

## APPENDIX E

### **The University of Iowa Art Museum and Hancher Auditorium**

For the curriculum and research in academic departments of the fine and performing arts – which study, generate, and renew humanity’s aesthetic inquiry into reality – college and university museums of art and concert stages play an essential, irreplaceable role.<sup>1</sup> They are no less necessary than laboratories for science classes, or hospitals for teaching nursing and medical students. In addition, for artists and art historians on the faculty, a university museum serves as a library does for scholars who write books and articles: each is not only the source of the materials for research and teaching, but also an institution we depend upon to preserve and disseminate our own work long after we ourselves are gone. These are the reasons that such museums and performance venues exist on any major university campus, and ours is no exception. Thus, their value to a particular university’s *academic* mission and reputation is the appropriate context within which to evaluate their claim on general education funds. Our university mission, as articulated in our strategic plans, has long highlighted the fine and performing arts.<sup>2</sup>

Within the University of Iowa, the College of Liberal Arts and Sciences has the largest student enrollments, generating at least 426,316 student credit hours in 2002-03 (the last year for which there is complete data).<sup>3</sup> Many of these result from students in other colleges, for whom CLAS provides the mathematics, physics, biological and chemical science courses that are prerequisites for those students’ degree programs; others are due to CLAS students’ need to fulfill the distribution General Education Requirements. None of these students is required to take a course in the Creative/Fine, or Performing Arts, so it is significant that these disciplines generate 10.5% of the CLAS credit hours,<sup>4</sup> with the School of Art and Art History responsible for 16,209 of these and Music 10,129. With 798 undergraduate students, Art and Art History has the fourth largest population of majors in CLAS (after Psychology, with 1149; English, 1057; and Communication Studies, 935). Theater Arts and Music comprise, respectively, the sixteenth- and seventeenth-largest majors of the 60 academic units in CLAS.

Thus, for the College of Liberal Arts and Sciences, both the numbers of majors and of student credit hours (generated by both majors and non-majors) in the Fine and Performing Arts establish that these disciplines comprise a large constituency within the college. They are also important to CLAS for their high national profile. Faculty and their scholarly organizations may dispute the methodology that *US News and World Report*

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<sup>1</sup> The only real exceptions are colleges and universities located in New York City, Washington, D.C., Chicago, Cleveland, Boston, Philadelphia, and a few other cities with both internationally recognized museums, symphonies, opera and dance companies, and a vibrant theater community.

<sup>2</sup> Thus, the 2000 Strategic Plan, *Achieving Distinction*, listed “the Arts” as its first of five areas of focus, explaining: “This emphasis draws on the historical and current strengths of the University in the arts, the close relationship of the performing arts to a liberal arts education, and the potential for developing added strengths through more ties among various programs within the arts. . . . the academic programs can draw on excellent special resources, such as Hancher Auditorium and various museums. This focus emphasizes the importance of an academic environment that nurtures the creativity of individual faculty, staff, and student artists; makes artistic creation as well as the history, criticism, and appreciation of the arts central to the curriculum; enhances the cultural community as a whole; and contributes to the cultural life of Iowa.”

<sup>3</sup> CLAS Self Study, Fall 2003.

<sup>4</sup> 44,658 hours of the 426,316 CLAS credit hours.

employs to arrive at its periodic rankings of graduate programs, but such listings both generate applications for admission to highly ranked programs and reflect their prominence outside academe (if not also within). Thus, however imperfect, they are a noteworthy sign of excellence. The 2005 rankings published by *US News* in early April, which exclude the performing arts,<sup>5</sup> includes thirteen departments or programs at the University of Iowa within the nation's top ten. Of the six from the College of Liberal Arts and Sciences, half are from the creative arts:

1. **The Writer's Workshop<sup>6</sup> (Creative/Fine Arts), CLA**  
Speech-Language Pathology M.A. program, CLAS
2. **Printmaking in School of Art & Art History, CLAS**  
Audiology M.A. program, CLAS  
Nursing Service Administration, College of Nursing  
Gerontological/Geriatric Nursing, College of Nursing  
Physician Assistant, College of Medicine
3. Rehabilitation Counseling, College of Education
5. Physical Therapy (master's/doctorate), College of Med
7. Paleontology (Ph.D.), CLAS
8. Nursing M.A. program, College of Nursing
10. **School of Art & Art History, CLAS**  
Health Services Administration M.A. program

Given the hundreds of students enrolled in School of Art and Art History classes each semester, it is not surprising that to complete assignments for their courses, thousands spend time in the collections of the UI Art Museum every year. Thanks to the strength of the holdings of pre-Columbian art and the Stanley Collection of African Art, so do numerous other students enrolled in anthropology, African Studies, and Latin American studies courses. Commonly, too, one of the graduate seminars in Art History meets for a semester in the museum.

The most recent Gourman Report ranking of undergraduate music programs in the U.S.A. and Canada (1998) ranked our School of Music twentieth of 760 institutions (thus, in the top 3%). Within the School, our program in music education and therapy is particularly stellar in the judgment of the *Journal of Research in Music Education*, which ranked our faculty fifth in the nation both in faculty research productivity<sup>7</sup> and in numbers of graduate student dissertations.<sup>8</sup> Both of these measures are partly influenced by the size of our School (among the top 10 percent nationally in numbers of music majors), just one of the ways that size matters in the quality of music schools. The better the quality and the larger the number of the student performance majors, the more successfully we are able: to recruit and retain faculty specialists on the entire gamut of

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<sup>5</sup> For careers in the performing arts, the undergraduate degree is generally the crucial one; hence, one would not expect them to be ranked.

<sup>6</sup> "There are over 100 universities that now offer a master of fine arts in creative writing, up from 15 in 1975. . . . Perhaps best known is the program at the University of Iowa Writer's Workshop, which dates to the 1930s. Iowa receives more than 1,000 applications per year for the school's 25 spots each for fiction and poetry," *US News and World Report America's Best Graduate Schools, a Directory . . . 2005 Edition* (April 5), p. 88.

<sup>7</sup> Ruth V. Brittin and Jayne M. Standley, "Researchers in Music Education/Therapy: Analysis of Publications, Citations, and Retrievability of Work," *Journal of Research in Music Education* 45 (1997), 145-60, table 4. On this measure, our faculty were tied with those of Loyola University.

<sup>8</sup> *Ibid.*, table 5, after University of Illinois, Teacher's College-Columbia, Indiana University, and Florida State, and before Ohio State, Michigan, and Northwestern.

instruments; to maintain the variety and high quality of large ensembles (orchestras, bands, and choirs); to train student composers and conductors; and to hire and keep faculty in the different academic fields of music.

One way that Hancher Auditorium supports the curriculum and creative activity of both students and faculty members in our School of Music (and the other performing arts) is obvious: Hancher supplies a stage for university ensembles to present their work to members of their school, the rest of the university community, and the general public. Far more important for the School of Music, however, are the classical music performers and ensembles that Hancher brings to campus. Their concerts expose the students to the international standards they must meet if they are to have performance careers themselves (as many seek), and music majors may therefore count a certain number of such Hancher recitals toward the number they are required to attend each semester of their undergraduate career. Once on campus, moreover, the performers offer master classes that are a necessary component of every musicians' training. To be critiqued (and perhaps discovered) by these established professional performance artists, our students compete to perform publicly in such master classes. Just as individual instruction of medical students in clinics is a core component of the medical curriculum, so too is the work that individual music students and ensembles do with the internationally successful performers and ensembles that Hancher brings to our School of Music. The dance troupes Hancher brings are similarly crucial to the curriculum of our Department of Dance. By charging the general public for tickets, raising funds from foundations, and winning competitive grants, Hancher subsidizes University of Iowa students' access to the major chamber ensembles, orchestras, and dance troupes of the world; this is what has earned its reputation as one of the dozen finest of the hundreds of university-based performing arts centers.

What about the expectation that, perhaps, Hancher could be self-supporting, either by raising its ticket prices or by obtaining more donations from patrons? It is important to appreciate that, like museums, the composing and performance of opera, ballet, symphonies, and chamber music, all originated as palace entertainments for the aristocracy. At no time from their origin until today have any museums, dance or classical music organizations been able to be self-supporting; indeed, museums, symphony orchestras, opera companies, and concert halls are undergoing a financial crisis throughout the country, thanks in part to the withdrawal of major corporate and federal art patronage in the last several years. Thus, even were the donor pools identified by the UI Foundation for the UI Museum of Arts, the departments of performing arts, and Hancher not in fact composed of the same set of patrons, the national context indicates how unrealistic we would be to expect that these university assets can be either self-supporting or attract sufficient new patronage to replace any General Education Fund monies that may be withdrawn.