

Response to Budget Committee on Center for Arts and Humanities

Todd Butler, English (butlert@wsu.edu)

Budget Committee Comment/Question	Response
<p>Long-term Funding: What happens after the three year budget period currently presented in the proposal? (1, 5)</p> <p>Are there contingency plans for what happens if projections are not met? There does not appear to be any contingency plan for if funding is insufficient after the evaluations occur. (3)</p>	<p>This concern over long-term funding prospects runs throughout the comments from the Budget Committee, so any complete answer to this question should also incorporate specific responses provided in other sections below.</p> <p>In brief, however, the modular design of the center’s proposed faculty/student support programs (i.e. multiple awards within segmented categories) allows for the Center to be responsive to fluctuations in funding while continue its operations. For example, an unexpected drop in funding can be managed by offering fewer individual or collaborative support grants, especially since the majority of these programs are envisioned to be one-year rather than multi-year allocations. The result will be that the Center will have few recurring faculty support commitments to limit its flexibility.</p> <p>Similarly, operating on a lean staffing model ensures that the Center’s recurring administrative costs—i.e. those which must be covered annually—are relatively limited. The stipendary support provided by CAS to the Director is well within the College’s ability to sustain, and as the BC rightly notes the Graduate School has already committed in writing to consider a continuing extension of its support, a significant portion of which will go to the graduate student designated to provide programming/administrative support. Indeed, in a recent email Interim Dean Lisa Gloss advanced an additional tranche of funding to support this student starting January 2019, a testament to its commitment of this project. Informal discussions with WSU Library leadership have similarly indicated both a willingness and capacity to consider continuing their support as well. On presidential support, see below.</p>

	In proposal see pages 2-3 and 8-10
<p>Total Costs: There appears to be a number set for commitments, but no indication as to how much the total project, and operation is going to cost. (2)</p>	<p>This section has been revised to further clarify that the financial estimates provided are indeed what the project/operation will cost. As detailed in the proposal and above, the Center will have only limited operational costs. Instead, it will serve primarily both as the distributor for a series of faculty support programs and the organizer/sponsor of public programming. As such, when taken together the “commitments” detailed in the original proposal did in fact represent the total cost of the Center.</p> <p>In revision see p9.</p>
<p>Need to address impacts on departments and other campuses: Can you please provide more evidence of the impacts on other programs and other campuses with explanations of why this is acceptable and names of who was contacted from other programs and campuses? Faculty as well as money are being pulled from other departments and redirected to this center. There are no indicated impacts of these redirections, but I would be cautious of this, despite the commitments from the departments. . . . Other campuses are not addressed – assumption is made that this center will exist on the Pullman campus (4, 8)</p>	<p>There should be limited impacts on academic departments precisely because faculty are generally not being taken away from their home departments in order to do Center work. Rather, much like departments provide annual travel funding to their faculty, the Center is providing funding directly to support the new and ongoing research of arts and humanities faculty. Only in case of the limited number of larger, individual fellowships is it possible for there to be an impact on departmental operations, largely through the possibility (but not the obligation) of securing course releases to support faculty scholarship/creative work. In these instances, that portion of the fellowship budget is transferred to the department to support replacement instruction, and prior approval of the chair is required to build such a release into a fellowship application. (This latter requirement has already been in place for a year, but since it was a component of an individual support program it seemed to much “in the weeds” for the Faculty Senate proposal.) By the same token, there is no taking of faculty from other campuses—indeed, in the case of the AY18-19 fellows money is currently flowing to Vancouver via support for two faculty PIs there.</p> <p>As explained above, money is also not being taken from academic departments or other campuses. The Center will be the primary</p>

	<p>manager of Office of Research funds dedicated to support arts and humanities faculty, but these funds are not taken from departments. No departments or other campuses have been solicited for contributions.</p> <p>If by “departments” the query refers more generally to “campus units,” this comment is more intelligible, though again the budgetary impact is limited. Withdrawing the OR funding (which would already exist) leaves commitments by CAS, Libraries, the Graduate School, and the President’s Office. All of these are comparatively limited and, at least to my knowledge, do not represent a reduction in support for any other unit.</p> <p>The revised proposal does clarify the projected—and ideally positive—relationship projected (and already begun) with faculty on campuses other than Pullman.</p> <p>In revision see p7.</p>
<p>Private Philanthropy: Grants and gifts will likely be a long-term support source for the center. Can you provide additional information on these? (5)</p> <p>I read that philanthropy is expected for long term support – it would be great to see some goals/benchmarks that begin early on and establish accounts that will begin earning funds to support long-term stability (7)</p> <p>I would like to see targets for the fundraising from grants and/or donations (e.g. How much should the total endowment be?, How much can they expect for the naming rights?, etc.) so that we can assess if they are reasonable and if the center will be sustainable when it is fully realized. (9)</p> <p>Are there any firm commitments from possible donors for the Center? What are track records of attracting philanthropy funding related to research/training/service in the Arts and Humanities? (10)</p>	<p>The revised proposal does now include a section that provides additional information (such as benchmarks and targets) pertaining to the possibility for external support.</p> <p>Owing to the necessarily confidential nature of this work, especially in its initial stages, I am more reluctant to provide particularly identifiable information regarding developing commitments, especially in a proposal that would be widely distributed. That being said, I can confirm here that it is likely that the Center will finalize in the near future (1-2 months) a transfer of at least \$40,000 to begin a scholarship endowment that is designed to grow to at least six figures. Just last week I received an inquiry from another WSU development officer regarding the possibility of an additional endowment.</p> <p>It is important to note that these interests have come solely from the potential existence of the Center and its vision—that is, they are commitments for what the Center <i>could do</i> once</p>

	<p>it is established. We expect more significant interest once a) additional development officers become aware this Center exists as a possibility for support and b) the Center can present the results of its initial class of Fellows and their projects as part of its formal kick-off process.</p> <p>The NextGen project already funded by the National Endowment for the Humanities suggests that this sort of work is attractive to both federal and private funders. Though it was not specified in the original proposal (it is now), the NEH grant was in fact required a 1:1 match of new private funding, which in this case was sourced through donors connected to CAS, the Graduate School, and the departments of English and History. In both instances funders stepped forward based on the new vision for the humanities the project and its association with the Center provided.</p> <p>One element of donor demographics may in fact make the Center more likely to secure the sort of larger estate gifts that can provide substantial long-term support. Donors at the age where estate gifts are realizable in the near term generally stem from an era where women faced limited options in terms of what we might consider socially accepted majors, most of which were in education and the humanities. Conversations with multiple development officers confirm that when married couples consider making substantial gifts they frequently seek to support units that reflect the experiences and interests of both partners, however differentiated they may be by gender. The presence of the Center provides an option to meet this need.</p> <p>In revision see p9-10.</p>
<p>Criteria for Success: clear criteria for success are not presented – tracking productivity, retrospective looks at impact, tracking public engagement – appropriate for the goals of the center, but not clear what SHOULD occur and how soon. . . what will determine if the Center</p>	<p>Some of this is difficult to establish firmly at this stage, at least with the level of specificity the comment seems to seek. Having the mechanisms to do this work in place is in fact foundational to establishing subsequent targets/criteria for success. For example, before one can establish a target of a year-over-year</p>

<p>is becoming useful/successful before there is much time for retrospective looks? (6, 7)</p>	<p>attendance increase of 5-15% at public events, one needs to establish a baseline for that attendance.</p> <p>In proposal see p6.</p>
<p>Courses and Teaching: successful center is more often financially supported by large, external funding on a continuous basis and by tuition/fees of workshops and short courses. It is good to know the humanities faculty's proposal to NEH's "NextGen Ph.D." program, but it would be better for this proposal to describe any financial aspects of it related to the proposed Center. What are Center's plans and finance related to graduate training workshops/short courses? (10)</p>	<p>Some detail has been added to the proposal in regards to graduate training in relationship to the NextGen program, and indeed the Center may become a locus for interdisciplinary training.</p> <p>That being said, I am wary of projecting a significant role (at least initially) for the Center in graduate training, not the least because individual departments generally consider such work to be their prerogative. Especially given the concern raised (above) by other members of the BC regarding the impact on currently existing programs, extending the Center in this direction should be handled carefully.</p> <p>In proposal see p3-4.</p>
<p>One-time/New money: The financial support from President's Office is basically a one-time event. Also, it seems to me that the funding from the Office of Research is not new money to Arts and Humanities, because \$75K are "currently allocated to Arts & Humanities Grant Program" already. My concern is that the proposed Center seems to distribute the University research/service money out to faculty and students, etc, but lacks details on collecting money from external funding, donations and tuition, so that the Center would become self-supporting in the future. (10)</p> <p>Could they perhaps clearly detail how the center will become self-sustaining and when this is projected? (11)</p>	<p>Much of the question regarding on external funding/donations/tuition has been answered above and in the revised proposal.</p> <p>Here however I should note that the assertion that the funding from the President's Office "is basically a one-time event" is itself not necessarily supported. While it may be (an outcome that depends in part on the visibility and success of the center and its activities), I can confirm that this support is not being charged to WSU reserves and that the office has identified a formal budget line for this support. Should further clarification here be necessary, I am happy to request it from this office.</p> <p>The Center is not expected to become self-sustaining in its immediate future, as even more established centers frequently draw upon some levels of institutional support. Rather, in addition to generating external funding as detailed above and in the revised proposal, it deploys a network model in which comparatively small investments by multiple</p>

	campus units are “bundled” into a more comprehensive ecosystem of support than their dispersal might otherwise create.
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WSU Center for the Arts and Humanities (Proposal)

Submitted by Todd Butler, Associate Professor and Chair (English)
on behalf of the Center for the Arts and Humanities Planning Group
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[Note: This Center was provisionally approved by the Research and Arts Committee on April 23, 2018. This submission represents the full proposal required under that process within 90 days of approval.]

Rationale

The Center for the Arts and Humanities will serve as an organizing point for creative and scholarly activity (research) and public engagement (service) in the arts and humanities, with the further potential to support innovative teaching at both the undergraduate and graduate levels. Its work and contributions are expected to engage not only those faculty and students formally associated with arts and humanities units but also those faculty who independently express artistic and/or humanistic interests. Given this integrated range of aims and its particularly outward-facing and collaborative emphasis, a center is the most appropriate designation for this proposed unit.

Benefit

By creating a Center for the Arts and Humanities WSU will catalyze new patterns of inquiry among current arts and humanities faculty, providing a framework for more collaborative and outward-facing work. In particular it will concentrate on larger-scale interdisciplinary interest areas that draw upon but necessarily extend beyond the scope of individual departments. Its establishment will confirm WSU's commitment to the arts and humanities as areas of serious intellectual inquiry, one that is consonant with our continuing obligation as a land-grant institution to the creation and extension of new knowledge to the wider public.

Nationwide more than 120 institutions have some form of arts/humanities center or institute. More importantly, such centers are characteristic of high-performing comprehensive research universities. Of the 42 public universities identified as "Top 25" in the Arizona State University's Measuring University Performance list (a key source of "Drive to 25" Metrics), 70% have such a center. Of the actual top 25, 80% have such a center, and those that do not are most frequently more specialized technical institutions. More immediately, in the PAC-12, 9 of 12 PAC-12 universities have formal arts/humanities centers. Two that do not—Arizona and UCLA—have a stand-alone College of Humanities that coordinates several arts- or humanities-based centers. **WSU is the only PAC-12 institution to have neither an arts/humanities center nor an independent college of the arts and humanities.**

By themselves, of course, the presence of these centers at other institutions does not necessarily oblige the creation of a similar center at WSU. Such centers do testify compellingly, however, to the widespread recognition among our aspirational peers that today's greatest challenges are not simply scientific nor technical. Rather, they are also questions of values, beliefs, history, aesthetics, and culture, all of which are fundamentally artistic and humanistic areas of inquiry. A failure to invest appropriately in the arts and humanities thus threatens the capacity of any institution—WSU included—to effectively understand, engage, and solve our world's most pressing and complex problems.

Mission, Purpose and Goals

At its core, the Center proposes to pursue a fundamental transformation of arts and humanities research at WSU. Working in concert with academic departments, which will remain centers of more specialized, field-specific inquiry, the Center will advance a broader agenda, one that crosses traditional scholarly boundaries, encourages innovation, and advocates for the vital contribution of the arts and humanities to the public good.

With this commitment serving as its guiding principle, the Center will pursue the following primary goals:

- Expand WSU's capacity for foundational research in the arts and humanities
- Nurture cross- and interdisciplinary connection and collaboration
- Increase the public visibility and outreach of WSU arts and humanities faculty
- Advance WSU's commitment to diversity, inclusion, and community engagement
- Catalyze WSU's engagement with emergent fields of humanistic and artistic knowledge

Nature and Scope of Activity

As the above goals suggest, the CAH's primary focus, especially in its initial stages of development, will be to increase the scholarly and creative preeminence of WSU faculty initiatives in the arts and humanities. At the same time, we will foster greater connections between interested faculty in order to create new networks of activities that extend beyond current department "silos."

Pursuing all these goals within the diversity of fields and methodologies in the arts and humanities requires a support model that is **targeted, flexible, and accessible** to a wide range of faculty. In addition, when taken as a whole, the support model should assist faculty in moving from initial inquiry into increasingly complex and long-term projects. Responsiveness to the currently straightened funding environment both at WSU and for the arts and humanities nationally also demands that any support model be sufficiently flexible to manage variable shifts (increases or, perhaps more frequently, decreases) without undermining the entire enterprise.

The Center will thus pursue an "incubator approach" to catalyzing scholarship, creativity, and engagement, one which encourages an initially wide base of supported projects while at the same time identifying and advancing the most promising and impactful work. Doing so offers the greatest potential for promoting and sustaining work that can generate significant professional recognition, public impact, and, where appropriate, external funding from individual donors and private, state, and federal agencies.

The Center incubator is envisioned at present as a multi-stage model, one in which each stage offers opportunity for further development tied to the achievement of specific benchmarks:

- **Catalyst Grants:** The Center will make available on a rolling basis a series of small-scale Catalyst Grants designed to encourage and support networks of faculty and students who gather for reading, planning, or study around a particular theme or area of interest. Catalyst Grants may also support symposia, visiting artists or scholars, or other one-time faculty initiatives that offer the opportunity to develop new nodes of discussion and collaboration. Supplemental funds will be made available for networks that integrate community or public partners.

- **Cluster Initiatives:** Competitive, larger-scale funding will enable the expansion of faculty networks into concentrated creative and scholarly initiatives. Centered on a multi-disciplinary area of inquiry such as environmental humanities or race and social justice, these initiatives will bring faculty together for sustained, collaborative work in key areas of the arts and humanities. Particular attention will be paid to supporting “proof of concept” efforts designed to generate either foundational partnerships with external constituencies or the baseline research necessary to develop competitive external funding applications.
- **Individual Fellowships:** Recognizing that much work in the arts and humanities remains highly individualized, the Center will also provide competitive individual fellowships for faculty projects possessing significant scholarly, creative, or public impact. This support will be aligned with a work plan leading directly to the completion of a major scholarly/creative project or high-level external grants and engagement. These fellowships will also extend the collaborative and outward-facing commitments of the Center through monthly fellows meetings and the expectation of a public lecture.

Staging support in this fashion will help develop a **culture of collaboration** while preserving more significant funding for those projects that have demonstrated the leadership and intellectual potential necessary for achieving significant impact. By supporting multiple stages of discovery and providing a scaffold for development, this model will also encourage the pursuit of more complex, projects whose ambition could yield WSU an **increase in AAU-recognized prestigious awards**.

At the same time, the modular nature of this approach to faculty support will also **enable a more nimble response to any future funding uncertainties**. By limiting the number of its multi-year commitments, for example, the Center will be able to adjust its offerings in number or amount of funding without unduly undermining its core mission of supporting faculty scholarship and creative work in the arts and humanities. At the same time, by reserving lengthier commitments to the most promising projects, the Center will increase the likelihood that both it, WSU, and most important its faculty will secure the external funding necessary to sustain ongoing research and creative initiatives.

Working with both academic departments and the Graduate School, the Center will also **advance graduate and undergraduate research and education**. The Center will provide complementary support and in its later stages coordinate training opportunities that will cross disciplinary boundaries and encourage a public-service mindset within the next generation of researchers, scholars, and practitioners in the arts and humanities. Again, foundational work in this area has already begun. This year, with funding from both private donors and the National Endowment for the Humanities “NextGen Ph.D.” program (1:1 match), Dr. Todd Butler (English) identified the Center as an organizing entity for a multi-unit initiative has brought together humanities faculty with counterparts in CAHNRS/Extension, the Medical School, and the Graduate School, as well as current graduate students and alumni, for discussions aimed at developing a national model for a “21st-century land grant Humanities Ph.D.” that would offer graduate students opportunities to engage directly with underserved communities state-wide. Currently at the mid-point of its planning process, grant participants have begun conceptualizing a “Publicly Engaged Fellows” program that will train graduate students in the humanities on project and client management, public engagement, and cultural sensitivity, as well as the digital skills necessary to complete and certify (through a digital portfolio) their experiences. Such

an educational model will complement the disciplinary training that will remain the responsibility of individual departments, ideally identifying WSU to prospective and current students as an institution that provides cutting-edge graduate training responsive to the growing demand (embodied in the Center itself) for a more “public humanities.”¹

In addition to the potential for students to be integrated into this and other Center-sponsored projects, the CAH will offer more immediate opportunities that will directly support graduate training and research:

- **Summer Support:** While WSU graduate students are generally supported via academic-year assistantships, the lack of summer funding remains a serious barrier to timely academic progress. The Center thus plans to offer a series of competitive summer fellowships designed to advance cutting-edge projects through targeted travel, research, and stipendiary support. One fellowship—the “Public Humanities Fellow”—will be reserved for students pursuing work that envisions the direct engagement with or application to non-academic audiences.
- **“In-Ac” Assistantship:** Administrative and outreach support for the Center will initially be provided through the work of a graduate assistant, who will coordinate speakers, events, and publicity. Serving in this role will offer students the opportunity to connect with WSU and visiting faculty, expand their own skill sets, and envision and pursue non-faculty positions within the academy.

As the Center develops, it may also serve as the locus for graduate training in areas such as writing for publication, team-teaching (perhaps via a Center-sponsored graduate seminar), or qualitative statistics that would be either difficult or redundant for academic departments to offer independently. With its emphasis on interdisciplinary and public work, the Center will also be **particularly well-positioned to support new models of graduate and undergraduate education** such as certificates and interdisciplinary programs.

Relationship to Existing Centers and Related Units

While the majority of WSU’s existing centers are focused primarily (if not exclusively) on the sciences or social sciences, two units will serve as important partners for the CAH. The ultimate aim would be to foster a differentiated yet integrated ecosystem for arts and humanities support across WSU’s campuses.

The Center for Digital Scholarship and Curation (CDSC), a joint project of the WSU Libraries and the College of Arts and Sciences, possesses extensive expertise in creating digital tools, projects, public programming, and educational opportunities both WSU and the publics it serves. The availability of this expertise will enable participating CAH faculty to discover, learn, and produce new outlets for their work. During AY18-19, for example, one faculty member submitted a six-figure grant proposal to the NEH’s “Dialogues on War” program that envisioned working with both the CAH and CDSC to develop a state-wide program of guided public conversations regarding the experience of women veterans both during their service and their reintegration into civilian life. Though unfunded in this initial submission, recently-received

¹ Such work has also been modeled on a multi-institutional and international basis by more established centers. See Tyrus Miller, Collaborative Humanities Graduate Research and Training for the 21st Century (2017). <https://chcnetwork.org/ideas/collaborative-humanities-graduate-research-and-training-for-the-21st-century>.

internal support will enable the faculty member to develop this work further and likely submit it again (a fact that also demonstrates the necessity of the Center's incubator role).

As this project suggests, the CDSC offers technical facilities (such as high-end workstations) and training resources (such as faculty/student workshops in digital technologies) that the CAH does not seek to duplicate but rather to support and help grow. In particular, we foresee that our collaboration, as well as the research funding the CAH can provide, will encourage a greater number of faculty—some of whom might not initially be “digitally inclined”—to connect with the resources and expertise offered by the CDSC.

The WSU Museum of Art similarly offers opportunities for mutually beneficial partnerships, especially in the areas of education and public outreach. In addition to being a locus for the Fine Arts on the Pullman campus, the Museum has strong local and state-wide partnerships that could help faculty pursue more outward-facing approaches to their scholarship. At the same time, the Museum may provide an ideal locus for more public programming (such as exhibits, speakers, or symposia) that faculty might integrate into CAH-supported work.

Review and Assessment

Demonstrating return on investment requires a **rigorous and sustained assessment plan** concentrating on not only individual programs but also the Center's overall operations. This plan will include both qualitative and quantitative metrics, as well as evaluations of both traditional scholarship and creative activity and broader indices of public impact. In addition to initial work plans, all recipients of significant Center support will be required to submit final and, in the case of multi-year clusters, intermediate progress reports. Overall Center assessment efforts will also consider the following sources and categories of data:

Productivity: Center staff will maintain records of scholarly and creative output of participating faculty, paying particular attention to the number of publications, shows, and grant applications as well as the national and/or international visibility of this work.

Routes to Impact: Especially in the formative stages of a project, impact (whether scholarly or public) can be difficult to predict. Retrospective assessment can be similarly challenging in the case of longer-term projects. To manage these challenges, faculty will work with Center staff to develop “Routes to Impact” plans, building into each project at the outset a conscious consideration of how their research and creative work will extend into both the academy and the wider community.

Public Engagement: Center staff will also track measures of public engagement, including attendance, print and social media presence, and where appropriate changes in the capacity of target populations to participate in and support other arts and humanities-related projects.

The Center director will report to internal stakeholders the results of these activities and assessment efforts on an annual basis. As the Center develops, this reporting process will also provide the basis for externally-focused annual reports which themselves will become fundraising mechanisms. In year four (or at another mutually agreed upon point) the Center will undergo an external review led by individuals from similar centers at peer institutions.

These processes must be combined with the recognition that research and scholarship in many disciplines (not just the arts and humanities) is not always suitable for immediate assessment given the often long gestational period associated with its production. While we will set goals such as the production of at least one institutional or other major external funding application from each Fellowship cohort, or a year-over-year 5% increase in donor and public contacts, we will also seek to focus on what the Europeana Foundation calls the “deep outcomes that result from our work - changes to attitudes, new friendships, new ideas and values.”² The initial elements of this work will focus on establishing baseline data in the categories identified above. The Center would subsequently propose to focus its initial labors on developing a greater culture of “impact-oriented” and “publicly engaged” scholarship in the arts and humanities. Through a series of complementary faculty workshops conducted in conjunction with the Office of Research and *specifically designed for arts and humanities faculty* we hope to develop in participants a shared language across disciplines regarding impact and to model a conception of assessment “not as a one-off exercise but as a continuous cycle of design, assessment, narration and evaluation.”³

Administration and Membership

Operational and planning activities will be supervised by a center director in coordination with members of the CAH Faculty Board. Fiscal administration will be handled by CAS fiscal personnel in coordination with the Office of Research, while day-to-day administrative tasks—which should be limited in the start-up period—will be handled by the graduate assistant detailed above.

Meeting at least once a semester, and more frequently as appropriate, the Faculty Board will evaluate funding proposals, plan programming, and monitor the overall administration of the Center. The board will be comprised of representatives appointed by chairs of WSU’s primary arts and humanities schools/departments (English; Fine Arts; History; Languages, Race, and Culture [DFLC/CCGRS]; Music; and PPPA [Philosophy]). Approximately three seats will be held open for any individual faculty member—including those from non-arts/humanities units—expressing an interest in supporting the work of the CAH. These members will be selected by the departmentally-appointed members identified above. Representatives from the WSU Libraries and the Office of Research will similarly serve in *ex officio* capacities. Faculty members will serve two-year staggered terms, and particular attention will be paid to ensuring representation from WSU’s multiple campuses.

As a joint project of the College of Arts and Sciences and the Office of Research, the CAH’s director will be selected by the Dean of CAS after consultation with the Vice President of Research. The CAH Director, who will serve a renewable three-year term, is expected to be a tenured faculty member in a CAS arts or humanities department who possesses a record of creative and/or scholarly accomplishment, administrative leadership, and interdisciplinary activity at WSU. The Dean of CAS and VP of Research have proposed that the initial Director will be Dr. Todd Butler, Associate Professor of English.

² Europeana Foundation, *Impact Playbook: For Museums, Libraries, Archives and Galleries* (2017), 4.

³ *Ibid.*, 11.

Additional key faculty who have actively participated in the most recent design of the CAH and will continue in an advisory capacity until the CAH and its board structure is formally approved include the following (CVs attached):

School of Design and Construction: Ayad Rahmani

Education: A. G. Rud

English: William Hamlin

Fine Arts: Squeak Meisel

History: Sue Peabody (Vancouver), Jesse Spohnholz, Matthew Sutton

Libraries: Trevor Bond

Music: Dean Luethi, Lori Wiest

Office of Research: Geeta Dutta, Becky James

Multi-Campus Connections

Since its initial reimagining in 2016, planning for the Center has sought to engage and, where appropriate, address the concerns of faculty on all of WSU's campuses. These efforts have already resulted in a greater integration and participation of faculty at WSU-Vancouver in particular, which has helped developed a model for multi-campus participation that ideally will encourage other faculty to participate as well. Most recently, for example, the Humanities Fellowship program administered by the Office of Research and key members of the Center's working group was opened to all faculty regardless of rank and campus work location, with the result being that two of the current six Fellows are from WSU-Vancouver. Their fellowships will support not only individual work but in one case will also support a regional symposium of humanities scholars at that campus. In addition, the newly collaborative nature of the current Fellows program (Fellows meet monthly to share their work) has also nurtured more organic but no less significant connections. For example, a Fellow from the Department of Music (Pullman), who is working with a nationally-recognized composer who will visit WSU in spring, has begun discussions with one of the Vancouver Fellows about possibly bringing this composer to that campus, as well as how they might share the orchestral production that the project is developing. Such interdisciplinary and widely collaborative work is core to the Center's mission.

More connections of this sort have also begun with faculty *outside* the arts and humanities, in this instance with research officers at WSU-Spokane and the Elson S. Floyd School of Medicine, who have expressed a particular interest in collaborating in particular in the burgeoning field of medical and health humanities. Such efforts will further expand the network of support for the Center and opportunities for collaborative projects. Indeed, perhaps the greatest challenge the Center will face in this regard is how to capitalize on the positive reception it generates in non-arts and humanities partners at the same time it needs to reach out further to A&H faculty.

Financial Support and University Resources

Testifying to the broad support for the Center's vision and activities, this proposal is accompanied by letters of commitment from CAS, the Office of Research, the Graduate School, the Libraries, and the President's Office. These are multi-year commitments designed to sustain a significant pace of activity during the initial three years of the Center's existence.

Beyond simply providing a foundational basis of support, the shared commitments of these individual units also **presage the longer-term sustainability of the Center**. Research has established that such networked models for Centers and their institutional and unit-level collaborators represent perhaps the best way to develop “a strong system of end-to-end support,” especially in budget-limited environments.⁴ Like the Center’s incubator model of faculty support, which provides for interdependent yet distinct programs of support, bundling together smaller commitments from multiple college-level units increases the survivability of the Center by spreading the fiscal demands (and risk) among multiple sources and providing those contributors with a combined ROI larger than their individual contributions might secure by themselves. At least one contributing unit (the Graduate School) has formally committed itself to considering an extension of its funding beyond the initial three-year period, and others have informally agreed to do so.⁵ The bulk of the financial commitments below represent either 17A/gift funds not subject to budget reductions or, in the case of funding from the Office of Research, the redirection of funds already having been designated for arts and humanities use.

Operational and Program Costs

Recognizing that its initial years will run parallel to a general budgetary retrenchment at WSU, the Center will operate on a lean staffing model—initially a stipendary director and graduate assistant—that will limit the operational costs of the Center. The proposed director (Butler) has agreed in the initial year to waive any stipend and course release from CAS, leaving the only immediate major operational cost as the graduate assistant, as well as more minor expenses associated with program marketing (ex. posters, logo design).

Instead, rather than be consumed by administrative expenses, the bulk of the Center’s resources will flow directly to faculty and programming across WSU. While the specific distribution of these funds—such as the ratio of small-scale collaborative grants to larger projects—will depend in part on specifics of the support programs currently being designed by the steering committee (as well as the number and strength of the resulting applications from faculty), the following represents a general overview of the projected annual granting and programming budget, as well as the current sources for the allocated funding. Again, all of these funding commitments are currently in place for multiple years:

⁴ Nancy Maron and Sarah Pickle, *Sustaining the Digital Humanities: Host Institution Support beyond the Start-Up Phase* (2014), 34.

⁵ It is important to note that at the time their letters of support were requested, none of these internal collaborators were asked to consider this possibility. That their letters (unlike that from the Graduate School) do not specifically indicate that they will do so thus does not preclude the likelihood they will do so, much less the possibility.

Director Compensation	8,000	CAS
Graduate Assistantship	15,000	Graduate School, President's Office
Catalyst Grants	8,000	Office of Research
Cluster Initiatives	20,000	Office of Research
Summer Graduate Fellowships	9,000	Office of Research, Graduate School
Humanities Fellowships	40,000	Office of Research
External Programming (Speakers, Symposia, etc.)	15,000	Libraries, President's Office

Estimated Annual Budget **115,000**

Long-Term Fiscal Sustainability

Based on the experiences of similar centers, it is likely that the Center will require some continuation of internal funding on an on-going basis. Again, however, the currently modular and distributed nature of this funding makes it more likely that this internal funding can be secured, as no individual unit is necessarily responsible for footing the entire bill.

Private philanthropy is also expected to be a key element of long-term support for the Center. As evidenced on a small scale by the aforementioned 1:1 match secured for the NEH NextGen grant, donor interest for such a Center and its programs does exist at WSU, particularly in the aftermath of the elimination of the university's Performing Arts program. The prospects for securing such support on a larger scale are buttressed by the experience of the Center's immediate peers. Three of the 9 PAC-12 centers have been formally named by donors, and the others report receiving significant development support for their inception and ongoing operations.

Conversations with WSU Foundation officers indicate there is not only the potential but also the need for such a Center, especially should WSU enter into a new capital campaign. Most prominently, major donors of the sort that would likely be the focus of such a campaign **seek opportunities for transformative gifts**, and transformation of the arts and humanities enterprise lies at the heart of the Center's mission. Quantifying such gifts is somewhat difficult, as the level of donation necessary for naming rights (one prominent opportunity) is determined on a case-by-case basis and similarly no set donation level establishes a "directorship." Perhaps the closest analogue is a distinguished chair, which requires \$1.5 million and generates more than \$50,000 in expendable funds each year—essentially **half** of the Center's entire initially proposed budget. Here the lean operational model and likelihood of some continuing internal support potentially enable a single gift to solidify the Center's foundation in perpetuity. At the same time, the modular approach to faculty and student support enables multiple entry points to the Center for private donors, for example by funding an individual or series of catalyst projects or summer scholarships. Even before the Center's final approval, there are already signs that such opportunities will be attractive to donors. One donor, for example, is finalizing the conversion—and future significant expansion—of an endowment fund to the Center with arts and humanities work as his primary priority, and we have received other initial inquiries regarding similar opportunities.

While it would be inappropriate to elaborate further on these individual donations before they are formalized and cleared for release, together they indicate that donors will likely be excited by the vision of the Center and the opportunity to support its work. In addition, such engagement need not be at the \$1m+ level to make a significant contribution to the Center's efforts. At current payout rates, for example, a \$75,000 endowment could fund a summer fellowship in perpetuity, while a \$25,000 endowment could support a regional speaker or other form of public programming.⁶

Other University Resource Needs

As detailed in the accompanying support letters, the foundational funding for the Center has already been identified and committed. Initial meeting space has also been offered to the Center by WSU Libraries, which will help facilitate monthly faculty fellow discussions, advisory board meetings, and—where not otherwise specified by grantees—meetings of research groups to be supported by the Center. Especially for the latter, locating within the Libraries will encourage cross-collaboration with other units such as the CDSC (4th floor Terrell). Individual fellowship work will continue to be conducted in existing faculty offices and facilities. Given the potential variety of offerings, space for public programming (exhibits, lectures, etc.) will initially be secured on a case-by-case basis from such partners as the Museum of Art and the WSU Honors College. As the Center grows in its work and visibility, it will at some point likely require a small amount of dedicated, publicly available space that would include 1-2 staff offices and a reservable meeting and collaboration area. Such space would also provide a locus for center activity and donor interest.

⁶ The \$25,000 endowment, which generates \$1000 in expendable annually, is a common opportunity presented to donors as it is comparatively easy to accomplish. Five successive annual donations of \$6000 establish such an endowment and enable its immediate expenditure, with \$5000 being devoted to building the endowment and the remaining \$1000 being used as expendable.