportunities on campus. The ArtsEngage! Staff group alone has 39 members from at least 20 schools or departments.

Active members of ArtsEngage! include:



[STUDENT EXPERIENCE]

Extra-Curricular (Student Arts Organization)

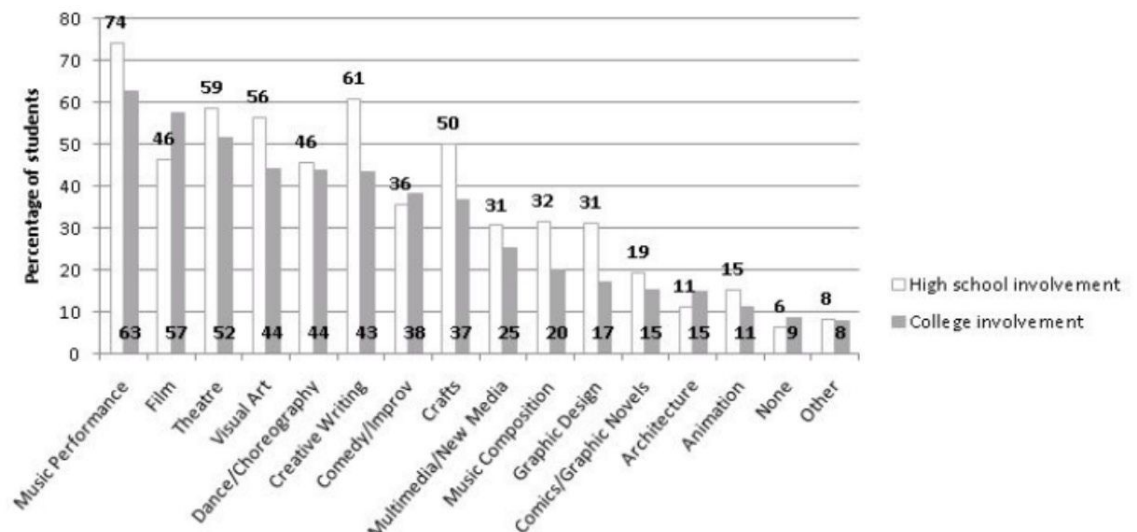
There are 242 student arts organizations 16% of total overall student organizations (1502). By coding the arts organizations, we have coded them by type of art and other trends. We found that many student arts groups were founded by non-arts majors. The clubs range from professional interests, to purposes for leisure, for culture bearers/heritage preservation, to activism. We have more detailed data on these secondary tags for the arts organizations and the organizations at large.

242 Student Arts Organizations by Discipline	
Other Arts (multidisciplinary)	58
Dance	48
Music (general)	14
Creative Writing	13
Voice	12
Other theater	7
Other craft	6
Arts education or Theater (5 ea.)	10
Fashion design or Musical theater (4 ea.)	8
Animation, choral, music therapy, other music performance, percussion, television & radio (3 e.)	18
Jazz studies, music education, other design, performing arts management (2 ea.)	8
Including but not limited to: painting, photography, recording arts, playwriting, music business, music composition & theory, media arts (general), keyboard, percussion, strings, woodwinds, fine & studio arts, industrial product design, guitar, game art/game design, design & visual communications, architecture, art therapy, ceramics (1 ea.)	40

Recommendation: Conduct a follow up Arts Engagement Study after arts initiative programs are established, using the 2012-15 study as a baseline. See all insights from the Arts Engagement Project at <https://artsengine.github.io/ArtsEngagementJupyterBook-Build/intro.html>

Arts Engagement Student Study 2012 - 15

Initial Analysis Comparison of High School and College Involvement



Are there enough opportunities for those who want them?

[FACULTY]

Approximately 650 of the 6,200 faculty are arts faculty (10%) (Stamps, Taubman, LSA, SMTD, and Zell Writers Program). There are artists and creative writers in several other schools and colleges who do not teach art.

Faculty activities and achievement data is difficult to collect and therefore impossible to analyze. This is typical in higher education, as the arts are largely not served by data analytics firms who “scrape” data from the internet to enable comparisons. Arts faculty are understandably leery of their achievements being measured with ill-fitting categories and tools. The only arts unit to centralize and standardize some faculty achievement and activities data in the arts was Taubman; and that could provide a model for arts faculty if they wish to support that data collection plan. One recommendation could be to do a standardized opt-in survey campus-wide for arts faculty based on the categories that apply to the arts.

“

Noted arts faculty include Robert Frost, W.H. Auden, Bright Sheng, Michael Daugherty, Alice Fulton, Charles Baxter, Linda Gregerson, Donald Hall, Gerome Kamrowski, Thylas Moss, Gottlieb Eliel Saarinen; Joseph Brodsky is a Nobel Laureate in Literature

”



[EXTERNAL INVESTMENTS IN THE ARTS]

- U-M is one of the universities a high number of creative writing/literary translation fellowships, and faculty (and at least one alumni) have received many of these competitive fellowships. Creative writing faculty in LSA garnered \$250,000 in federal awards **since 1998***.
- UMS has received the **most NEA funding** of any U-M organization, garnering support nearly each year with \$540,00 earned since 1998**
- U-M has been consistently funded almost every year, awarded \$763,807 since 1998, with UMMA being **one of the largest grantees**.

***National Endowment for the Arts Stats Only**

****Independent component, receives its own NEA grants**

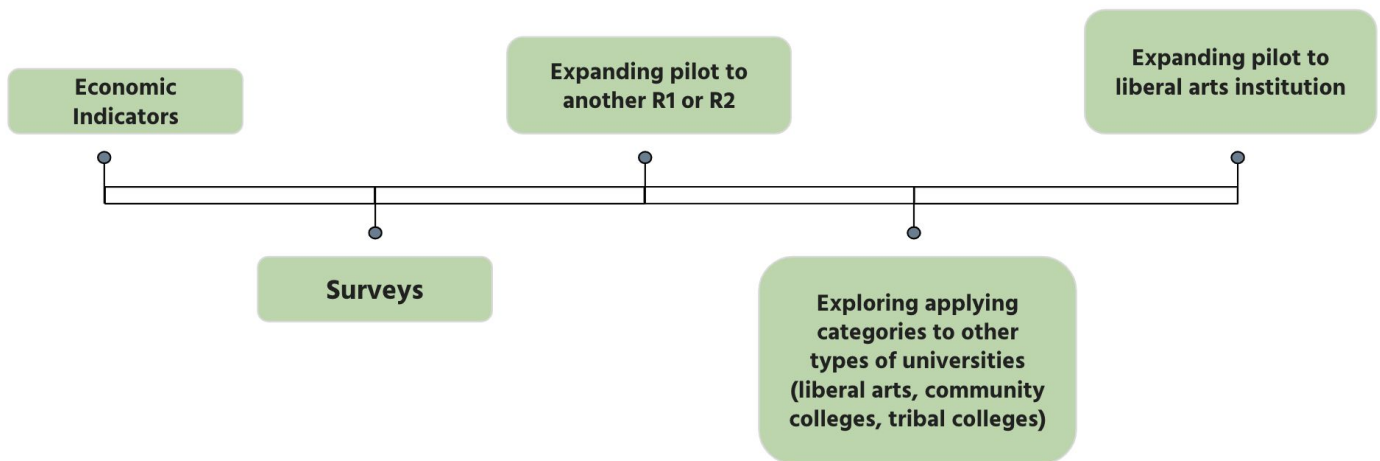
Fun fact: Helen Zell writer's program received the biggest gift of any creative writing program in U.S. (\$50M). Acceptance rate is roughly 2% of applicants.

External investments in arts units and faculty projects is difficult to report without a centralized tracking system for arts faculty projects funded by public and private sources but is possible working with data from the Office of Research and Sponsored Programs, pulling arts faculty PI or co-PI efforts. Taubman College has available data for faculty funded projects accounted for from 2015 to the present, including internal funding (Graham Sustainability Institute, UMOR, MCubed, etc. and external including the Mellon and Ford Foundations, National Science Foundation and many others). Anecdotally, arts faculty who contribute to National Science Foundation or National Institutes of Health funded projects increasingly serve as co-PIs, due to trends to increase collaborative, integrated knowledge on complex social problems. Recent opportunities such as the NSF's Polar STEAM program, which integrates artists and writers with scientists and educators to conduct and disseminate research on the poles and the CDC's "How to Engage the Arts to Build COVID-19 Vaccine Confidence" program are recent examples.



III. LATER PHASES

The next step is to socialize these insights with different stakeholders on campus and in the surrounding community to correct areas, fill in spots we missed, and gauge which are the priority areas. From this work, we know many of our questions could not be answered with data mining, so we can either stand up data collection systems in some instances or design surveys in others. There are few campuswide climate surveys with the exception of a DEI survey (which has no questions devoted to the arts), so that may be one example of a recommendation that may come from the working group and other stakeholders.



U-M is a leader in this unique project providing a pilot to map the arts nationally but the schema created for this study is not useful to help the national arts field unless its categories are replicable to other campus contexts.

3 Stages to Project



- **Draft Schema:**

Draft arts asset categories, identify what is already being measured and gaps in coverage, surface available and missing data on these categories, develop schema, and produce a census report on U-M assets and the processes of identifying and measuring them.

- **Revise and Test Schema:**

Convene workshops/focus groups with advisors and thought partners to revise categories of arts assets. Apply and test pilot census with multiple higher education sites.

- **Scale Schema**

Scale up census to a broader range of institutions, while developing hypotheses of relationships between groupings of arts assets and quantifiable impacts of the arts for individuals, universities, and communities.

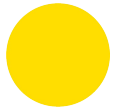
There is an opportunity to use this pilot to form standards to measure the arts in higher education. A2ru will be working with other campuses to see how these categories can translate to different campuses and the how the schema (uniform data categories) can be scaled nationally to form a cultural audit of the arts in higher education and pave the way for research projects on the impacts of the arts on student learning, community engagement, and many other areas.

In scaling this project to other campuses, we are asking:

- What enrollment data is available on your campus?
- Does arts and culture performance data exist in a way that is centralized and saved as data (such as an XML file from a website)?
- Can faculty help design mechanisms for reporting their activities?
- Does the student life office have good records that can be analyzed?
- Is there a campus-wide climate culture survey to leverage for these insights?



Picture credit: UMMA Staff



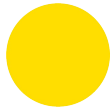
IV. CREDITS

Special thanks to these individual and departments for contributing to this report:

Robert Newcomb and Stephen Eberle (Duderstadt), Amy Tackitt and Deb Mexicotte (ArtsEngine), Lilian Varner (Communications), Joe Levickas (Arts at Michigan), Andy Cameron (Registrar), Thea Bude (Zell Writers Program), Kerri Wakefield (CoE); Annie Hilde (School of Information), Shannon Fitzsimons Moen (a2ru), Matt Carruthers (U-M Libraries), ArtsEngage! Group, Mark Eboch and Anne Santa Maria (Facilities & Operations Information Services), Christopher Billick (Communications), Devon Vaughn (Center for Campus Involvement), Jenn Knapp, Sarah Jane Rau, Beth Miller, Paul Feeney, Mark Clague, David Gier, and Eli Salembier (SMTD), Valeria Bertacco (Provost Office, CoE), Shannon Gass (Master of Applied Data Science program), Celeste Watkins-Hayes (Ford School), Jason Owen-Smith (IRIS)

And special thanks to Nathaniel Shepardson, Office of Registrar, for answering so many questions. Joanne Kersh (AICAD), Jennifer Novak-Leonard (SNAAP); Rob Townsend (AAAS), especially David Pankratz for his generous support, deep knowledge, and experience in this area.





IV. INDICES

IN-DEPTH METHODOLOGY IN CONTEXT

The methodology for the design of this project echoes the field-building needs for the arts. Many of the baseline data points needed to measure impacts have not been identified, so a fundamental part of this work has been to come up with those data points to build the baseline to measure impact. (For example, one needs to know what arts experiences students have to be able to measure whether those impact students' wellness, career readiness, or civic engagement.) Taking inspiration from previous projects such as "The Arts at MIT" (2011) and the American Academy of Arts and Sciences' Humanities Indicators project, this project is designed to identify categories of physical and human arts assets and mine data sources to determine those areas on which data is currently available or unavailable, and that which is collected regularly. The aims of the project mirror the humanities indicators goal to provide statistical data:

"To address a need for statistical data in the humanities, the Academy, in collaboration with humanities institutions and leaders throughout the country, developed a set of reliable, comprehensive, and consistently updated statistical data necessary to chart trends and draw conclusions, including a standard definition for the humanities. The Humanities Indicators cover five categories: 1) primary and secondary education; 2) undergraduate and graduate education; 3) humanities research and funding; 4) the humanities workforce; and 5) the humanities in American life.

The Indicators data are drawn from existing sources and the project is also generating new data through surveys of colleges and universities, the humanities in American life survey, and a National Inventory of Humanities Organizations. The Humanities Indicators are designed to equip researchers and policymakers, universities, foundations, museums, libraries, humanities councils, and other public institutions with better statistical tools to answer basic questions about the state of the humanities." (from Humanities Indicators website www.amacad.org/humanities-indicators)

Our arts asset mapping pilot is a data mining project to collect data points and to map assets in categories which parallel those in other non-arts disciplines and to discover those unique to the arts.

An index of categories is featured in this report. The researchers endeavored to gather data points (e.g., URLs, images, course titles) into a database and tag them according to the existing categories identified as we embark on the project (e.g., student arts groups, creative expression courses, gallery spaces). Assets that do not fit neatly into these categories will be flagged for analysis as a potential new category. These categories will represent the quantifiable dataset of arts experiences and assets. We built on work done by the Curb Center's Creative Campus, and other campus-wide "state of the arts" reports, such as the "Arts at MIT" white paper. Our advisory group of arts researchers met with researchers from SMU DataArts, the Curb Center, and the Strategic National Arts Alumni Project (SNAAP), and AICAD to inform prioritization of the assets surfaced and direct our work towards additional areas to mine. Project leaders will assess the collection of assets using the following criteria, using the U-M campus as proof of concept:

What are currently commonly collected arts assets based on what data already exists? (e.g., alumni surveys, student arts groups, attendance at performing arts centers, listings of studio spaces and galleries);

- What is feasible to collect? (e.g. course catalog listings in arts departments, enrollment in arts departments, literary magazines, museum programming and collections, number of staff in arts units);
- What can be obtained from larger data sources? (e.g. U-M The Learning Analytics Data Architecture (LARC) Data Set is a research-focused data set containing information about students who have attended the University of Michigan since the mid-1990s);
- What needs to be manually collected? (e.g. gallery spaces, student rehearsal areas, research dollars raised by arts researchers);
- What would we ideally collect that is not available and how would we do that? (e.g. student time spent on extracurricular arts engagement, attitudes towards arts engagement);
- Which categories feed qualitative versus quantitative data categories?
- What is collected in other disciplines that we can add to these categories—if applicable, and if not applicable, why is the data not useful for the arts—(e.g. dollars obtained for medical research, patent fees)?

The goal is to come up with a schema, using the U-M campus as proof-of-concept, that can be scaled and tested in the next phase of the project. Then these uniform outputs may be used in the third stage to help campuses and their communities measure impacts of these arts experiences against a variety of measures, from impact on degree attainment to employment satisfaction to civic involvement.

Data mining compiled available data on the categories/areas of arts assets in higher education. Researchers will continue the work of mapping arts experiences/opportunities in the categories we surfaced from the arts & culture data. (Some of this data collection has already happened and the project will pull it together). Research assistants will mine: (1) transcript data compiled by the office of enrollment management; (2) funded projects data sets (e.g., projects involving the arts); (3) transcript data; (4) course catalogs; (5) catalogs of student groups, among others. Partners, such as IRIS, the project leaders, and the Arts Initiative Working Group and Goal Groups will advise on additional data sources.

We used the classification of instructional programs or “CIP” for curricular offerings and mirrored the Survey of National Arts Alumni Project or SNAAP categories for extra curricular. It was important to ground our work in these already established grooves, given the lack of standard metadata for arts research projects. When we first embarked on this project we realized there were no existing metadata standards so we worked with a combination of Dublin Core and FOAF after consulting with experts at U-M Libraries. There would still likely be gaps that would have to be filled, but it is probably a viable alternative to using more specialized metadata standards. The lack of standards for arts research projects highlighted the need for this fundamental project that establishes a baseline.

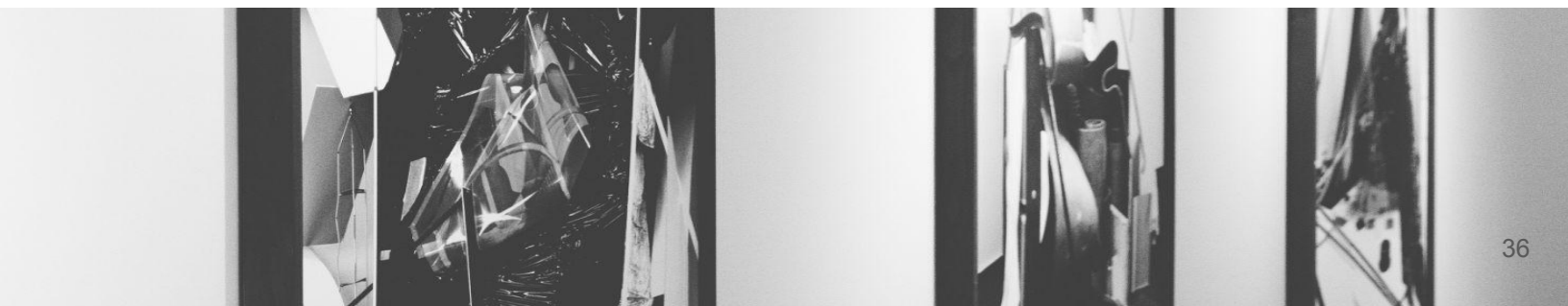
If U-M is to be a leader and pilot in this space it is very important the categories be universal so we— or other institutions— can pull out data that will help them. It also helps us to enable strengthening the arts for higher education nationally, so we have a national lens on it.

[Methodology Specifics from Data Mining Researcher]

Data analysis was provided by Akshata Pravin Karnik, Master of Science, TERI School of Advanced Studies (June 2016) a graduate student in SEAS pursuing a degree in Master of Science in Environment and Sustainability, specializing in Geospatial Data Sciences, with experience in tracking and analyzing avian populations in specific contexts (airports), synthesizing her skills and experience in statistics and ecology.

Events Data

We downloaded events data from the University of Michigan events website (<https://events.umich.edu>) from January 2019 to December 2019. The events data included all events that occurred on University Campus. A total of 19,831 events took place in 2019. The dataset contained information on the following for events recorded:



*Please note we declined to do an average of recent years because the 2020 pandemic shutdown data would not be representative.

From the tags column we filtered all the arts tags

A list of arts tags is in the table below

Heading	Description
Identifier	A unique number to identify each event
Start Date/Time	The date and time the event started at
End Date/Time	The date and time the event got over
Title	Name of the event
Subtitle	Name of artist/event brief
Type	The type of event
Description	A brief about the event taking place
Permalink	A hyperlink directing to the event webpage
Building Name	Name of the building where the event took place
Room	Name of the room where the event took place
Location	Event address
Cost	Cost if any to be paid by the participant for event
Tag	Tags to identify the event category
Sponsors	Name of Sponsors for the event for any

Animation	Ethnomusicology	Painting
Art and design	Exhibit	Performance
Art history	Exhibition	Performing arts
Art museum	Festival	Photography
Art workshop	Fiction	Play
Artists and curators	Film	Podcast
Arts	Film screenings	Podcast Recording
Arts Ambassadors	Film series	Poetry
Arts at Michigan	Flower Arrangements	Pops Orchestra

Using the tags above we filtered the events data to separate out all the Arts events. All analysis was carried out in RStudio. We recognized unique events using their title, while we used the identifier to find the number of events taking place. For 2019, we identified the number of events in the following categories: Exhibition, Performance, Lecture/ Discussion, Presentation, Workshop/Seminar, Social/Informal Gathering, Reception/Open House, Careers/Jobs, Conference/Symposium, Class/Instruction, Fair/Festival, well-being, Meeting, Community Service, Auditions, Rally/ Mass Meeting, Ceremony / Service, Recreational / Games. We also calculated the number of events taking place across the different campus locations, how many events were taking place per month in 2019, and the number of events by sponsors.

Crafts And Hobbies	Living arts	Umicharts
Creative	Mendelssohn Theatre	UMMA
Creative Writing	Mendhelssohn	university musical society
Creativity	Michigan pops orchestra	Vibrance Dance Company
Dance	Michigan Sahana	Video Game Development
design	Michigan theater	Visual Arts
Design Thinking	Movie producing	Walgreen drama center
detroit art	Movie Screening	World Literature
Diy	Murakami	Write, writer, writing
Documentary	Museum collections	Young Peoples Theater
Drag	Music	Newman Studio
Drag Show	Music Matters	Musical theatre
		English Language &
Arts of Islam	Folk	Reading
ArtsEngine	Folk Festival 2019	Romance Languages
Basement arts	Free theater	Romance Languages And Literatures
Beyond the diag	Freemusic	Shakespeare In The Arb
Book discussion	Gallery	Showcase
Book Talk	Hill Auditorium	Sierra club huron valley chapter
Books	Hip Hop	Sound Data
Chinese music	History of art	Spoken Word
Chinese opera	Humor	Stamps art and design
Cinema	Ikebana	Storytelling
Classical music	Impact dance	Student Org
Comedy	Indian classical music and dance	Student organizations
Comedy4cancer	Interarts	Student theater
Comics	Javanese Gamelan	Sufi
Comparative Literature	Karaoke	Sweetland
Concert	Liberal Arts	Television
Concert of colors	Lighting Design	That Brown Show
Contemporary Literature	Literary	The College Of Literature, Science, And The Arts
Contemporary Songwriters	Literary arts	Theater
Cooking	Literature	theater performance
Crafts	Live Band	theatre

Arts and Culture Website

We obtained 5 datasets from the arts and culture website (<https://arts.umich.edu/>):

1. **Academic Programs**
2. **Buildings**
3. **Cultural Collections**
4. **Locations**
5. **Organizations and Projects**

1. **Academic Programs** - This dataset provided a list of the twelve academic programs in the arts at University of Michigan. Other relevant information in this dataset includes the postal address for the programs, links to the program webpage, Instagram, YouTube, and twitter handles if present. The addresses were used to map the academic programs on campus to visualize art spaces on campus.
2. **Buildings** - This dataset provided a list of all the buildings (and everything else owned) on the University of Michigan campus. Other relevant information in this dataset included latitude and longitude of the University asset, postal address, and link to the webpage if present. The latitude and longitude from this data served as starting points to make maps of art assets on campus.
3. **Cultural Collections** - A list of the seven cultural collections on campus along with their description. The addresses of each of the collections were obtained from the arts and culture website (<https://arts.umich.edu/cultural-collections/>)
4. **Locations** - A list of all the museums and cultural attractions on campus. The list was further classified in to type of venues: Gallery, Library, Museum, Public Arts, Natural Area, and Performance Spaces. Other information obtained from this dataset includes a brief description of the venue, links to Instagram, twitter, youtube, facebook if present, and type of venue. This data was later used to make maps of the assets on campus.
5. **Organizations and Projects** - This is list of the arts organisations and projects on Campus. Other information includes a brief description, links to Instagram, twitter, YouTube, Facebook if present.

Student Organization tagging

To tag the student art student organisations we adopted tags from the National Center for Educational Statistics – The Classification of Instructional Programs and the SNAAP Codebook (2015), Appendix B. Where needed we defined our own tags. We visited the website for each student organisation and depending on the dominant theme/work of the organisation assigned tags.

Student Enrollment Data

We received two sets of student enrollment data. The first dataset provided information on the number of students enrolled, waitlisted in each course, and subject. From this dataset we filtered the arts courses from the non-arts courses. We used this dataset to calculate the number of arts courses and subjects, and non-arts courses and subjects.

The second dataset provided more detailed information on an individual student, such as which major a student belonged to, and which courses the student was enrolled in. The primary objective was to find how many students are taking classes in arts schools. We filtered data for undergraduate students and student majors. We found the number of undergraduate students taking classes in the arts schools by the school a student pursued their major in. Using this data, we calculated the number of different majors enrolled in arts courses, the number of students belonging to a particular major enrolled in arts courses. We also found how many students from which majors were enrolling in creative expression courses. We obtained the list of creative expression courses offered by Non-LSA units from LSA website (<https://lsa.umich.edu/lsa/academics/lsa-requirements/area-distribution-requirement/non-lsa-units-offering-courses-with-creative-expression.html>), and the list of CE courses offered by LSA from LSA course guide (www.lsa.umich.edu/cg/default.aspx?accessible=true).

All enrollment data is from the Ann Arbor campus. To determine what courses counted as arts courses, we generally relied on LSA's definition of creative expression to back up this distinction, but included art history, for example, in (check against the sheet Akshata sends back to you) "arts" courses. For majors originating in LSA this included FTVM, history of art, romance languages, and Lloyd scholars for writing and the arts (LSWA); For RC LSA we included RC Arts and RC Music.

"Creative Expression (CE) courses entail hands-on activities that allow students to express their creativity through a wide range of arts. This differs from courses in the Humanities (HU) that are taught at a more theoretical or abstract level."

A list of courses and their arts or non-art designation used in this graph is available.

Maps

Using the data from the arts and culture website, we mapped the art assets on the University of Michigan, Ann Arbor Campus for a better visual understanding. All mapping was done using ArcGIS Pro. We obtained shapefiles of the Ann Arbor campus from the University of Michigan Facilities & Operations Information Services. The latitude and longitude of assets from the buildings dataset were converted to a csv file and imported in ArcGIS Pro. The points were then transformed to a shapefile. Auxiliary information imported with the points included name of the asset, and address. The names from this dataset were matched to the names from the assets present in the locations dataset. For the final mapping, we used only those assets in the buildings dataset that were present in the locations dataset. This gave us a shapefile of only those assets on campus that fell in the art assets category. We colour coded the assets based on their art type. We made different maps for the North and Central Campus, along with different maps representing the different art types.

We also mapped the spatial locations of the events taking place on Campus. We matched the addresses of the events from the events data to the addresses of university buildings in the University of Michigan Ann Arbor Campus shapefile. The buildings were colour coded based on how many events took place in a building during 2019.

Special note: Data cleaning of course is the most time consuming piece of the project. For example even though U-M had staff that helped us pull the enrollment data from Learning Analytics Data Architecture (LARC) there were several problems when we wanted to analyse supply and demand for arts courses the waiting list data was wiped by the time we had it downloaded for past semesters. Also the tagging of the data for the majors was inconsistent. For one example: “Essentially, the data we got from the LARC database has multiple names for the same Major/Minor. Eg “Biopsychology, Cognition, and Neuroscience (BCN) (Major)” is also written as “Biopsych & Cognit Science BS”, “Biopsych, Cognit & Neurosci BA”, “Biopsych, Cognit & Neurosci BS”. Analyst had to ensure all the three are the same major, so when she made the final analysis they’ll be put in one category which is Biopsychology, Cognition, and Neuroscience (BCN) (Major). The data also has some MS/MA/PhD entries, which we removed for the pilog since these are not undergrad level data points.

The interviews, data collection, organization and cleaning were done by two primary researchers in almost weekly consultation with Arts Initiative leadership:

Akshata Pravin Karnik (data cleaning, analysis, and visualization)

Graduated with a CGPA of 7.79 out of 10 from the Department of Natural Resources with a degree in Environmental Studies and Resource Management. Received the Hemendra Kothari Fellowship Grant to carry out master’s thesis project. Relevant courses include:. with skills in RStudio, Python, Environmental Statistics, Multivariate Data Analysis, Technical Writing. Her recent research project was perfect experience: Designed, led surveys in the study area, and analyzed data to determine the habitat use large carnivores in response to anthropogenic and ecological covariates using occupancy models.

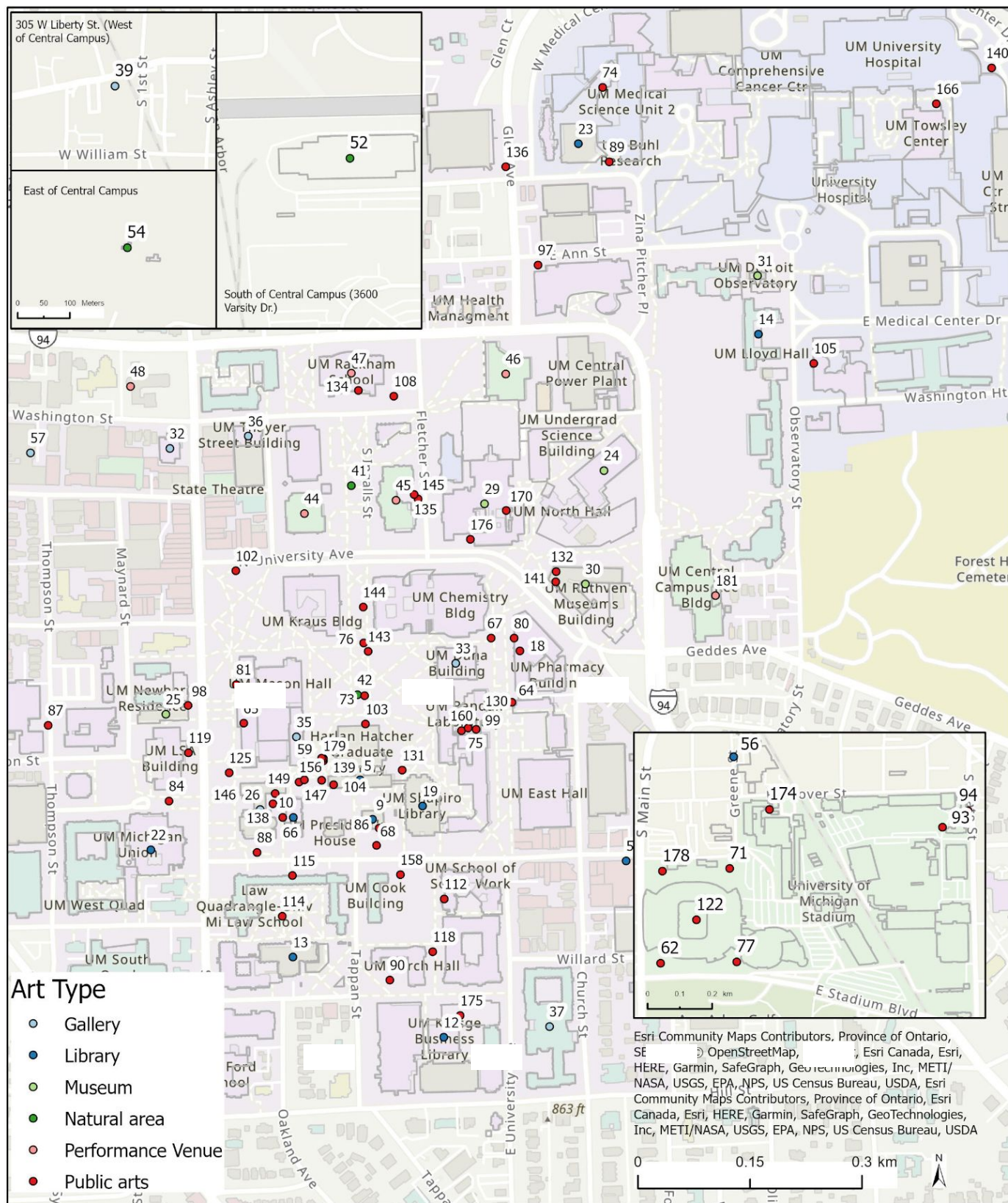
- Popular article – www.wildcanids.net/blog/archives/05-2019

Maryrose Flanigan (project design, interviews, data collection)

Maryrose Flanigan is the executive director of the Alliance for the Arts in Research Universities (a2ru), where she oversees a network of universities which are committed to advancing arts-based and interdisciplinary research, practice, and teaching in higher education. She serves on a presidential advisory group for the arts initiative at a2ru’s headquarters at the University of Michigan and is part of the advisory cohort for the Imagining America’s Leading and Learning Initiative: Shifting Institutional Culture to Fortify Public Scholarship, funded by the Andrew W. Mellon Foundation. Additionally, she has worked at the National Endowment for the Arts, the American Association of Colleges and Universities (AAC&U), and the Association of Writers and Writing Programs (AWP).

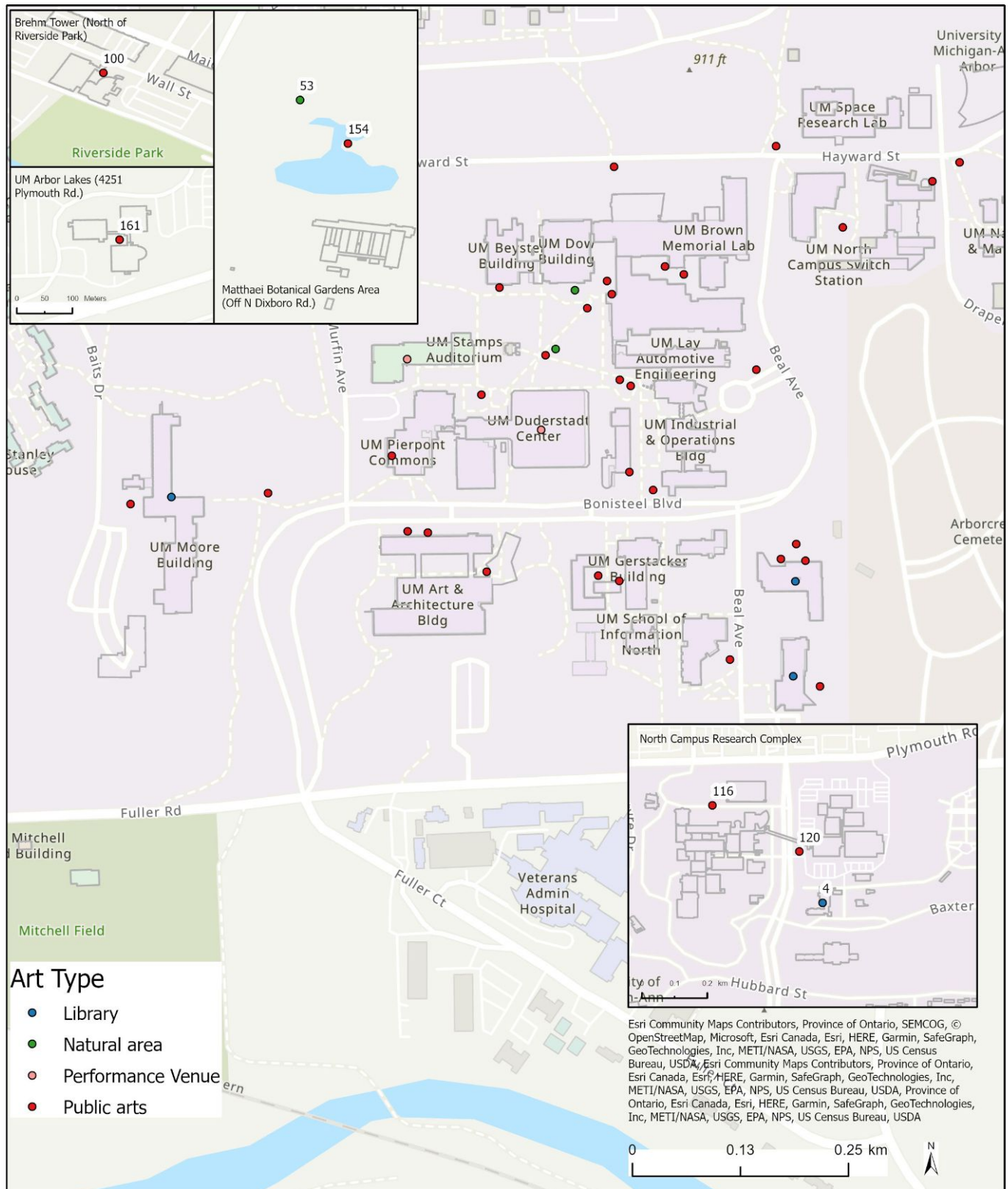
[MAPS]

Art Assets on University of Michigan Central Campus, Ann Arbor



ID	Name	ID	Name
5	Special Collections Library	85	Class of 1966 Block 'M's
9	Clements Library	86	Clements Library Facade Bas Reliefs
10	Fine Arts Library	87	Convergence
12	Kresge Business Administration Library	88	Daedalus
13	Law Library	89	Dance Cylinder
14	Museums Library	90	Doric Entry Portal
18	1100 North University Building Facade Bas Reliefs	93	Ferry Field Flagpole and Memorial Plaques
19	Shapiro Science Library	94	Ferry Field Gate
22	Spectrum/Jim Toy Library	97	Flame of Wisdom
23	Taubman Health Sciences Library	98	Fox Memorial Window by Tiffany
24	U-M Museum of Natural History	99	G-2 (gee-minus-two)
25	Kelsey Museum of Archaeology	102	Hamilton Fountain
26	U-M Museum of Art	103	Hatcher Library Facade Medallions
29	Sindecuse Museum of Dentistry	104	Haven Elm Marker (Class of 1867 Memorial)
30	Planetarium	105	Henry Vaughan Building (SPH I) Bas Reliefs
31	Detroit Observatory	108	Holocaust Memorial
32	Lane Hall Gallery	112	Kindred
33	Art & Environment Gallery	114	Law Quad Flagpole and Marker
35	GalleryDAAS	115	Law School Architectural Figures (Corbels)
36	Institute for the Humanities Gallery	118	Lorch Hall Bas Reliefs and Decorative Details
37	RC Gallery	119	LSA Building Facade Bas Reliefs
39	Taubman Architecture Liberty Annex	122	Michigan Stadium
41	Ingalls Mall	125	Orion
42	The Diag	130	Positron
44	Hill Auditorium	131	Professors' Monument
45	Lydia Mendelssohn Theatre	132	Pumas
46	Power Center	134	Rackham Building Facade Bas Reliefs
47	Rackham Auditorium	135	Rampant Unicorn
48	Michigan Theater	136	Regeneration of Time
52	Herbarium	138	Requiem
54	Nichols Arboretum	139	Robert Brackett Memorial
55	Mark Chesler Library	140	Rotations
56	Buhr Remote Shelving Facility	141	Ruthven Museums Facade Bas Reliefs
57	Stamps Gallery	143	Scabbard and Blade Marker
59	Acacia Bench	144	Science Benches
60	Alpha Delta Pi Commemorative Bench	145	Sea Nymph
62	American Eagle	146	Shang
64	Anchors	147	Spanish Mortar
65	Angell Hall Facade Bas Reliefs	149	Stiff Box No. 12
66	Angry Neptune, Salacia, and Strider	155	Tappan Oak and Marker (Class of 1858 Memorial)
67	Arriving Home	156	Ternary Marker
68	Beal Books	158	The Lady of the Garden
71	Block M	160	The Short, Rich Life of Positronium
73	Block M	166	Two Brothers and Their Dog
74	Bust of Hippocrates	170	Untitled (Tooth Fairy)
75	Carnegie Library and Frieze Building Artifacts	174	Wave Maker
76	Central Campus Flagpole	175	Whalen Memorial Bench
77	Circle of Champions (Varsity Colonnade)	176	Willoughby D. Miller Memorial
80	Class of 1862 Boulder	178	Wolverine
81	Class of 1869 Memorial Rock	179	Xi Psi Phi Dental Fraternity Bench
84	Class of 1956 Fountain	181	Betty Pease Studio Theatre

Art Assets on University of Michigan North Campus, Ann Arbor



ID	Name
1	Art, Architecture & Engineering Library
3	Bentley Historical Library
4	UMTRI Library
11	Gerald R. Ford Library
15	Music Library
43	The Grove
49	Stamps Auditorium
53	Matthaei Botanical Gardens
58	3 Cubes in a Seven Axis Relationship
63	Anchor
69	Begob
70	Bent of Tau Beta Pi (Moore Memorial)
72	Block M
91	Dream of the Young Girl and Dream of the Young Man
92	Engineering Class Benches
100	Gathered Sounds
106	Historical Circle
107	Hob Nob
109	Impressions
110	Indexer II
111	Isotactic Symmetry
113	Köszönöm (Thank You) Raoul Wallenberg
116	Liberation
117	Lorch Column
120	MedFlight Memorial
121	Michigan Memorial Phoenix Project
123	Off-Axis Holography
124	Onus
126	Painted Steel
127	Peregrine Section
137	Relief Sculpture IV
142	SAI Sundial
148	Statue of Claude Shannon
150	Wolverine
154	Sunstructure
159	The Order of Spheres
161	Three Part Form
162	Tilted Donut with S, 2006
163	Tools + Fire
164	Triad Ritual
165	Trio
167	Two Open Triangles Up, Gyrotory II
168	Untitled #29
173	Wave Field
177	Wolverine
182	Duderstadt Center Video Studio

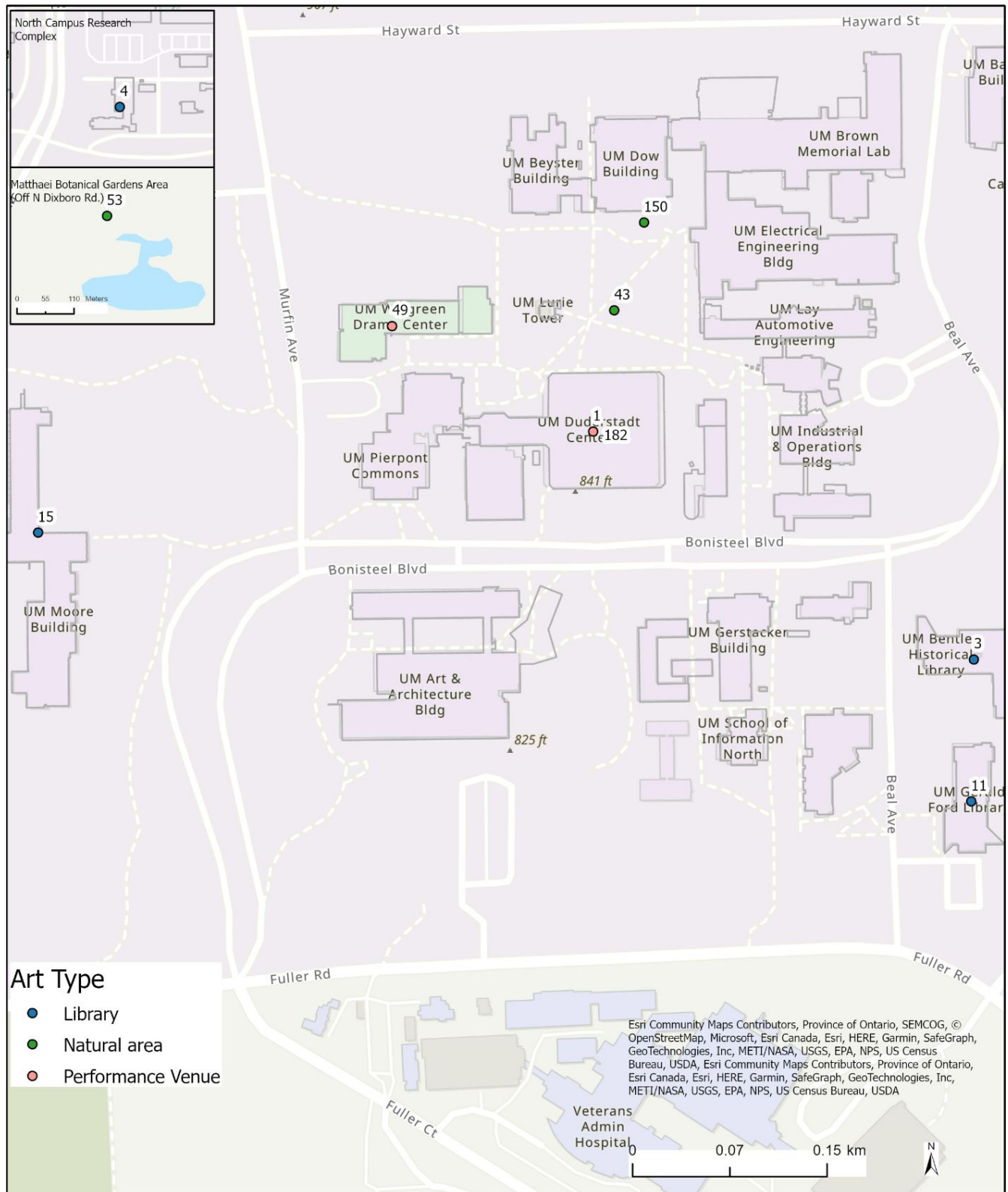
Art Type

- Gallery
- Library
- Museum
- Natural area
- Performance Venue

Esri Community Maps Contributors, Province of Ontario, SEMCOG, © OpenStreetMap, Microsoft, Esri Canada, Esri, HERE, Garmin, SafeGraph, GeoTechnologies, Inc, METI/ NASA, USGS, EPA, NPS, US Census Bureau, USDA, Esri Community Maps Contributors, Province of Ontario, Esri Canada, Esri, HERE, Garmin, SafeGraph, GeoTechnologies, Inc, METI/ NASA, USGS, EPA, NPS, US Census Bureau, USDA

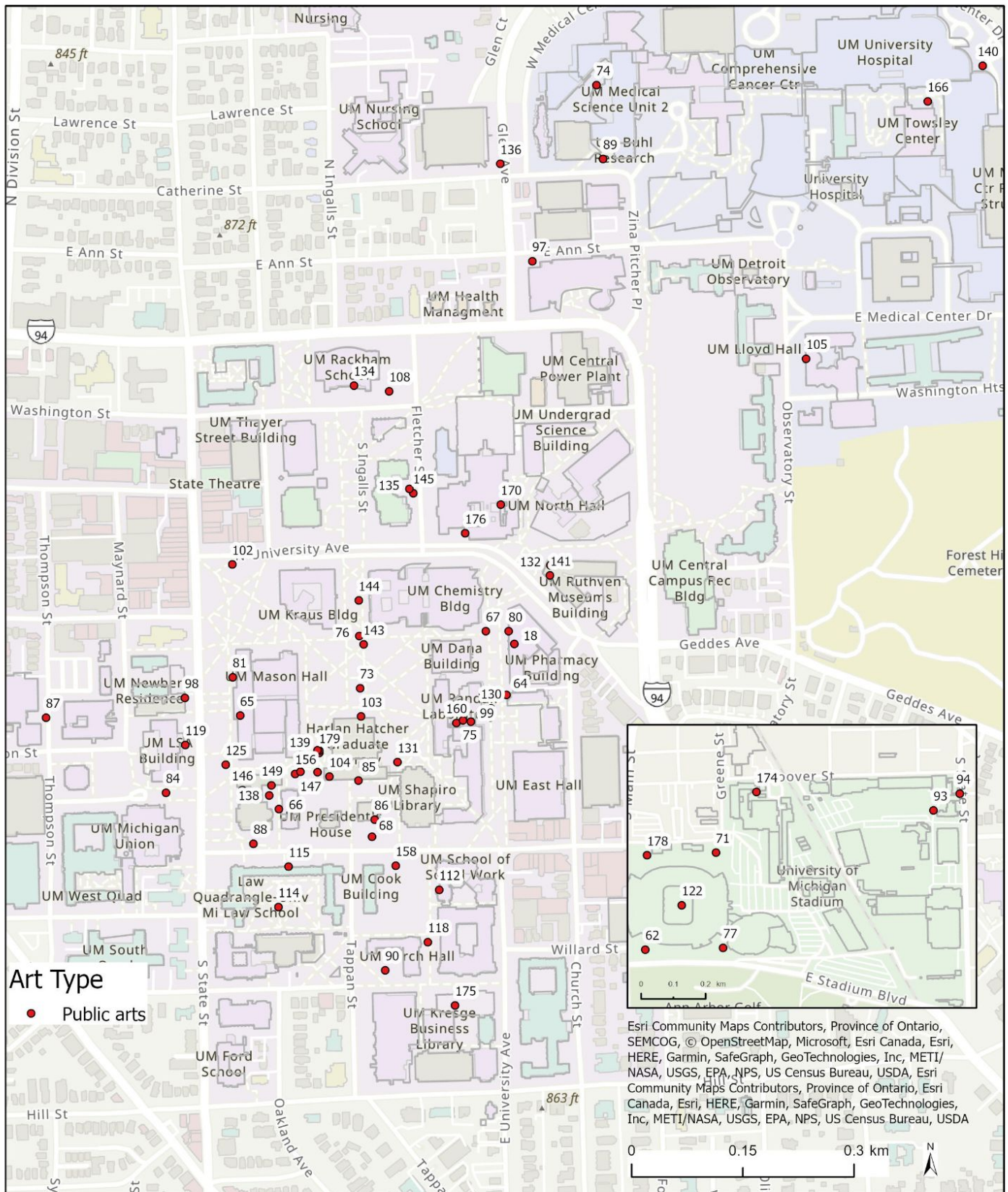
ID	Name
5	Special Collections Library
9	Clements Library
10	Fine Arts Library
12	Kresge Business Administration Library
13	Law Library
14	Museums Library
19	Shapiro Science Library
22	Spectrum/Jim Toy Library
23	Taubman Health Sciences Library
24	U-M Museum of Natural History
25	Kelsey Museum of Archaeology
26	U-M Museum of Art
29	Sindecuse Museum of Dentistry
30	Planetarium
31	Detroit Observatory
32	Lane Hall Gallery
33	Art & Environment Gallery
35	GalleryDAAS
36	Institute for the Humanities Gallery
37	RC Gallery
39	Taubman Architecture Liberty Annex
41	Ingalls Mall
42	The Diag
44	Hill Auditorium
45	Lydia Mendelssohn Theatre
46	Power Center
47	Rackham Auditorium
48	Michigan Theater
52	Herbarium
54	Nichols Arboretum
55	Mark Chesler Library
56	Buhr Remote Shelving Facility
57	Stamps Gallery
181	Betty Pease Studio Theatre

Art Venues on University of Michigan North Campus, Ann Arbor



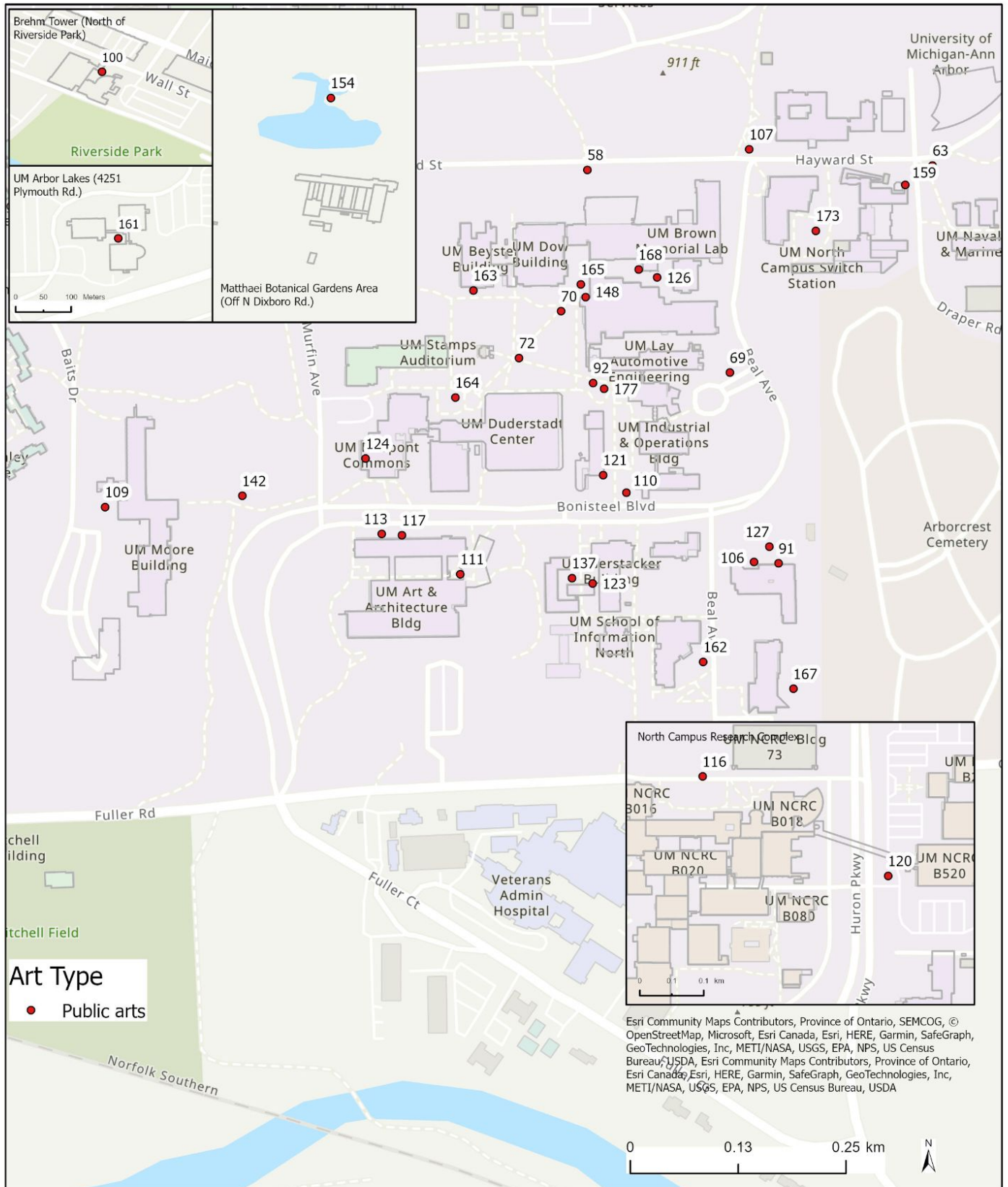
ID	Name
1	Art, Architecture & Engineering Library
3	Bentley Historical Library
4	UMTRI Library
11	Gerald R. Ford Library
15	Music Library
43	The Grove
49	Stamps Auditorium
53	Matthaei Botanical Gardens
150	Wolverine
182	Duderstadt Center Video Studio

Public Arts on University of Michigan Central Campus, Ann Arbor



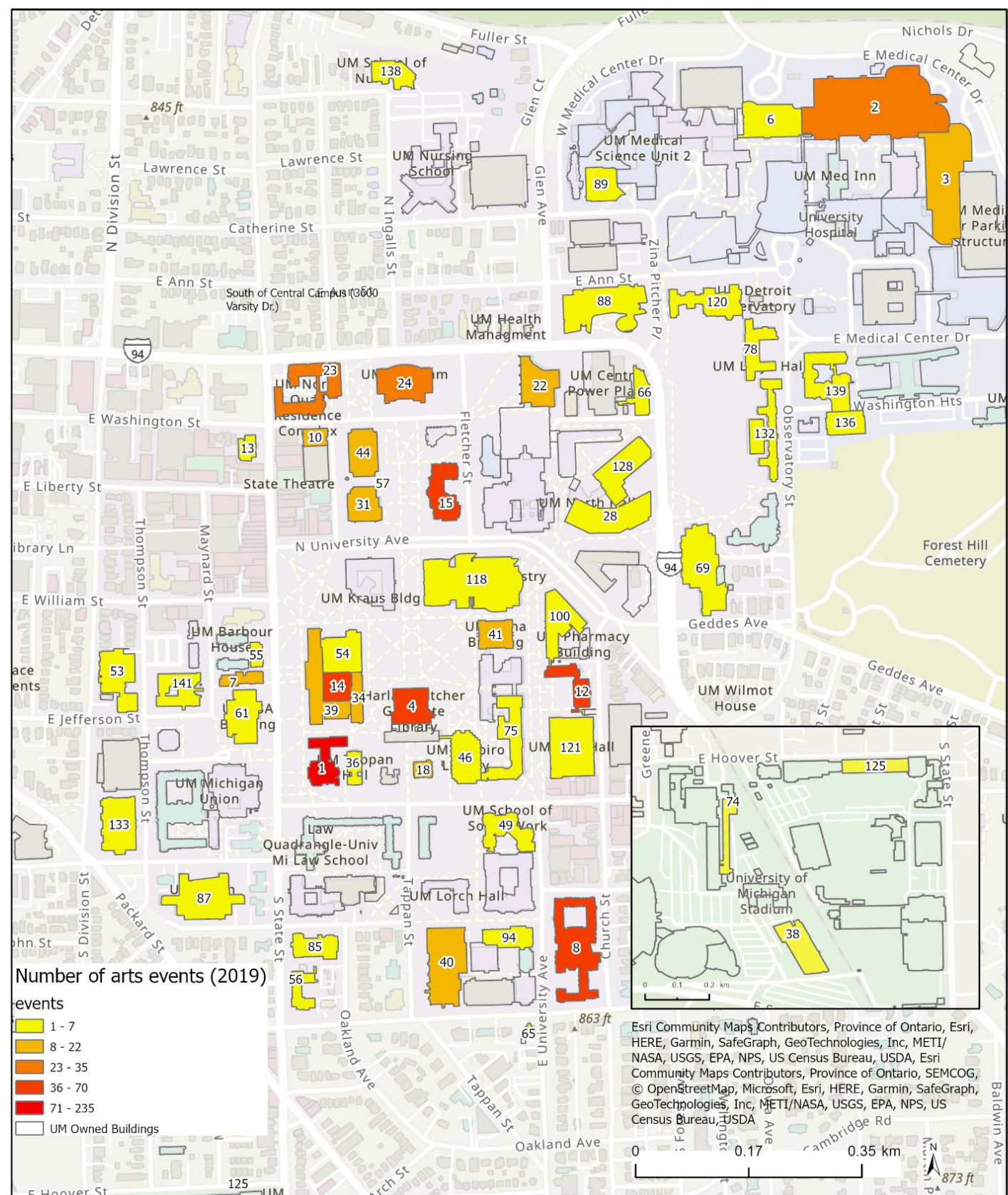
ID	Name	ID	Name
18	1100 North University Building Facade Bas Reliefs	112	Kindred
59	Acacia Bench	114	Law Quad Flagpole and Marker
60	Alpha Delta Pi Commemorative Bench	115	Law School Architectural Figures (Corbels)
62	American Eagle	118	Lorch Hall Bas Reliefs and Decorative Details
64	Anchors	119	LSA Building Facade Bas Reliefs
65	Angell Hall Facade Bas Reliefs	122	Michigan Stadium
66	Angry Neptune, Salacia, and Strider	125	Orion
67	Arriving Home	130	Positron
68	Beal Books	131	Professors' Monument
71	Block M	132	Pumas
73	Block M	134	Rackham Building Facade Bas Reliefs
74	Bust of Hippocrates	135	Rampant Unicorn
75	Carnegie Library and Frieze Building Artifacts	136	Regeneration of Time
76	Central Campus Flagpole	138	Requiem
77	Circle of Champions (Varsity Colonnade)	139	Robert Brackett Memorial
80	Class of 1862 Boulder	140	Rotations
81	Class of 1869 Memorial Rock	141	Ruthven Museums Facade Bas Reliefs
84	Class of 1956 Fountain	143	Scabbard and Blade Marker
85	Class of 1966 Block 'M's	144	Science Benches
86	Clements Library Facade Bas Reliefs	145	Sea Nymph
87	Convergence	146	Shang
88	Daedalus	147	Spanish Mortar
89	Dance Cylinder	149	Stiff Box No. 12
90	Doric Entry Portal	155	Tappan Oak and Marker (Class of 1858 Memorial)
93	Ferry Field Flagpole and Memorial Plaques	156	Ternary Marker
94	Ferry Field Gate	158	The Lady of the Garden
97	Flame of Wisdom	160	The Short, Rich Life of Positronium
98	Fox Memorial Window by Tiffany	166	Two Brothers and Their Dog
99	G-2 (gee-minus-two)	170	Untitled (Tooth Fairy)
102	Hamilton Fountain	174	Wave Maker
103	Hatcher Library Facade Medallions	175	Whalen Memorial Bench
104	Haven Elm Marker (Class of 1867 Memorial)	176	Willoughby D. Miller Memorial
105	Henry Vaughan Building (SPH I) Bas Reliefs	178	Wolverine
108	Holocaust Memorial	179	Xi Psi Phi Dental Fraternity Bench

Public Arts on University of Michigan North Campus, Ann Arbor



ID	Name
58	3 Cubes in a Seven Axis Relationship
63	Anchor
69	Begob
70	Bent of Tau Beta Pi (Moore Memorial)
72	Block M
91	Dream of the Young Girl and Dream of the Young Man
92	Engineering Class Benches
100	Gathered Sounds
106	Historical Circle
107	Hob Nob
109	Impressions
110	Indexer II
111	Isotactic Symmetry
113	Köszönöm (Thank You) Raoul Wallenberg
116	Liberation
117	Lorch Column
120	MedFlight Memorial
121	Michigan Memorial Phoenix Project
123	Off-Axis Holography
124	Onus
126	Painted Steel
127	Peregrine Section
137	Relief Sculpture IV
142	SAI Sundial
148	Statue of Claude Shannon
154	Sunstructure
159	The Order of Spheres
161	Three Part Form
162	Tilted Donut with S, 2006
163	Tools + Fire
164	Triad Ritual
165	Trio
167	Two Open Triangles Up, Gyrotory II
168	Untitled #29
173	Wave Field
177	Wolverine

Art Events on University of Michigan Central Campus, Ann Arbor, 2019



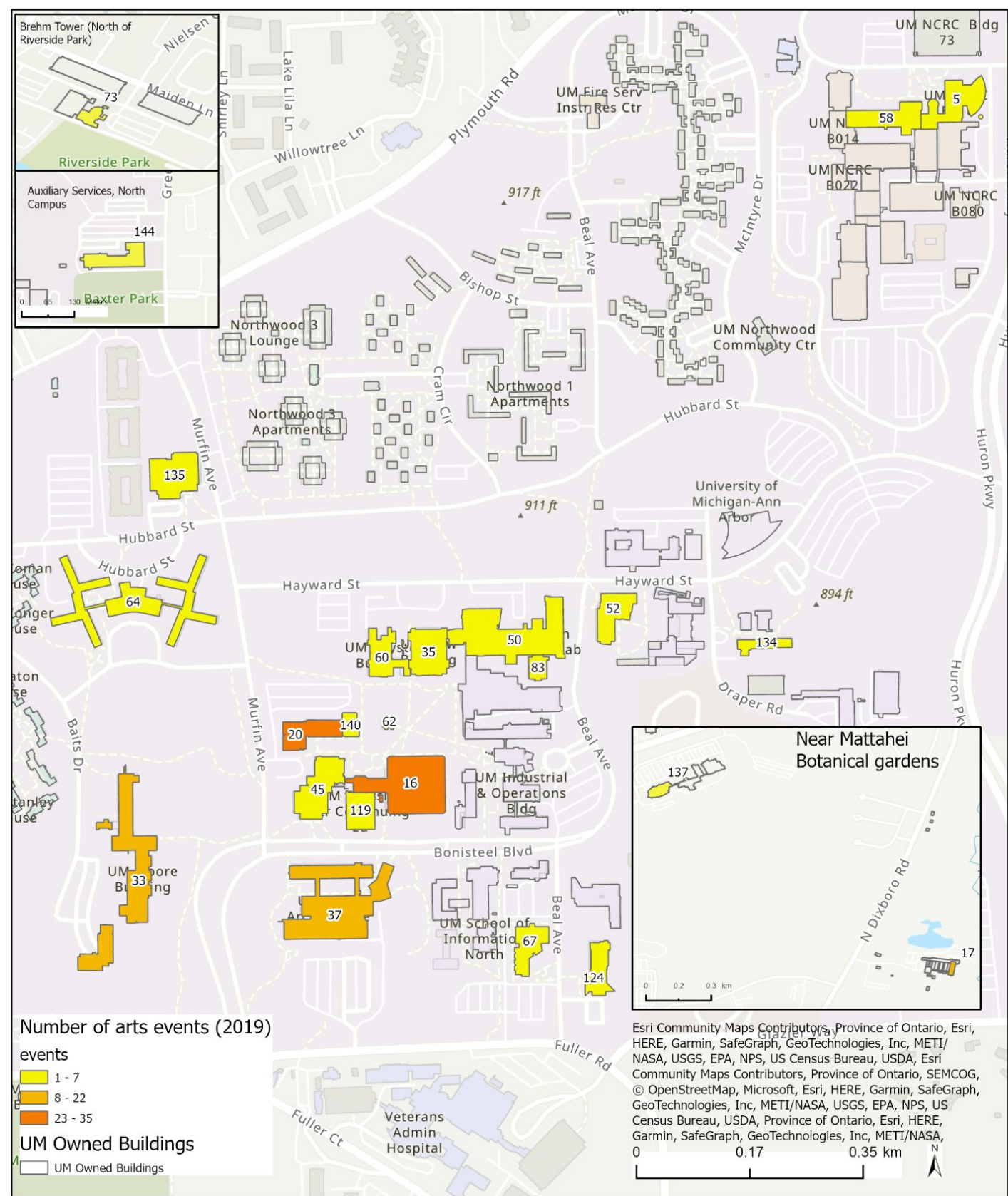
ID Building Name

141 Student Activities Building (SAB)
139 Vaughan SPH-I
138 426 North Ingalls Building
136 Francis SPH-II
133 Munger Graduate Residences
132 Mosher-Jordan
131 Wallace House
128 Mary Sue Coleman Hall
125 Intramural Sports
121 East Hall
120 Couzens Hall
118 Chemistry & Dow Lab.
100 1100 North University Building
94 Blau Jeff T Hall
89 Taubman Health Sciences Library
88 Taubman Biomedical Science Research Building
87 South Quad
85 Jeffries Hall
78 Alice Lloyd
75 West Hall
74 Facilities Services Building C
69 Central Campus Recreation Building & Bell Pool (CCRB)
66 Palmer Commons
65 Pound Building
61 Literature Science & Arts Building
57 Burton Tower
56 Weill Hall
55 Trotter William Monroe Multicultural Center
54 Mason Hall
53 Institute for Social Research
49 School of Social Work
46 Shapiro Library
44 MLB
41 Dana Building
40 Ross School of Business
39 Angell Hall and Tisch Hall
38 Campus Safety Services Building (CSSB)
36 Tappan Hall
34 Haven Hall
31 Hill Auditorium
28 Biological Science Building
24 Rackham
23 North Quad Complex
22 Power Center

ID Building Name

18 Clements Library
15 Michigan League
14 Angell Hall Auditoriums
13 Lane Hall
12 Weiser Hall
10 202 South Thayer Building
8 East Quad
7 Newberry Hall (Kelsey Museum)
6 Cancer Center and Geriatrics Center
4 Hatcher - North
3 Taubman Health Care Center
2 University Hospital
1 Alumni Memorial (Museum of Art)

Art Events on University of Michigan North Campus, Ann Arbor, 2019



ID Building Name

144 Auxiliary Services
140 Stamps Auditorium
137 Rachel Upjohn Building
135 North Campus Recreation Building (NCRB)
134 Naval Arch. & Marine Engin.
124 Ford Presidential Library
119 Chrysler Center
83 EWRE
73 Kellogg Eye Center
67 Lurie Biomedical Engineering
64 Bursley Hall
62 Lurie Tower
60 Beyster Building
58 NCRC Bldg 10
52 Francois-Xavier Bagnoud (FXB)
50 G.G. Brown
45 Pierpont Commons
37 Art & Architecture
35 H.H. Dow Building
33 Moore Building
20 Walgreen Drama Center
17 Matthaei Bot Gdns Exhib Grn Hse
16 Duderstadt Center
5 NCRC Bldg 18

[ADDITIONAL ENROLLMENT INSIGHTS]

For the purposes of this project, we wanted to see what art courses undergraduates in U-M's largest school, LSA, were taking. They are not required to take any arts courses but have room to take arts courses as desired. LSA offers more than 85 majors, sub-majors, and other degree programs, as well as more than 100 minors. No arts courses are required, but LSA students may fulfill parts of the creative expression distribution credits taking arts courses. We have the analysis of arts courses taken by LSA students as part of the creative expression distribution requirement. LSA's definition of creative expression is as follows:

“Creative Expression (CE) courses entail hands-on activities that allow students to express their creativity through a wide range of arts. This differs from courses in the Humanities (HU) that are taught at a more theoretical or abstract level.”

What art courses are LSA students taking as part of the “Creative Expression” Distribution Requirements? LSA are not required to take arts courses but have 8 distribution credits they could devote to arts training if they chose to. In addition to the core requirements, LSA Students must also complete three additional credits in three of the following five areas: (NS), (SS), (HU), Mathematical and Symbolic Analysis (MSA), and Creative Expression (CE), for a total of nine credits. Credits in courses designated Interdisciplinary (ID) may be used to satisfy up to nine credits of this part of the requirement.

Only LSA Undergraduate Data used for analysis

Name of Excel Sheet	Description of Data	Example interpretation
Total majors	Number of total (LSA) majors or minors enrolled in creative expression courses	Interpret as “Students from One hundred and thirty-two majors or minors were enrolled in CE courses in 2018”
esm	Number of students enrolled in each group offering CE course.	Interpret as “In 2018, 77 students were enrolled in CE courses offered by School of Architecture”
esma	Number of academic majors or minors enrolled in each group offering CE course.	Interpret as “In 2018, students from 32 majors or minors were enrolled in CE courses offered by School of Architecture”
esmc	Number of students from major category enrolled in each group offering CE course.	Major category = Arts, Non-arts, Unsure (Interpret as “Fifty-six arts majors were enrolled in CE courses offered by School of Architecture in 2018) *Majors to be read as majors or minors
etym	Number of students majoring or minoring from a certain program enrolled in CE courses.	Interpret as “Four students majoring in Afro-American and African Studies (Major) were enrolled in CE courses in 2018.”

The chart below, for example, shows total LSA majors taking arts courses eligible for creative expression distribution option as part of their major or minor. In 2021, 117 LSA majors were taking arts courses as part of their major or minor coursework:

	A	B
1	Year	Number of majors enrolled in CE courses
2	2018	132
3	2019	137
4	2020	122
5	2021	117

The chart below shows by year the number of undergraduate LSA students enrolled in arts courses which are eligible to fulfill the creative expression distribution option by course type. Looking at column H for example, one can see that in 2019, 96 LSA undergraduates were taking piano.

	A	B	C	D	E	F	G	H	I	J	K
1	Year	ARCH	ARTDES	DANCE	ENS	JAZZ	MUSTHTRE	PIANO	RCARTS	THTREMUS	UARTS
2	2018	77	236	349	595	6	6	14	1	58	14
3	2019	74	270	338	591	3	3	96	22	63	22
4	2020	85	251	188	350	2	NA	32	42	47	10
5	2021	NA	301	257	577	NA	1	64	101	57	3

Data is available in excel to be sorted by year, largest to smallest enrollment, etc. to glean insights such as: in 2021, with the exception of undeclared students (420), the largest LSA majors enrolling in the arts are psychology and economics (57 each) followed by Biopsychology, Cognition, and Neuroscience (BCN) (47) and Mathematics (45) and Communication and Media (44).

The chart below, for example, shows total LSA undergraduates (by major, not individuals) taking arts courses eligible for creative expression distribution option as part of their major or minor. In 2021, 117 LSA majors were taking arts courses as part of their major or minor coursework:

Sample: Data Comparison of Largest LSA Enrollments by Major or Minor in Arts Courses					
2021	LSA Undeclared	420	2019	LSA Undeclared	147
2021	Economics (Major)	57	2019	Economics (Major)	103
2021	Psychology (Major)	57	2019	Biopsychology, Cognition, and Neuroscience (BCN) (M	85
2021	Biopsychology, Cognition, and Neuroscience (BCN) (Major)	47	2019	Psychology (Major)	81
2021	Mathematics (Major)	45	2019	Mathematics (Major)	70
2021	Communication and Media (Major)	44	2019	Communication and Media (Major)	55
2021	Cognitive Science (Major)	41	2019	Mathematics (Minor)	54
2021	Data Science (Major)	35	2019	Environment (Major)	50
2021	Mathematics (Minor)	32	2019	Neuroscience (Major)	50
2021	Environment (Major)	31	2019	Political Science (Major)	50
2021	Political Science (Major)	31	2019	International Studies (Major)	48
2021	Neuroscience (Major)	30	2019	Biology, Health, & Society (Major)	39
2021	Biology, Health, & Society (Major)	29	2019	Data Science (Major)	39
2021	Sociology (Major)	28	2019	Cognitive Science (Major)	38
2021	Film, Television, and Media (Major)	26	2019	English (Major)	38
2021	History (Major)	26	2019	German Studies (Minor)	33
2021	German Studies (Minor)	25	2019	Sociology (Major)	33
2021	Spanish Language, Literature, and Culture (Minor)	25	2019	History (Major)	32
2021	English (Major)	22	2019	Spanish Language, Literature, and Culture (Minor)	31
2021	International Studies (Major)	21	2019	Film, Television, and Media (Major)	30
2021	Biochemistry [B.S.] (Major)	19	2019	Spanish (Major)	30
2021	German (Major)	19	2019	Statistics (Major)	29
2021	Statistics (Major)	19	2019	Biomolecular Science (Major)	28
2021	Physics (Major)	18	2019	Molecular, Cellular, and Developmental B	28
2021	History of Art (Major)	16	2019	German (Major)	27
2021	Molecular, Cellular, and Developmental Bio	16	2019	Creative Writing (Minor)	24
2021	Spanish (Major)	16	2019	Environment (Minor)	24
2021	Applied Statistics (Minor)	14	2019	Asian Languages and Cultures (Minor)	20
2021	Asian Languages and Cultures (Minor)	14	2019	Gender and Health (Minor)	19
2021	Earth and Environmental Sciences (Major)	14	2019	History of Art (Major)	19
2021	Biomolecular Science (Major)	13	2019	Music (Major)	19
2021	Environment (Minor)	13	2019	Linguistics (Major)	18
2021	History (Minor)	12	2019	Physics (Major)	18
2021	Organizational Studies (Major)	12	2019	Biochemistry [B.S.] (Major)	17
2021	Writing (Minor)	12	2019	Anthropology (Major)	16

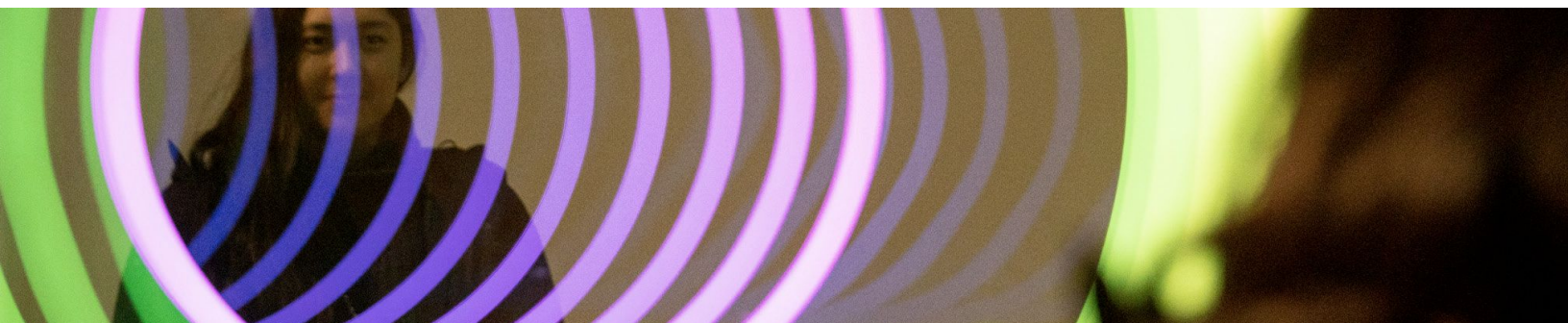
[LIST OF ADDITIONAL DATA COLLECTED]

- ArtsEngine Data (Faculty participation, by school and college; FEAST participation; Student Microgrant awards data,etc.)
- Arts at Michigan Data (Passport to the arts, student grants, and Course Connections feedback & data)
- Lists of all Arts Faculty
- Faculty activities in Taubman College (Service, Scholarly Work, Funded projects 2015-present)
- Enrollment in arts schools & colleges
- Additional statistics for each school and college (acceptance rate, degree programs)
- Stamps studio spaces for student
- Taubman studio spaces for students
- SMTD's Engagement and Outreach numbers
- All NEA funding to U-M since 1998
- Taubman faculty data from "interfolio" project (research, service and scholarly activities)
- Student Arts Organizations (Ann Arbor & Dearborn)
- Arts Alumni data is decentralized; SMTD has participate in SNAAP, so data as of 2015 is available
- SMTD theatre & dance rehearsal spaces*
- Art Engagement Project**

*Music studio usage was available on a centralized electronic system that could be analyzed but theatre and dance were separate and relied on a calendar system.

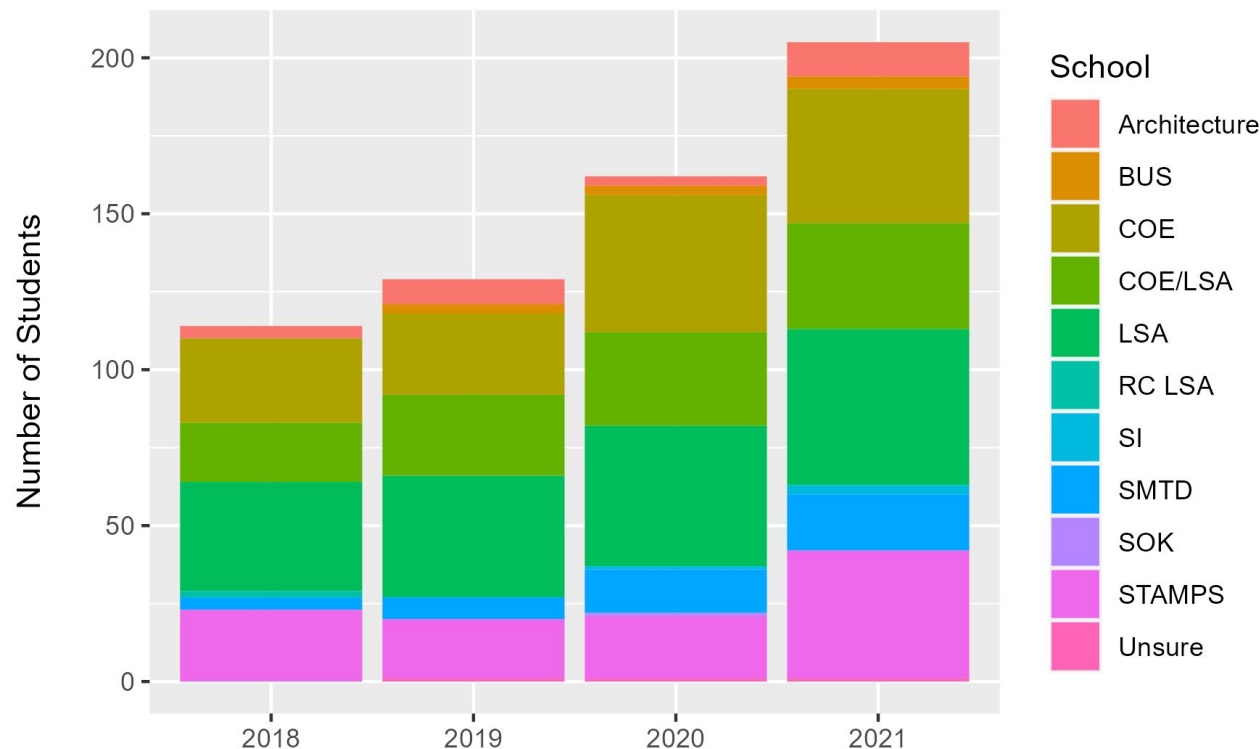
**This research study was done prior to this project. All data from the Arts Engagement Project is available at The Arts Engagement Project is a 4-year study of a cohort of ~4000 undergraduate students at the University of Michigan that asked questions about the impacts, precursors, barriers, frequency, and perceptions of co-curricular arts engagement in college.

<https://artsengine.github.io/ArtsEngagementJupyterBook-Build/intro.html>



These charts show the enrollment in arts courses by students who have these as their home school and college but also reflect enrollment from majors from across campus.

Number of students (by school) enrolled in classes offered by UARTS

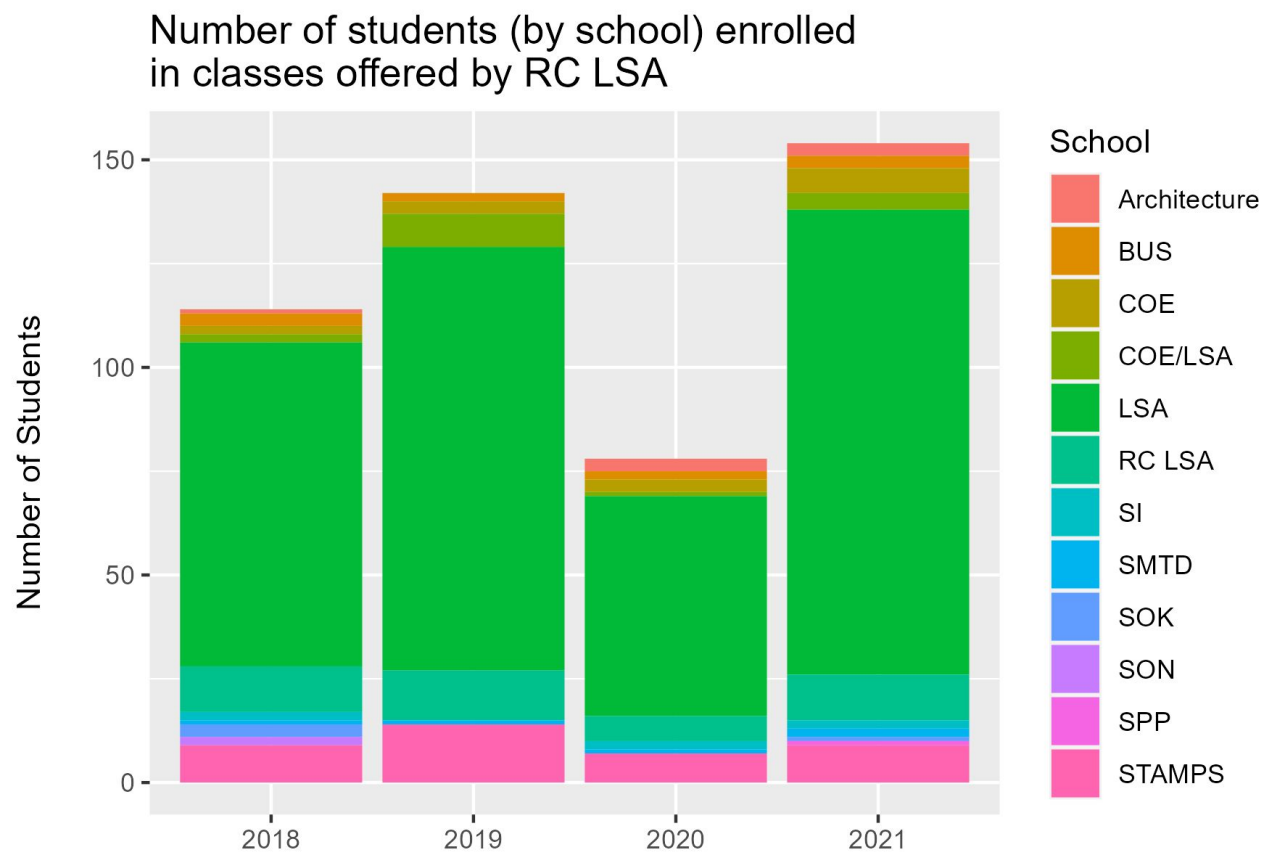
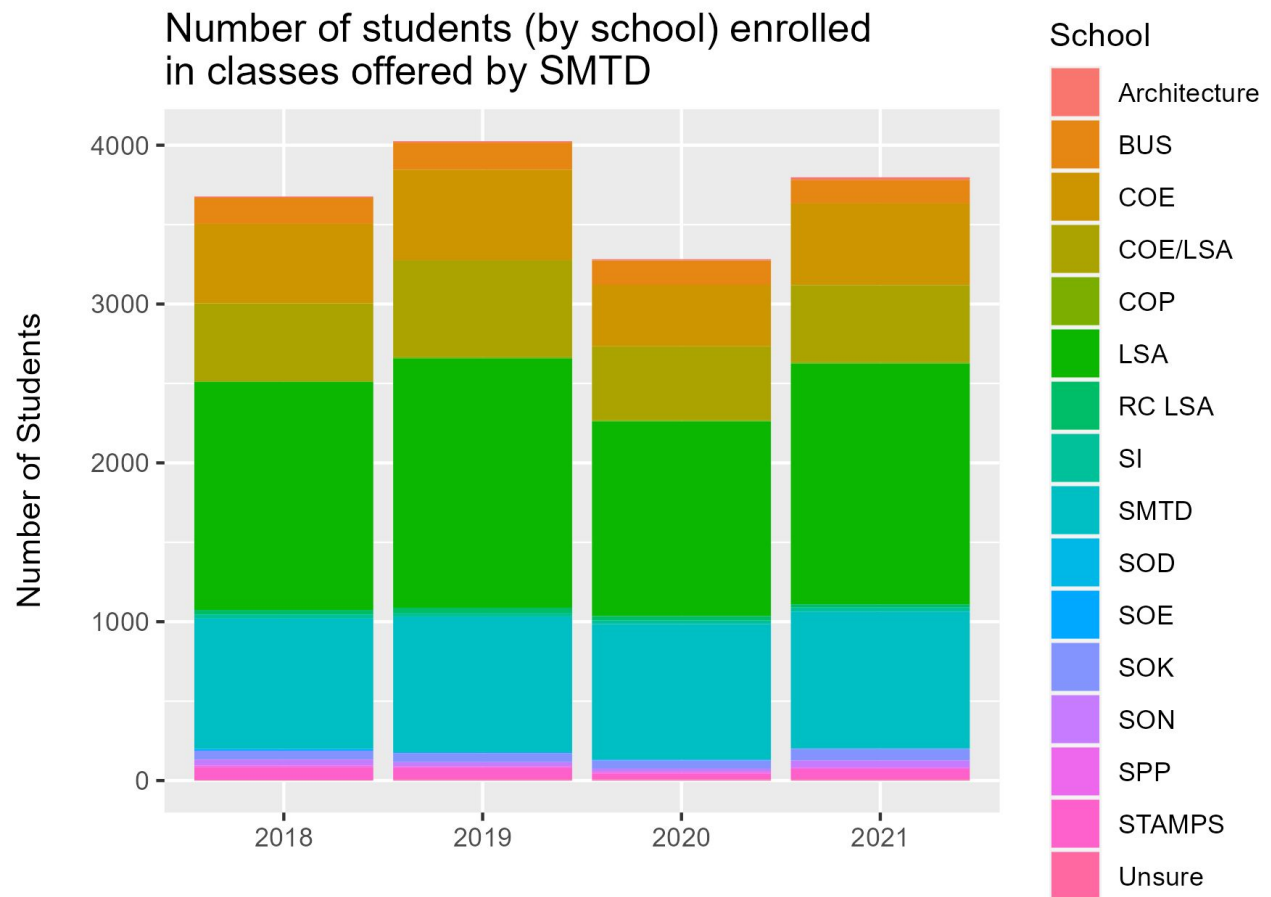


UARTS = (University Arts) is a suite of interdisciplinary, arts-integrated courses that are approved and supported by multiple schools and colleges, and managed through ArtsEngine.

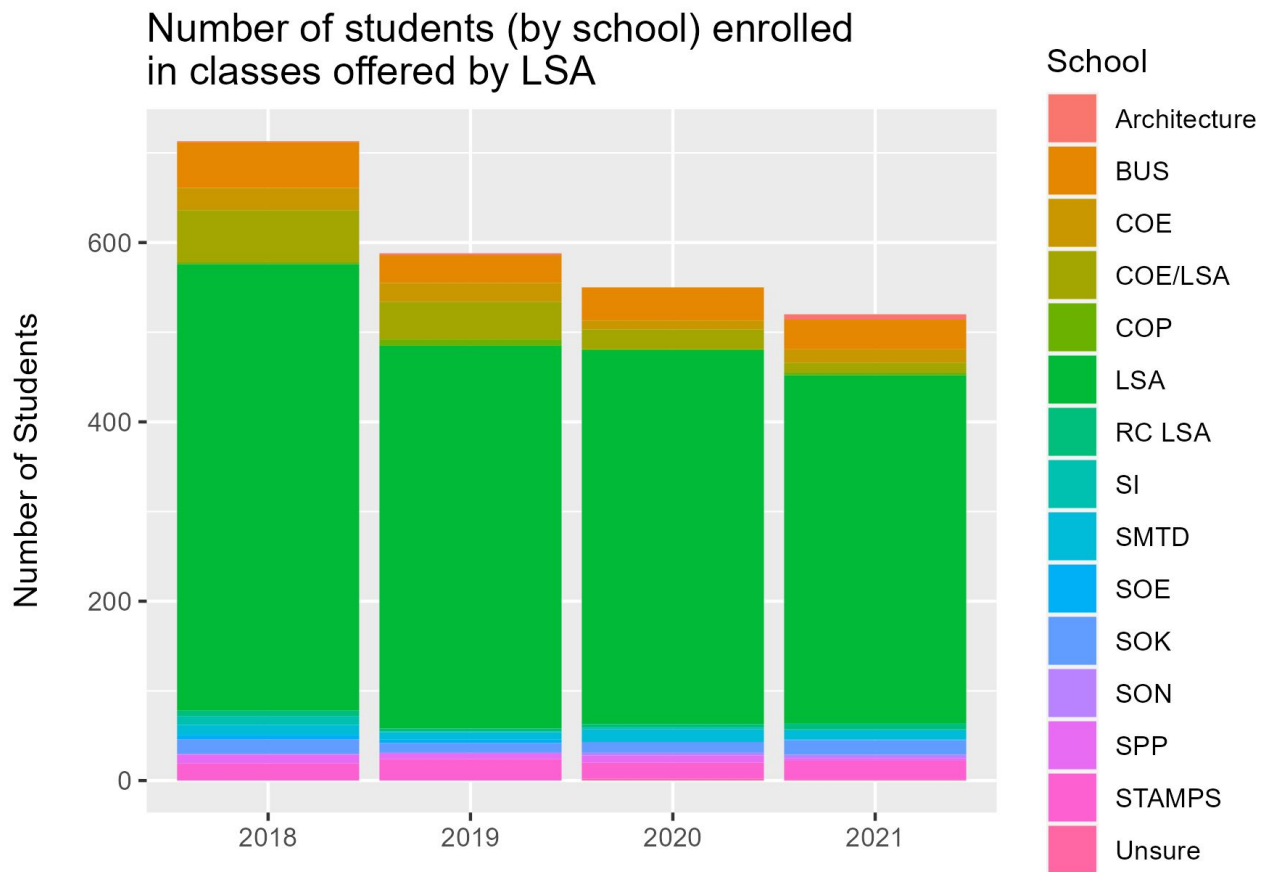
Number of students (by school) enrolled in classes offered by STAMPS



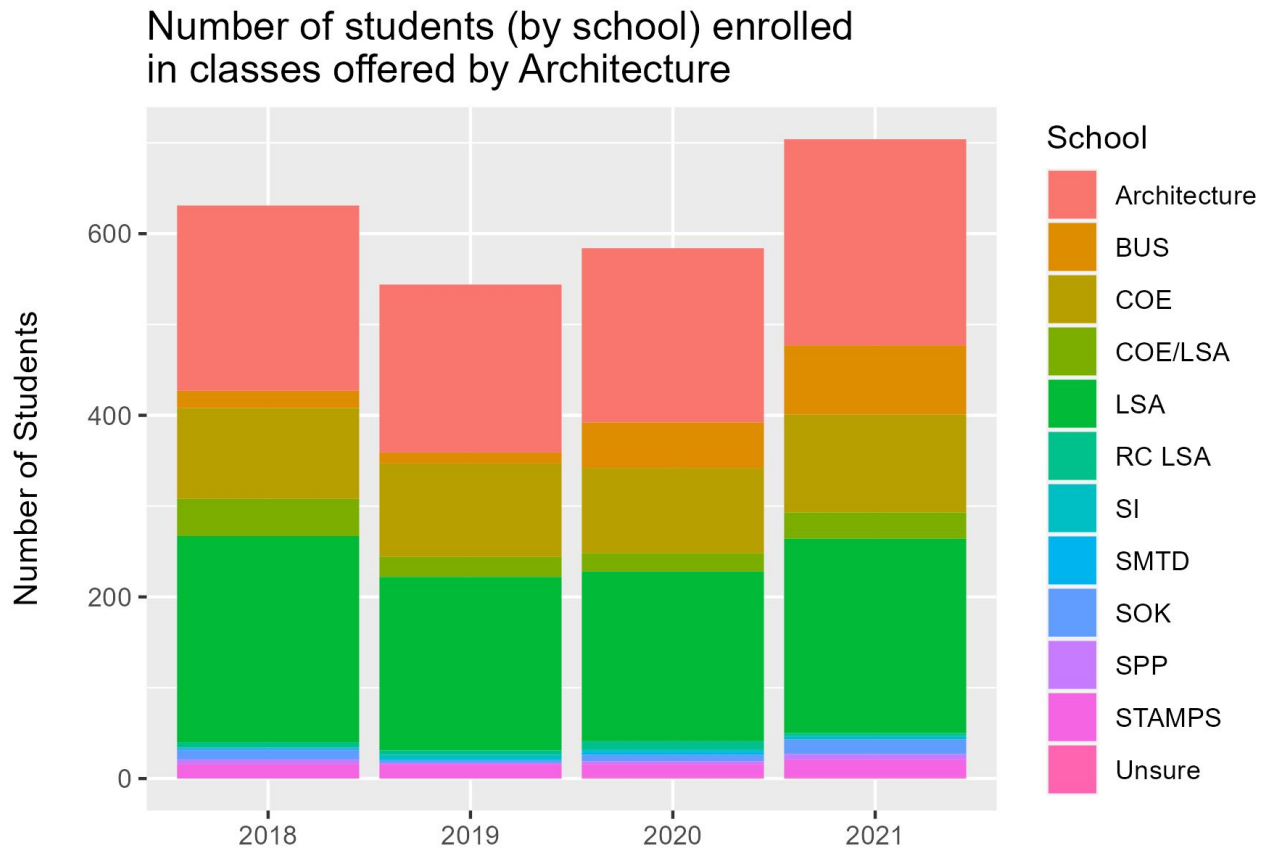
STAMPS = Stamps School of Art and Design



RC LSA = Residential College, Literature, Science, & the Arts



LSA = Literature, Science, & the Arts



Architecture = A. Alfred Taubman College of. Architecture and Urban Planning

Student Groups from A to Z

A

58 Greene A Cappella
Alternate Reality Initiative
Amala Dancers
Amateur Hour Stand-Up Comedy
Amazin' Blue
Ambiance Dance Team
Animania
Annappella Acappella Group
Arab Student Association
Arabesque Dance Troupe
Architectural Representative Committee
Armenian Students Cultural Association
Art on the Diag
Arts Ambassadors
Arts Chorale
Arts In Color
Asian American Association
Atmospheres Making Positive Moments (AM-PM)
Audio Engineering Society (Student Section)
Auscultations

B

Ballroom Dance Club
Ballroom Dance Team
Bangladeshi Students Association
Basement Arts
Big Ticket Productions
Biorhythms
Black Artists Collective
Blank Space Workshop
Blue Bop Jazz Orchestra
BlueNote Vocal Jazz Ensemble
Blueprint Literary Magazine
BOUNDLESS Experience Magazine
Brains, Beauty, and Benevolence
Brazilian Zouk Dance Club
Bronze Elegance

C

Cadence
Calligraphy Club at Michigan
Campus Orchestra Board
Canterbury House
Caribbean Student Association
Chinese Acoustic Guitar Club
Chinese Student Association
CHISL Design
CMA EDU
CMYK Design
ComCo
Compulsive Lyres

CONSIDER:
Cosmetology Club
Creatives of Color

D

Daebak 3
Dalliance Dance Crew
Dance 2XS
Dance Mix
Dance Student Assembly
Disney Interest Group
DJs A Cappella

E

Element 1
Empty Mug Records
EnCore
Enspired
Entertainment + Digital Media Club
Entertainment, Media, and Arts Law Students Association
Every Three Weekly (E3W)

F

Female Gayo
Film and Video Student Association
Filmic Productions
Flowdom
FOKUS: Fighting Obstacles Knowing Ultimate Success
Fortnight Literary Press
Friends of the Gargoyle
Front Porch
Funktion

G

Galens Medical Society Smoker
Generation Asian Pacific American
Gilbert and Sullivan Society
Gimble A Cappella
Good News Acapella
GradTONES
Groove

H

Headnotes Law School A Cappella Group
Heart to Heart Origami
Heartbeat Vocal Outreach
Helicon History of Art Undergraduate Society
Her Campus at the University of Michigan
Hip Hop Congress
Hipnotics Belly Dance

I

Images of Identities
Impact Dance/UAC
Industrial Designers Society of America

J

Jam Club
Javanese Gamelan Student Group

K

K-Motion
Kappa Kappa Psi/Tau Beta Sigma
Kiwi Productions
Kol Hakavod
KONNECT
Korean Student Association

L

Latin Dance Alliance
Latin@ Culture Show
Latinidad Magazine
Law School Book Club
Leim Irish Dance
Live in Color
Living Arts Programming Board

M

M-Agination Films
M-Flicks
Ma:e Magazine
Maize Collective
Maize Mirchi
Making Masterpieces
Maya Dance Team
Mdraw
MEMCO
Mentality Magazine
Mentors for the Ypsilanti Youth Orchestra
Mfusion
Michigan A Cappella Council
Michigan Argentine Tango Club
Michigan Documentary Club
Michigan Fashion Media Summit
Michigan Gospel Chorale
Michigan Ice Carving Team
Michigan Izzat
Michigan Knitting
Michigan Magic
Michigan Manzil
Michigan Mazaa
Michigan Origami Group
Michigan Performance Outreach Workshop
Michigan Pole Dance Society
Michigan Pompon

N

Native American Student Association
New Beat Happening
New Movement
NOiR
Not Even Really Drama Students

O

Off-Key Acapella
Outrage Dance

P

Paani
Pensacola Swing
Performance Ark
Phi Mu Alpha Sinfonia
Photonix
Prison Creative Arts Project
Project Harmony
Project Music
Project SOAR
Pure Dance

R

RC Clay Club
RC Players
RC Review
Ready Set Start
Redefine
Relevé Dance Company
Residential College Forums
Revolution Chinese YoYo/Diabolo
RhythM Tap Ensemble
Ring of Steel
Risky Business, The Rock Band at Ross
Ross Follies
Ross Photography Club
Rude Mechanicals
rXn

S

Salto Dance Company
Seven Mile Music
SHEI Magazine
Sinaboro
Sisters In Cinema
SMTD Collaborative Student Assembly
Social Justice Arts Collective
Society for Creative Anachronism
SPICMACAY
STAA Collective
Stamp Nation
Stamps in Color
StoryTeller

Student Collective at UMMA
Students for Choice
Students of Color in the Arts
Swing Ann Arbor

T

TAAL Competitie Fusion Dance
Terrestrial Admirers Reveling the Doctor In Space Club
The Aughts
The Casting & Networking Agency
The Friars
The Gentleman (the G Men)
The Gift of Music (TGM)
The Harmonettes
The Harry Potter Alliance
The Impro-Fessionals
The Michigan Animation Club
The Michigan Bhangra Team
The Sirens
The Smile Bringer Singers
The Sopranos
The Tab Michigan
Thus Spoke Ann Arbor

U

U-M Poetry Slam
UMS Student Committee
Undergraduate English Association
University of Michigan Men's Glee Club

V

VeryUs
Vibrance Dance Company
Video Game Music Club
Vietnamese Student Association
Vortex

W

WaterColors Acapella
WCBN FM
WE READ
What the F: Your Monthly Periodical
WOLV-TV
Wolvereads
Wolverine CuiZlne
Wolverine Soft
Women's Glee Club
Writer to Writer
Writers Community

X

Xylem Literary Magazine

Y

Yoni Ki Baat

Z

Zero Di-M-sion



Picture credit: Jakob Skogheim (2017)

Report By:

MARYROSE FLANIGAN



| Executive Director |
Flanigam@umich.edu

ALISON RIVETT



| Associate Director |
Alibyrne@umich.edu

Designed By:

JENNY SUH | www.linkedin.com/in/jenny-suh-092199b

| A2ru.org | artsinitiative.umich.edu