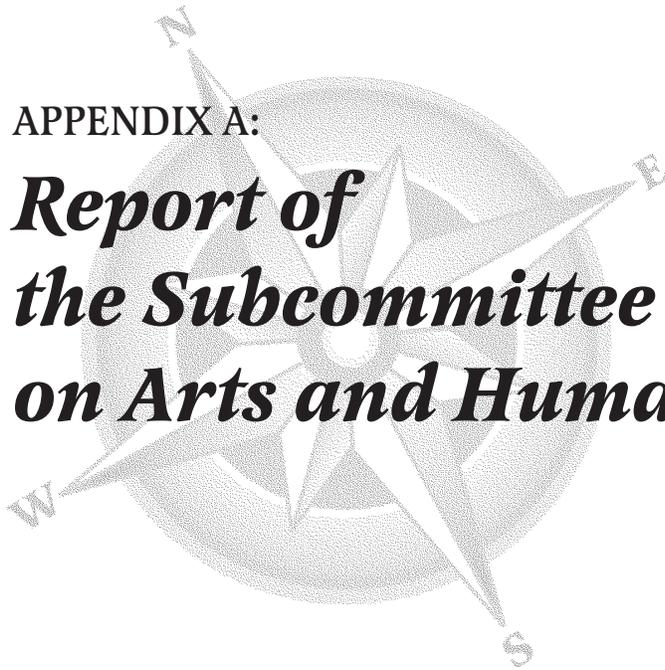


APPENDIX A:

***Report of  
the Subcommittee  
on Arts and Humanities***



# ***A VIEW TO THE ARTS & HUMANITIES: Becoming Fully Aware of Human Experience***

## **Subcommittee Members**

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**Harold J. Cook**, Professor, History of Medicine, Medical School and College of Letters and Science

**Susan C. Cook**, Professor, School of Music, College of Letters and Science

**Joy H. Dohr**, Professor, Environment, Textile & Design Department, School of Human Ecology

**Jim A. Escalante**, Chair, Professor, Art Department, School of Education

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**Linda Hunter**, Professor, African Languages & Literature, College of Letters and Science

**Elaine M. Klein**, Executive Assistant, New Directions: The Reaccreditation Project

## **Overview**

The following report represents a summary of work completed by the Arts and Humanities Subcommittee for New Directions: The Reaccreditation Project. Included are three major sections: Section I is an Introduction reaffirming the position of Arts and Humanities within a Research I university. Section II, subtitled “The Present in Light of the Past,” reviews and assesses the Arts and Humanities on the UW–Madison campus through the filter of four priorities of *A Vision for the Future* (1995). They are reconceptualizing undergraduate education, maintaining preeminence in research, and updating the Wisconsin Idea (including a consideration of the global community); a further segment on rethinking our organization (institutional planning and coordination) is added. Section III suggests, in light of the future directions discussed, recommendations for actions to be taken.

## **I. Introduction**

The Arts and Humanities promote the understanding of human experience. That is the most compelling reason for insuring their excellence in higher education. To discover how men and women in various cultures have understood and do understand the events of human life from birth to death is fundamental to living a civilized life. To know these things is to understand ourselves better and to enable us to respond intelligently to the world in which we live. “When we talk of the humanities and the arts,” Neil Rudenstine observed, “. . . we surely have in mind . . . the enlarged capacities or powers that these fields can help us to develop, and that can make it possible for us to interpret experience with greater insight.”<sup>1</sup>

To create art works and study those already created is to deal with the most complex, ambiguous, and contradictory expressions of human experience because

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<sup>1</sup> Neil L. Rudenstine, “The Power of Humanistic Knowledge,” *Continuing Higher Education Review* 62 (1998): 9–15. Rudenstine, President of Harvard University, reflects in this paper, originally a commencement address delivered on 4 June 1998, on the significance of Harvard’s opening of The Barker Center for the Humanities.

the humanities—together with the arts—are obviously untidy. They include all the known religions and philosophies, as well as languages, literatures, histories, and cultures, with their varieties of music, theater, dance, and visual arts. . . . They prefer the audible, tangible, visual, and palpable. [They bring us] about as close to the vital signs of human experience as any representation is likely to take us.<sup>2</sup>

Creativity and scholarship involving interpretations and evaluations of life require scholars with critical judgment and aesthetic training to complement the scientific and technological advances of the modern world. Indeed, in terms of the daily lives of people, the Arts and Humanities are every bit as important to life today, and will be in the future, as science and technology because “when it comes to the central questions of the meaning of human life, neither the humanities, the sciences, nor the social sciences can be sovereign.”<sup>3</sup> Moreover, whereas the interpretative voice of an artist or scholar is that of a single individual, it is always intended to interact with all who are themselves intent upon exploring what it means to be human.

The underlying principles and methods of human creativity and scholarship have shifted and changed over time. As Alvin Rosenfeld remarked, “The past . . . is never permanently fixed but rather shifts in contour and meaning with the changing shapes of symbolization and interpretation”; indeed, “the past is variously reconstructed and transmitted to diverse publics.”<sup>4</sup> The autonomous, rational individual whose being and activities were once thought to be transparent has evolved into the individual whose rationality and autonomy are in doubt to the degree that a person’s very being—to say nothing of words and actions—has become a puzzle. The Arts and Humanities, therefore, are constantly on the track of the changing human condition in changing historical circumstances; they are constantly making us aware of how we understand ourselves and our world.

The Arts and Humanities are essential to an academic career both within the tradition of the liberal arts and without because together “teachers and students have been able to think, experiment, write, and discuss their way through questions both significant and insignificant.”<sup>5</sup> And a slightly different angle of perception suggests that

as we think about the characteristics of the humanities, . . . we also quickly discover that it is difficult to draw a convincing line between these fields and the social and natural sciences. It is not possible, for example, to read very far into major humanistic texts—such as the works of Aristotle, or Plato’s *Republic*—without being thrust into questions about political theory and practice; the role of law in human societies; civic as compared to moral obligations; physics as well as metaphysics; economics, cosmology, and even the nature of plants and animals. Great humanistic texts, in other words, lead us very quickly into other realms of knowledge; and conversely, great scientific work, if we really want to understand it, will lead us straight back into the domain of the humanities and arts.<sup>6</sup>

Furthermore, “it is impossible to develop excellence in the professional schools without excellence in the liberal arts. Business depends on excellence in economics, *ethics*, science, and *foreign language*. Law requires excellence in political science, *history*, sociology, and public policy. Engineering, agriculture and the health sciences require excellence in science and mathematics. All require disciplines devoted to *written and oral communication*.”<sup>7</sup>

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<sup>2</sup> Rudenstine 10.

<sup>3</sup> Rudenstine 12.

<sup>4</sup> Alvin Rosenfeld, “Popularization and Memory: The Case of Anne Frank” quoted in Robert Skloot, “A Multiplicity of Annes,” *The Nation* (16 November 1998): 20.

<sup>5</sup> Phillip R. Certain, “The Future of the Liberal Arts,” *Proud Traditions and Future Challenges: The University of Wisconsin-Madison Celebrates 150 Years* (draft document): 14.

<sup>6</sup> Rudenstine 11.

<sup>7</sup> Certain 2–3; italics added to emphasize humanistic disciplines.

The practical utility of the Arts and Humanities for the professions has been a foundation of higher education throughout history. The American colleges in the nineteenth century taught Latin and Greek classics not for their literary and philosophical value, but rather to prepare students for law, medicine, and the ministry. The plays of Shakespeare created controversy when they were introduced into college curricula as literature a little more than a century ago. But the last century has seen a flourishing of scholarship and creativity in the Arts and Humanities for their own intrinsic value, as well as for their continuing practical value. This emphasis has enlivened the university experience for generations of students. Thus, we in the Arts and Humanities must forever be aware of the delicate balance between preserving both the *intrinsic* value of our disciplines and their *extrinsic* value in contributing to the general level of literacy of the student body and the public.

If students are to be challenged and the public engaged, the faculty must be profoundly engaged in scholarship and artistic endeavors. UW–Madison’s greatness as a learning community is directly founded on its greatness as a research university.<sup>8</sup> We are fearful that several factors are contributing to an imbalance of effort between the intrinsic and extrinsic roles of the Arts and Humanities and, therefore, endangering significant research in the humanities.

Teaching and learning in the Arts and Humanities take place in disciplines that deal carefully but questioningly with the flux of human experience in many of its manifestations. Information is conveyed, interpretations tended, and judgments honed as conversation, fed by information, reflection, and interaction among individuals and groups, takes place. Students find their minds sharpened, their horizons widened, their expression made subtle in the excitement of creation and scholarship at all levels in the studio and classroom. These things have made the University of Wisconsin–Madison an excellent place to get an education in the Arts and Humanities. It is the purpose of this report not only to sustain but also to enhance the kind of education that students expect when they attend a Research I university like ours. In an effort to do so, the Subcommittee on the Arts and Humanities seeks the answers to four questions:

1. Are undergraduate students challenged—and can the university assess their response to the challenge—by the subjects they study and the disciplines they acquire to the degree that
  - a. they communicate better verbally and visually
  - b. they learn analytical skills and make informed value judgments
  - c. they become more creative and critical
  - d. they solve problems effectively
  - e. they become aesthetically responsive
  - f. they learn to value other cultures even as they better appreciate their own?
2. Does the university support strong graduate programs in which mastery of creative skills and of the philosophy and discipline of study in the humanities produces excitement and growth?
3. Does the university give evidence of a strong commitment to faculty members that fosters their artistic production and humanistic scholarship and that encourages their collaboration with other artists and humanists as well as with colleagues in other disciplines?
4. Has the university established a strong enough administrative infrastructure to make the Arts and Humanities highly visible on campus and to promote their strategic alliance on campus as well as off-campus in its outreach and overseas programs?

<sup>8</sup> This point was argued by Phillip R. Certain in *Creating a New College* (1995) and imaginatively reaffirmed by William Cronon in “A Great Undergraduate University,” *Proud Traditions and Future Challenges*.

**We in the Arts and Humanities must forever be aware of the delicate balance between preserving both the intrinsic value of our disciplines and their extrinsic value in contributing to the general level of literacy of the student body and the public.**

Our ability to respond affirmatively to these questions will be the strongest indicator that the Arts and Humanities stand co-equal to the other three faculty divisions on the Madison campus.

## II. The Present in Light of the Past

What is the state of the Arts and Humanities on the UW–Madison campus today? What role do they play there? How do they advance knowledge? Does what they value have an influence elsewhere on campus? The very way we pose these questions reveals a certain level of anxiety. In this section we highlight two particular concerns.

### A. ORGANIZATION

For reasons having to do with the unique historical development of UW–Madison, the Arts and Humanities are spread across campus in different schools and colleges and sometimes spread quite thinly. Although most programs, students, staff, and faculty are found in the College of Letters and Science, they are also located in the School of Education, the School of Human Ecology, the College of Agriculture and Life Sciences, the School of Pharmacy, and the Medical School as well as being part of Continuing Education. And the College of Engineering and the Business School maintain their own writing faculty. Thus, except for the Graduate School Associate Dean for the Arts and Humanities, whose portfolio is limited to the support of faculty scholarship, there is no single administrative position devoted specifically to the Arts and Humanities. (The same can be said of the other three faculty divisions.) The UW–Madison agenda for the Arts and Humanities, therefore, depends at present on independent arrangements between different administrators and faculty committees, departments, and programs.

The development of the Arts Institute (see Criterion One, IV.F.1) out of the Arts Consortium indicates that a different way of doing things is possible.<sup>9</sup> The Arts Institute was formed “to increase the visibility and effectiveness of the Arts” by 1) speaking as a unified voice; 2) sponsoring conferences, exhibits, performances, and residencies; 3) functioning as a clearinghouse for information; 4) facilitating inter-arts activities; 5) expanding outreach services for the arts; 6) administering arts fellowships and awards; 7) developing strategic fund-raising strategies. The Director of the Arts Institute reports to a council of deans of the three schools and colleges with arts programs: Letters and Science, Education, and Human Ecology.

We rejoice in the founding of the Arts Institute and urge the founding of a Center for the Humanities as well. The “Report of the Working Group in the Humanities” proposes “establishing a ‘University Center for the Humanities’” to “provide a site for the coordination and communication of humanities events on campus and become the campus ‘voice’ for a) strengthening the humanities by articulating the needs for academic, social and political linkages among individuals, programs, departments, external centers and groups, legislators and regents; b) presenting forcefully the case for continuing and increased resources which the humanities compete for on campus, including library and technology supplies.”<sup>10</sup> We applaud this recommendation and hope to see a Humanities Center that is every bit as well conceived, organized, staffed, and coordinated as the Arts Institute promises to be.

### B. ALLOCATION OF RESOURCES

As a result of the recommendations in *Future Directions* (1989) and in *A Vision for the Future* (1995), substantive changes in curriculum have been made. There is now a campus-wide core curriculum in communications and in quantitative reasoning (see GIR

<sup>9</sup> See Brigid KcKeown, “Creation Consolidation: The UW Arts Institute,” *The Daily Cardinal* (19 November 1998): 3.

<sup>10</sup> Draft of 8 August 1997: 26.

15), and learning communities have been established (see Criterion One IV.E.1). The College of Letters and Science Honors Program has been completely restructured (see Criterion One IV.E.2), Teaching and Learning Initiatives abound (see Criterion One IV.C.1), and the Teaching Academy has gone from formulation to foundation (Criterion One IV.D.1).

The Arts and Humanities have had a significant place in the redesign of education at the UW–Madison. Can they be sustained and supported in their scholarship amid all this praiseworthy activity? The UW–Madison has historically provided an outstanding environment for the Arts and Humanities. Is this still true?

We have some reasons to doubt that it is. We can look at the Department of English, for instance, to suggest why. The English Department reports in its recent self-study<sup>11</sup> that its literature faculty has decreased 40% since 1970. Furthermore, each of UW–Madison’s competitors in the Big Ten—Michigan and Indiana, which are ranked above Madison by the National Research Council (NRC)—now have at least 20 more faculty members in their English departments than our English Department does.

The Madison English Department provides students with extensive offerings in composition and the language arts, but its offerings in literature have shrunk. In the previous NRC rankings, English was 17th; in the most recent rankings it is 22nd.

The English Department is not our only cause for worry. Arts and Humanities has been the smallest of the four divisions at Madison for many years. But in the last five years, it has become even smaller. In 1993 the division had 429 members; in 1997 it had 387. In 1982–83 NRC rankings, the UW–Madison was “notable for the strength and balance of its programs in all four divisions.”<sup>12</sup> This was not the case in 1995. The UW–Madison ranked 15<sup>th</sup> overall, but 34<sup>th</sup> in the Arts and Humanities.<sup>13</sup>

We can add to the problem of decentralization, discussed previously, and the problem of faculty depletion, just mentioned, another problem—that of research funding. The federal agencies that specifically support artistic creativity and humanistic research, The National Endowment for the Arts and The National Endowment for the Humanities, have suffered drastic reductions in funds in addition to being maligned and ridiculed. The Guggenheim Foundation and the American Council of Learned Societies, where artists and humanists compete with others in the other liberal arts, have consequently been further burdened with applications while, especially in the case of the Guggenheim, suffering financial hardship.

Since the early 1960s a portion of gift income derived from patents resulting from university scientific research has been devoted to scholarship in the Arts and Humanities. This far-sighted decision, which recognized the interconnectedness of all parts of the university, has given strength and continuity to the Arts and Humanities. Nevertheless, the smallest amount of money awarded to any of the four divisions in applications to the Graduate School Research Committee has been in the Art and Humanities.

If research is to feed undergraduate education, as William Cronon so persuasively argued in “A Great Undergraduate University,”<sup>14</sup> the research of artists and humanists needs greater recognition and support. For that to happen we must moderate the perception that support for creativity and scholarship in these areas is inherently less costly. Artists and humanists have expanding technological needs that add to their costs of working well. The revolution in Information Technology has hit the Arts and Humanities as well as the social, physical, and biological sciences. Moreover, artistic and humanistic research is much more individual than in the sciences and tends to develop over longer periods of time. Consequently, individuals absolutely require longer rather

<sup>11</sup> “Department of English Self-Study, 1997–1998: Ten Year Program Review” (19 February 1998).

<sup>12</sup> “Report from the Working Group in the Humanities” 16.

<sup>13</sup> “Report” 18.

<sup>14</sup> A paper written for *Proud Traditions and Future Challenges*, the sesquicentennial collection of essays on the future of the university.

than shorter periods of support for their work.

Given that the amount of money requested in the annual competition held by the Graduate School Research Committee is always least from the division of Arts and Humanities, given that the sources of funding for creative work and humanistic research are few, and given that the least amount of money is always awarded to this division, we recommend that the Graduate School award a higher percentage of money requested to the Arts and Humanities division. If 40% of the money requested is funded across the board,<sup>15</sup> artists and humanists will never get the funding they need to make a real difference. The NRC rankings of the division will not move upward and will most likely move downward. While good faith efforts among artists and humanists to gain outside grants must absolutely continue—attendance at campus workshops on locating granting agencies and developing successful proposals for grants strikes us as imperative—such efforts must be insured at a higher percentage than has usually been awarded if the Arts and Humanities are to prosper. If an artist requires a semester’s support for creative work and has applied elsewhere for funding, he or she should not readily be cut back to two-months’ support in the summer. If a humanist requires two-months’ summer salary for research and has applied elsewhere for funding, he or she should not easily be awarded one month instead.

With the establishment of the Arts Institute and with the recommendation that a Center for Humanities be founded—and with its founding—the university administration could facilitate a renaissance in the Arts and Humanities by helping these two entities to design a fund-raising program in conjunction with the University of Wisconsin Foundation. If the work of artists and humanists could be presented more effectively to individual donors, industry, and granting agencies, we think it would make a significant difference in the morale and productivity of the division as a whole.

## C. THE VISION PRIORITIES

### 1. *Reconceptualizing Undergraduate Education*

#### A. ASSESSMENT AND THE LIBERALLY EDUCATED INDIVIDUAL

We are impressed by the array of programs that have been put in place since the last NCA reaccreditation visit in 1989. These have been set out in ample detail both in the General Institutional Requirements and in the Criteria. We would simply like to add that all the changes that have taken place and are slated to take place should be assessed in relation to a student’s growth as a liberally educated individual. To this end we wish to encourage our colleagues to join us in affirming our belief in these ten qualities of liberally educated people as they were set out by Professor William Cronon when he was director of the Honors Program.<sup>16</sup>

1. They listen and they hear.
2. They read and they understand.
3. They can talk with anyone.
4. They can write clearly and persuasively and movingly.
5. They can solve a wide variety of puzzles and problems.
6. They respect rigor, not so much for its own sake but as a way of seeking truth.

<sup>15</sup> “Due to the impressive efforts of UW–Madison faculty in filing successful patents with the Wisconsin Alumni Research Foundation (WARF), we anticipate an increase in the gift in upcoming years. However, increasing commitments on Graduate School resources, including dollars requested in the fall competition, maintain steady pressure on these resources. The Committee hopes to be able to continue to approve at least 40% of the funds requested in the fall competition. For the 199[7]–9[8] competition, most awards were in the range of \$4,000 to \$30,000 with the average award being \$13,500” (Virginia S. Hinshaw, “Deadlines and Procedures for Applications to the Graduate School Research Committee,” 12 August 1998).

<sup>16</sup> “Ten Qualities of a Liberally Educated Person” exists in longer and shorter formats, but the qualities do not change.

**All the changes that have taken place and are slated to take place should be assessed in relation to a student’s growth as a liberally educated individual.**

7. They practice respect and humility, tolerance and self-criticism.
8. They understand how to get things done in the world.
9. They nurture and empower the people around them.
10. They follow E.M. Forster's injunction in the novel *Howard's End*: ONLY CONNECT.

That said, we think that students should know what these goals mean and how they can realize them. We will want to know, therefore, whether students have been provided the means not only to achieve these goals but to determine for themselves whether they have. In the program of assessment of student learning that departments in the Arts and Humanities put in place, therefore, we urge that, in the future, students also be given the opportunity to learn strategies for self-assessment, even as the department assesses its programs and individual classes.

## **B. THE NEEDS OF UPPER LEVEL UNDERGRADUATES AND GRADUATE STUDENTS**

There is a close connection between upper level courses in the major and graduate study in the same field. The fewer the number of upper level courses that can be offered because of the demand that general education courses make on the faculty, the more graduate education is likely to suffer. Either students will not be able to get the courses they want to understand their subjects in greater depth and with greater breadth or they will have to take courses that have such high student-teacher ratios that discussion in the classroom will be severely limited. If students are to “learn analytical skills and make informed value judgments” and if they are to “become more creative and critical”—to mention just two of the challenges for students we set forth in I.1.—then a sufficient number of courses with limited enrollments need to be offered regularly in Arts and Humanities departments.

The connection between upper level courses and graduate study varies somewhat between the Arts and the Humanities. Arts programs often have a professional component to their students' experience, while Humanities courses seem less specifically oriented professionally. Some Humanities departments, however, do offer specific courses to allow students to meet people who have made a professional career in the Humanities. English 381, a one-credit course, comes to mind here; it is a Colloquium on Research Possibilities in English. Such programs, either within the curriculum or as an informal complement to it, help students to understand more precisely the meaning of both academic and non-academic careers. The writing of the Senior Thesis, an option available in many departments, is also an excellent introduction to another aspect of the profession.

## **C. TECHNOLOGY, TEAM LEARNING, TEAM TEACHING**

Computers are fast becoming an important part of teaching and research in the Arts and Humanities. The Art History Department, for instance, has made striking use of web pages for courses that allow students to have access to art works that would otherwise be denied them. Students who work in design fields in the Art Department and in the Environment, Textiles and Design Department cannot function without computers and sophisticated software. Humanists have become more dependent on computers for accessing databases.<sup>17</sup> The desire of Arts and Humanities departments to take a significant part in distance and outreach education also depends upon computers and computer literacy. The more students and faculty have access to computers and the more they know about using them, the more the Arts and Humanities are likely to

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<sup>17</sup> On-line bibliographies organize their entries in a more efficient way than bound periodicals. Humanists, for example, can access on-line research over a period of years on one screen; whereas, seeking this information in serial bibliographies is more laborious, less efficient, and more time consuming.

flourish in the future.

The General Library System is an indispensable resource for scholarly work in the Arts and Humanities. We wish to emphasize its need for an increase in budget for the purchase of a variety of print materials that serve research in our division. At the same time that we do this, though, we also want to commend the Library System for the number of courses emphasizing the use of technology that its staff have made available to students and faculty alike. In 1996–97 alone librarians taught 2,007 sessions dealing with use of computers and reached more than 27,000 people (see Criterion Three VIII.D. for further information on the Library’s programs). Certainly if new efforts at team teaching and learning are to flourish, the physical design of computer laboratories will have a significant impact on the Arts and Humanities.

#### **D. INTERDISCIPLINARY LEARNING**

The university both directly encourages and indirectly discourages interdisciplinary learning. That is, there is an expression of support for collaborative work among departments and schools and colleges; but we have observed that students sometimes have problems gaining access to such classes. There are also problems in developing team-taught courses and programs because compensation for such efforts is generally not on the same level as teaching in one’s own department only. In other words, merit pay and course loads need to be adjusted to award such initiatives on part of the faculty. Too often faculty undertake interdisciplinary initiatives as overloads to accommodate students’ desires and to help them develop new approaches to knowledge with the hope, not the guarantee, that institutional support will swiftly follow.

The development of cultural studies as well as the emergence of scholarship in areas dealing with visual literacy and visual communication—that is, with stationary forms (painting, sculpture, graphics) and moving forms (films, performance, multi-media)—suggest the need for such interdisciplinary learning. Just as various disciplines and professions benefit when students are proficient in oral and written communication, as we pointed out in section II. A. above, they also benefit from scholarship that is pushing both cultural studies and visual communication to the fore. The very shape of the way the arts and humanities in part are developing, therefore, suggests the need for greater flexibility in the way interdisciplinary teaching is valued and awarded.

One interdisciplinary program of a somewhat different kind that shows by its achievements that well-organized cooperative ventures can succeed is Writing-Across the Curriculum (WAC), housed in the College of Letters and Science. WAC helps faculty, instructional staff, and teaching assistants in all disciplines develop writing assignments that help students learn the subject matter of a course. To that end, the WAC program staff sponsors cross-disciplinary workshops on designing effective assignments and responding efficiently to student writing, develops workshops for departments, and consults individually with instructors about the writing component of their courses. Over 300 faculty, academic staff, and teaching assistants have attended WAC-sponsored workshops.

#### **2. *Maintaining our Research Preeminence***

In Section II.B. of this report, where we addressed ALLOCATION OF RESOURCES, we indicated the serious problems in funding that face all artists and humanists as they attempt to break new ground with creative and scholarly projects—problems with NEA, NEH, and private funding foundations; with the percentage of awards made through the Graduate School Research Committee; with the effect of these problems on the national standing of the Arts and Humanities division of the UW–Madison. There is no need to repeat here the analysis and arguments made there.

Innovative creative composition and production in a variety of mediums, in scholarly inquiry, philosophical argument, aesthetic theory, creative writing, historical and cultural study, and other qualitative—sometimes quantitative—efforts belong to artistic

and humanistic endeavors. They are the heart of *research* in our work. And they are markedly different from generally recognized and accepted scientific methodology. Rudenstine emphasizes the point when he writes of the arts and humanities that

the kind of knowledge they offer us is not susceptible to elegant proofs, such as we find in mathematics; or to parsimonious theories together with verifiable data; or anything as neat as an econometric model or a rational choice decision-making tree; or even much in the way of game theory.

Instead, the humanities and the arts thrive on pattern, texture, and flux of experience, where very little is provable or predictable. They are less abstract in what they consider to be knowledge than either the sciences or the social sciences. They prefer the audible, tangible, visual, and palpable.<sup>18</sup>

Yet these “unscientific” forms of inquiry have produced notable results on the Madison campus:

- a. an increase in research funding (though hardly enough when compared with other divisions)
- b. an increase in arts awards, helped by the Arts Consortium (forerunner of the Arts Institute)
- c. an increase of scholarly and creative awards at the national and international level
- d. an increase in the innovative use of technology in both research and teaching
- e. an increase in student awards and student recognition in competitions within the university.

In spite of this success, the Arts and Humanities division was ranked 11<sup>th</sup> among all *public* Research I universities in the National Research Council Survey, with several departments ranked in the bottom quarter of their disciplines (the social sciences were ranked 5<sup>th</sup>, and the sciences 9<sup>th</sup>). Although, as the Working Group in the Humanities indicates, “our relative success in the harsh climate of support is . . . to be recognized and praised,” we also think that we should be able to do better. A more visible program in the Arts and Humanities is needed—perhaps it is forthcoming with the Arts Institute and the proposed Center for the Humanities— as well as increased support for research.

When we look around us, we see tremendously visible support for research programs in the sciences and social sciences. Indeed there are monuments to such support: the Biotechnology & Genetics Building, the Biochemistry Building, the Chemistry Building, Grainger Hall (Business School), the Fluno Center for Advanced Study in Business, the Law School Library, Engineering Hall, the Sports Medicine Center, and many more, as the list in Criterion Two under X. PHYSICAL RESOURCES testifies. This highly visible investment in these programs has made them prosper and, in many instances, made them nonpareils. We must and do applaud it. Indeed, we rejoice in having as colleagues faculty and staff who have made such progress possible. But we suggest that a much smaller investment in the Arts and Humanities will bring equally large rewards—not least among them being increased national prestige.

Indeed, faculty have expressed concerns about lack of space and, at times, even a lack of appropriate environmental conditions in which to conduct their research. The building boom for Arts and Humanities took place thirty years ago, when the Humanities Building, Vilas Communication Hall, Helen C. White Hall, and Van Hise Hall were constructed. Now there is need for refurbishment, as well as new construction for (1)

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<sup>18</sup> Rudenstine 10.

<sup>19</sup> We are pleased to note that the Campus Planning Committee has given a new Art building the highest priority in the last two years, and it has also approved the Elvehjem’s expansion. The university is at present seeking sources to fund both projects. A proscenium theater may become part of a proposed “arts corridor” in Madison; consequently, it awaits the further planning of that corridor.

**Our hope is that as much and as justly as the university emphasizes the economic importance of the UW–Madison to the state, it will also recognize and promote its cultural contributions with vigor and generosity.**

an Art building, (2) an addition to the Elvehjem Museum,<sup>19</sup> and (3) a proscenium theater. There is also a need for upgraded equipment, especially in the arts. If the university wishes to build an environment for research and learning that requires both team work and interaction of faculty and students, the physical environment in which these things take place needs greater attention now than it has been given in the past. This will be a major challenge since the state does not view the construction of university arts facilities a primary responsibility.

### **3. Updating the Wisconsin Idea**

The subcommittee on the Arts and Humanities wants to emphasize that the influence that artists and humanists have on the cultural life of Wisconsin cannot be measured in dollars and cents. Programs on the University of the Air are there for anyone within ear-shot in and out of state. The School of Music offers concerts throughout the year that are open to all in Madison. Musicians from the Pro Arte Quartet tour the world. The university's many continuing education programs meet Wisconsinites' life-long learning needs by offering some 500 programs in the arts and humanities in the form of short lecture series, conferences, and educational travel opportunities. The Elvehjem Museum of Art houses more than 15,000 paintings, prints, drawings, pieces of sculpture, and items in the decorative arts. It is open daily to the public and offers tours of its current exhibitions. The "LVM" also shares its treasures with other institutions, even as it brings to the state exhibitions of national and international standing. The Gallery of Design in the School of Human Ecology is the newest artistic center on campus; it offers a diverse program of exhibitions from historic and contemporary textiles to industrial, graphic, and interior designs. The Helen Louise Allen Textile Collection is one of the largest in the world with 12,000 items from countless countries and eras. It is a resource for students, scholars, and interested members of the community alike. The Tandem Press extends invitations to selected artists around the world to work at its Dickinson Street studios. The Dance Program offers public performances and invites guest artists to campus. The Arts Outreach Program reaches every county of the state with the Pro Arte Quartet, the Wisconsin Brass Ensemble, and the Wingra Woodwind Quintet. These groups account for some 60 events a year (concerts, master classes, and the like) around the state. Elsewhere in the performing arts, a number of university groups—including the University Theater, The Opera, the Wisconsin Center for Film and Theater Research among others—offer full performance schedules. The Writing Center has expanded its offerings to include the Community Writing Assistance Program, in which TAs and academic staff from the Center volunteer writing instruction in neighborhood centers and at the central public library in Madison. Globally, members of the Arts and Humanities faculty lecture, perform, and exhibit statewide, across the country, and throughout the world.

Other disciplines may have a more measurable impact on the economy as they help solve particular problems related to farming, to industrial development, and to business, for example. But the cultural impact of the Arts and Humanities can't be measured economically. The constant building of relationships between the division's work and that of K-12 education, the collaborations with historical societies and museums of every kind, as well as regional, national, and international work through tours, radio and television programs, the internet, and exchange programs are constantly growing. Our hope is that as much and as justly as the university emphasizes the economic importance of the UW–Madison to the state, it will also recognize and promote its cultural contributions with vigor and generosity.

### **4. Rethinking Our Organization: Assets Planning**

Whereas the departmental structure is essential to the university, the university needs

also to provide for broader institutional units. The administration is already engaged in this effort. “Managing the Matrix,” with the subtitle “Sustaining Effective Cross-College Learning Communities,” was released on 28 March 1995. It is a document drawn up by a committee composed of administrators from Arts and Humanities, Engineering, the Graduate School, Continuing Studies, International Studies, and Environmental Studies. It focuses on “areas in which cross-college cooperation is necessary for academic programming and research.” It shows that new initiatives are possible if consistent, reliable, well-communicated information is combined with an organization that allows decisions to be made and put into action.<sup>20</sup>

One approach to achieving such goals is Assets Planning, which involves team effort and clarification of institutional purposes to address both what is new and traditional. Each area involved in the effort brings its unique perspectives and draws on the assets of the larger community. While a center or institute appears to be the form for focusing these collaborative and multi-disciplinary efforts, there needs to be an organizational structure that mediates conflicts between new needs and current policies and procedures and that lessens the time from approval to action. Assets planning sees students and what they learn as assets to the university and the state, not simply as consumers to be served. It thereby affirms the value of the very people who will eventually become leaders in the state, the nation, and the world.

The founding of the Arts Institute and the proposal for a Center for Humanities are essential to restructuring the organization of the Arts and Humanities. At the moment the campus has a sufficient number of associate deans and vice chancellors involved with the Arts and Humanities; it also has the Humanities Division Executive Committee. But it does not have and would be well served by having a committee composed of these high-level administrators as well as of the directors of the Arts Institute, the Center for the Humanities, the chair of the Institute for Research in the Humanities, and the chair of the Humanities Division Executive Committee. One among this number should be appointed as an executive coordinator of the Arts and Humanities to bring together and to manage the work of the division effectively as well as to be a spokesman and give the Arts and Humanities badly needed visibility.

Among other things, we envision the business of such a University Committee for Arts and Humanities to be: 1) long-range strategic planning; 2) fund-raising initiatives; 3) revision of institutional documents to give due weight to the Arts and Humanities; 4) facilitation of approval of cross- or multi-departmental programs; 5) improvement of students’ access to classes; 6) updating of the reward system to assure that faculty and staff engaged in innovative programs are adequately compensated; 7) facilitation in gaining external financial support for the Arts and Humanities.

### III. Recommendations

We began this report with four questions that addressed our goals for undergraduate education, our concern for support of graduate education, our questions about the university’s commitment to the faculty, and our sense of the need for an improved infrastructure in the Arts and Humanities division.

We have implicated each of these questions in our discussion of the past, present, and future of the Arts and Humanities on campus. That discussion has itself implied the recommendations that we now make explicit. They are these:

1. That the important role of the Arts and Humanities units in supporting general education not be allowed to diminish the importance and effectiveness of facul-

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<sup>20</sup> “Managing the Matrix” has an Appendix in which it suggests how a “virtual department” can be organized and governed. It is a model that we think may be adaptable to certain combinations of Arts and Humanities programs as they promote interdisciplinary learning in the future.

- ty scholarship. The most successful way to assure this goal is by hiring sufficient faculty to allow for both general education and specialization within a discipline.<sup>21</sup>
2. That the Graduate School Research Committee provide adequate funding for creativity and research for Arts and Humanities faculty; specifically, that it not tie the work of this division to the same percentage used in the sciences and social sciences and thereby not readily reduce the amount of time requested by artists and humanists for the work they propose to do.
  3. That the new Arts Institute be vigorously and generously supported and that the founding of a Center for Humanities be speedily implemented so that both may contribute to a revitalization of the Arts and Humanities not only on campus but also statewide.
  4. That a University Committee for Arts and Humanities be organized with a Chair or Director acting as Executive Coordinator the better to organize the work of the division and the better to give greater visibility to creative work and humanistic scholarship on campus, in the state, and around the country.
  5. That efforts at assessment of students' learning by the Arts and Humanities faculty incorporate, significantly, students' own assessment of their progress toward the goals of a liberally educated person, generally, and the goals set out in the Introduction of this report, particularly.
  6. That the place of technology in creative and humanistic endeavors be recognized in the design of workplaces and in the working needs of artists and humanists.

Whereas these recommendations call for the university's heightened recognition and increased support for the Arts and Humanities, they also call every member of the division's faculty and staff to action. More money and a higher profile will have an effect on our research, teaching, and service only if we in the Arts and Humanities also foster energetically our own learning and that of every student we teach. For, as Robert Skloot, suggests, "our culture will continue along its historical and artistic journey inventing other 'realities' that are exciting to some, baffling to others and threatening to many. And the ride is not over yet."<sup>22</sup> Since that, ineluctably, is the case, we need, urgently, to put ourselves in the driver's seat.

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<sup>21</sup> In the words of Phillip R. Certain, Dean of the College of Letters and Science, "The growth of knowledge always demands an expanding faculty." "The Future of L&S: Changes with Big Implications," *Artes Liberales* TODAY 4:1 (Fall 1998): 3.

<sup>22</sup> Skloot, "A Multiplicity of Annes" 25.

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