

A Beautiful Horizon:  
*An Illustrated History of the Arts  
at Western Carolina University*



By Christopher M. Bishop

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*Dedicated to all the people at Western Carolina University  
and in the surrounding communities who, throughout the  
university's history, have contributed to the development of  
its visual and performing arts, making possible the founding  
of the College of Fine and Performing Arts in July 2007.*

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## CHANCELLOR'S FOREWORD

### John W. Bardo



*Western Carolina University was founded in 1889 as a high school designed to bring the advantages of a classical education to the children of the Cullowhee Valley. In 1890, music and art were added to the curriculum. In fact, the second academic building constructed on the campus was specifically designed for the teaching of art and music. The program for the first graduation in 1893 showed that of the five graduates in that first class, two were listed as painters. And one of the graduation orations was on "Greek Influence on Art, Science, and Letters." So, since the university's founding, the fine and performing arts have been key components of its culture and critical elements in its curriculum.*

*To this day, the arts remain core to the development and future of the university. One of the first decisions I made after becoming chancellor in 1995 was to seek funding for an integrated fine and performing arts center. The vision of the center was to bring together artists from the visual and performing arts in one wonderful setting to encourage exchange of ideas and development of cross-disciplinary programming. In its first several years of operation, this facility is living up to its promise.*

*Of course, the buildings are only as good as the people who teach in them, and WCU is increasingly blessed with world-class faculty in the arts. Because of the excellence of our arts faculty—from music, art, electronic media, theater, dance, musical theater, and interior design—WCU is rapidly becoming a regional destination for people who support and recognize the importance of the arts.*

*Investment in the arts is of critical importance to the future of this region. As we move increasingly to a global economy and society, the arts have a crucial role in establishing and supporting the quality of life in the beautiful area where we live.*

*As you read the history of the arts at WCU, I hope you will take away an understanding of the role the fine and performing arts have played in the development of the institution and the role that it plays in the region. Since its founding, WCU has been blessed with wonderful artists whose works speak to the soul and lead us to understand the best of what it means to be human.*



## PROVOST'S FOREWORD

### Kyle Carter

*When I came to Western Carolina in November 2004 to become the university's first provost, Chancellor John Bardo and I formulated an agenda for a university in transition. Among the top initiatives we discussed was the chancellor's desire to create a more effective and efficient college structure. The university had grown rapidly over the last five years, and the existing organizational structures were being taxed to accommodate the growth of programs and faculty. In particular, the College of Arts and Sciences, where the visual and performing arts programs were housed, contained almost half of the academic departments, programs, and faculty. It had become a very large and diverse*

*unit where promotion of specialized programs was becoming ever more difficult due to competing interests and purposes.*

*So, in the spring of 2005, I formed a faculty committee from across the university to analyze the current college structure and recommend changes that would better promote academic programs and lead to a greater sense of identity and purpose among the faculty. The ad hoc faculty group spent the next fourteen months studying college models across the nation and listening to testimonies from WCU faculty and students. The committee made its recommendations the following spring, and the chancellor and I quickly accepted the majority of them, including the formation of a new College of Fine and Performing Arts. We both realized that a new college would better serve the arts. It would bring together individuals of similar dedication and purpose who could form an identity and pride that would better promote the arts in the region. We believed the formation of the new college, coupled with the new Fine and Performing Arts Center that opened in October of 2005, provided a platform from which the arts could reach greater levels of quality and influence. We haven't been disappointed.*

*In just over a year, I have seen a renewed sense of purpose among the college faculty who are working to support one another and expand their collective influence. There is a renewed excitement and energy among the faculty in the Department of Stage and Screen, the School of Music, and School of Art and Design; new opportunities for students are expanding as a result. The outstanding work of individual faculty who are nationally and internationally known is contributing to the collective desire to create a superior College of Fine and Performing Arts. I am convinced that before long, this new college will become one of the hallmarks of this university. So as we celebrate the arts at Western Carolina University through this history, I want to congratulate the College of Fine and Performing Arts faculty and Robert Kehrberg, its founding dean. They are building a college that provides superior education to our students and offers unique and outstanding cultural opportunities to the region. Both of these objectives are consistent with WCU's historical tradition of the "Cullowhee Idea" and its more contemporary interpretation of the idea as a steward of place.*

## AUTHOR'S PREFACE

*I mentioned to several people that I was writing a history of the College of Fine and Performing Arts. Because it was founded in 2007, several people responded with something along the lines of, "That'll be a short history." Remember, however, that things usually develop in stages, and nothing simply emerges out of thin air. The story of this college is one of steady growth and development and dates back to the earliest days of the institution. In grade school, we learn history as a foundation for our future citizenship. Individuals and institutions need a foundational knowledge of their past to develop into what they can and should be.*

*On a personal note, before I began this project in June 2008, I had no knowledge of the history of Western Carolina. As a student, I liked it here, but did not feel "plugged in." But the more I studied, the more I felt a visceral connection with Western Carolina, a place I can now call home. Because I understand its past, I can work toward WCU's future. One could make the case that history does not exist until the historian sorts through the sources and synthesizes the material into a coherent narrative. So, you see, in many ways, this history of the College of Fine and Performing Arts is very timely and serves an important purpose. Although the college is very young, it now has a story to call its own and a firm foundation that will enable the college to realize its limitless potential.*

*I have tried to stick to as broad a narrative as possible to tell the story of the arts at Western while acknowledging that its development has been tied to trends within the university and, in many cases, the nation. This broad perspective requires a very discriminating eye by the historian. It is impossible to discuss in these few pages every person who played a role in developing the arts at WCU. To that end, however, I have compiled a faculty list that, to the best of my knowledge, lists every professor who has ever taught the arts at Western Carolina. Hopefully, when readers scan the list of several hundred names in the appendix, they will fully realize just how many individuals worked so hard over the past 120 years to make the College of Fine and Performing Arts a reality.*

*The completion of this project would not have been possible without the help of several individuals. Robert Kehrberg correctly saw the need of a history for the young college and provided me with constant support, knowledge, and enthusiasm. During the research stage of this project, James Dooley, Perry Kelly, and Steve Carlisle all sat down with me for interviews, and their knowledge proved indispensable. Kelly and Dooley read early drafts of the essay, provided insightful comments, and suggested many changes that immeasurably improved this history. Anybody who has ever worked in Special Collections at Hunter Library knows George Frizzell and his amazing knowledge of Western North Carolina history. He patiently assisted me with primary sources and helped me select the photos included in this volume. After unexpectedly finding myself without a copy editor, Jedd McFatter graciously edited this volume and helped make it readable. I will forever be in his debt. Finally, I am extremely grateful to Richard Starnes for helping me arrange the summer assistantship that made this research possible. I alone, however, am solely responsible for any glaring omissions, exaggerations, or factual errors.*

C. M. B.  
Cullowhee  
September 2008



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WESTERN CAROLINA UNIVERSITY

*Cullowhee, North Carolina*



*Robert Lee Madison, founder and first president of what became Western Carolina, circa 1890. (Photo courtesy of Hunter Library, WCU Special Collections)*



*The original two buildings on the campus of Western Carolina, early 1890s. Left, the original frame building used for general instruction and the Music and Art Building, right, were located in what is now the upper parking lot for Hunter Library, across the street from Breese Gymnasium. (Photo courtesy of Hunter Library, WCU Special Collections)*



# A Beautiful Horizon: *An Illustrated History of the Arts at Western Carolina University*

By Christopher M. Bishop

On July 1, 2007, Western Carolina University established the College of Fine and Performing Arts. This action was designed to strengthen and broaden the intellectual and cultural horizons of the university and the larger community, to provide a creative learning environment in the fine and performing arts, and to further the ongoing purpose of expanding opportunities in the arts in Western North Carolina. The founding of the college was the culmination of more than a century of growth and development of the arts at Western Carolina. Founding Dean Robert Kehrberg put it well when he remarked, “A college is built on a foundation, and a foundation takes into account all the other experiences—successes or failures—that happened in the arts. It’s not created because this group of people is here at this point in time. It’s because of the region, the interest in the arts, the administrators throughout the years on campus being interested in the arts. It was the efforts of all the faculty and students who have worked so hard, both in the past and now.” The establishment of the college was therefore the fulfillment of the visions of men and women beginning with Robert Lee Madison, who founded what later became Western Carolina University in 1889.

Madison founded Cullowhee Academy to serve this region. He perceived a critical shortage of adequately trained teachers in the area and founded the institution to prepare “teachers for rural and village classrooms.” By preparing more teachers, Madison created a plan of outreach designed to improve the quality of education in Western North Carolina. Better teachers obviously would create a better educational system in the mountains, which Madison believed would enhance the quality of life of Appalachian people. Madison later called this the “Cullowhee Idea.” The mission of the College of Fine and Performing Arts, therefore, is simply a continuation of the Cullowhee Idea: Both focus on outreach to and the nurturing of the intellectual interests of the mountain region.

Over the past 120 years, Western Carolina has undergone amazing changes, from a semiprivate school to a regional institution in the University of North Carolina system. Naturally, the arts evolved along with the university. Usually the major catalyst for change in the arts has been a major change in the institution. For instance, when Western Carolina grew rapidly in the 1960s, academic programs in the arts also exploded. Likewise, when the university became part of the



*Ella Richards Madison, wife of Robert Lee Madison and the first arts teacher at Western Carolina. (Photo courtesy of Hunter Library, WCU Special Collections)*

UNC system in 1972, the institution had to reorganize itself according to system standards. Through it all, however, the university and its leadership has never wavered in its commitment to provide a place where the arts could flourish.

Although Madison began Western Carolina as a place to train teachers, the arts have an incredibly rich history at Cullowhee that dates to its founding. Madison himself understood the value of an arts education and was a strong advocate of the arts throughout his life. Consider this passage from a pamphlet written in 1940 to commemorate the history of Western Carolina: “Recognizing the vital importance to the children of this state of a well-balanced, well-rounded personality in the teacher, the administration of the institution has from the beginning provided for and

emphasized the so-called cultural content subjects of the curriculum [better known as the arts].” Moreover, Jackson County has a very extensive arts heritage including classical and folk music, dance, crafts, and other expressive art forms. Because the community already possessed a rich arts heritage, Madison nurtured these interests in his students to give them a place where their artistic impulses could truly blossom.

Throughout most of its early history, financial problems plagued the Cullowhee Academy. At times, inadequate funding jeopardized the very survival of the institution. Thanks to support from the Cullowhee community in the form of labor, materials, and money the school survived and grew. In the first year of the academy, arts instruction included “drawing, painting, modeling, constructing, and carving.” The academy also offered instruction in piano. In the academy’s second year, 1890, Madison added a music and art department, the first of its kind west of Asheville. He also hired Ella V. Richards to teach in the new department. Richards, who came to Cullowhee by way of New Jersey, received her education at the Carl Hecker School of Art in New York and was talented in music, drawing, and painting. Perhaps it was providential that the arts would become intertwined with general instruction at Cullowhee because Madison married Richards the next year.

An institution’s commitment to something might best be measured by its willingness to construct buildings devoted entirely to a specific purpose. If this



*The Music and Art Building in profile. (Photo courtesy of Hunter Library, WCU Special Collections)*



*Interior of the Music and Art Building. (Photo courtesy of Hunter Library, WCU Special Collections)*

is true, the Cullowhee Academy exhibited an almost phenomenal commitment to the arts in its early years. Almost immediately, and with help from the community, Cullowhee constructed an arts facility next to the only building on campus. It was a rather humble, but certainly auspicious, beginning for the music and art department. This building served Cullowhee in good stead and was used until the 1920s. The two-room frame structure included a woodstove, a large bay window, one room that served as a painting studio, and another that housed a piano Madison himself donated for the use of the new teacher. The piano was something of a luxury and was one of only six others in Jackson County. Although the structure was not ready for the new academic year in 1890, Madison arranged for music and art classes to be taught in the nearby Baptist church until the building could be finished. By the end of the second year, not only did Madison have a building devoted solely to the arts, but his academy could even boast that it had “a young men’s orchestra, in charge of a competent and experienced musician.” Only one academic year earlier, Madison started with nothing but an idea. In two short years, the principal and his small staff expended tremendous effort to firmly entrench the arts at the Cullowhee Academy. These early endeavors set a foundation from which countless others were able to work and expand the emphasis of arts at the institution.

It is impossible to know exactly when the first theatrical performance occurred at Western Carolina. A theater club appeared in Cullowhee around the time the academy opened. It remains unclear, however, whether it was officially connected with the young school. Madison’s own daughter took initiative to form the organization, and it presented several well-received productions in Cullowhee and neighboring towns. Madison himself was quite an actor and often took the stage. For his role in an 1890 production of *Little Quaker*, the *Tuckaseige Democrat* called Madison’s performance “simply immense.”

Unfortunately only fragmentary records exist from the first thirty years of the institution. There is practically no detailed information about early plays, exhibits, or recitals from this period. Still, there are well-documented capital improvements, such as the construction of the old Madison Building, completed in 1904. With the help of state funding and at a cost of roughly \$6,000, the academy constructed the large stucco building just up the hill from the Music and Art Building. This building was not solely for music and art instruction, but included the institution’s first auditorium, suitable for dramatic performances and musical recitals. Only nine years later, the school expanded once again with the construction of the Joyner Building, completed in 1913. Over the years, both art and music enjoyed a home in Joyner.

Although no academic arts majors existed in the first half century of the institution, students experienced the arts in a variety of ways. When Alonzo C.



*The Old Madison Building, where the current Madison Hall now stands. The Madison Building served the university for thirty years. (Photo courtesy of Hunter Library, WCU Special Collections)*



*An interior room of the Old Madison Building. During its lifespan, Madison served the artistic interests of students and faculty at Cullowhee—note the piano and the guitar case. (Photo courtesy of Hunter Library, WCU Special Collections)*

Reynolds took over as president in 1912, the institution began offering more courses in music and art, “such as sight-singing, history, and harmony” and a “course in free-hand drawing.” Most students also experienced the arts through extracurricular activities. Two of the cornerstones of campus life during this time were the Columbian and Erosophian literary societies, both of which held weekly meetings. Every student belonged to one of the societies. Although society life usually focused on forensics and debate, in 1924 both societies purchased pianos for use in their halls. Meetings usually featured a musical number, quite often a vocal or instrumental solo, and it was not uncommon for the societies to stage plays for the community. Many students also participated in various other clubs that thrived on the campus in the early years. Often these clubs were arts related. In addition to the college orchestra, the dramatics, music, and glee clubs were fixtures on campus, and they often performed to the delight of large audiences of students, faculty, and community members who utilized the institution to experience live arts. Musical recitals were quite common and very popular. Usually these performances took place as chapel services, but sometimes they occurred in the parlor of the Moore Dormitory.

Although clubs and societies were the primary outlet for students interested in the arts in these early years, the school itself also provided a number of arts experiences. Lyceums have always been a very important part of campus life at Western Carolina. Although there are no records to indicate exactly when the Lyceum Committee began operating, school newspapers from the 1920s report well-attended programs. More often than not, these programs were musical in nature and included groups such as the Banta Duo or the Cordova Concertiers. As already noted, chapel services usually featured some kind of music or drama. In many cases, the faculty staged musical productions for the students at these services. Every spring, commencement provided a very elaborate arts experience. Outside of the graduation program itself, which certainly included music, the daylong event culminated with a dramatic production that drew enormous crowds. For example, in 1924, a production of the romance *Come Out of the Kitchen* featured both student and faculty performances and played to a “packed house.” The standing-room-only crowd was so large, in fact, that ushers turned away 100 disappointed people who wanted to see the show. Other commencement plays included Shakespeare’s *A Midsummer Night’s Dream* and J. M. Barrie’s comedy *Dear Brutus*.

Outreach has always been a feature of the arts at Western Carolina. Clubs were not content to serve only the campus, and the general public often attended arts performances in large numbers. The dramatics club put on several plays each year, and music clubs often performed for church and civic groups in the area. Furthermore, the chorus joined the North Carolina Federation of Music Clubs by the 1930s and received laudatory reviews and awards. Because it was a teachers





*Members of the Dramatics Club from 1935. Before the establishment of academic arts degree programs, students often experienced the arts through clubs. (1935 Catamount)*



*The Glee Club in 1935. (1935 Catamount)*

college, outreach often focused on arts education. For example, Inez Gulley held a clinic on campus for music educators in Western North Carolina in 1938. This program included proper music appreciation lessons; educators from all grade levels and Western Carolina students attended.

Because catalogues were not published, very little is known about the early arts curriculum and instruction at Western Carolina. Beginning with the first catalogue in 1920, however, there is a wealth of information about arts

instruction. In these early years, the institution ran a high school and also provided collegiate education. Students could choose between two diplomas: normal (for teachers) and academic (all others). In 1920, the institution offered only three music classes—public school music, piano, and voice—and none in art or drama. All normal candidates had to take public school music. Drawing classes were first offered with regularity in 1924, the same year that courses in public school music became quite extensive, with six new courses added to the two-year normal diploma program. By 1926, instructors taught art education the entire first year. Although the school offered only two degree programs, clearly administrators believed that arts education was a critical part of teacher education.

During Hiram T. Hunter's administration (1923-47), Western Carolina grew rapidly on many levels; enrollment and course offerings increased while the physical plant expanded.

When Hunter became president, the school offered only a two-year degree. By the time he died in 1947, Western Carolina offered a Bachelor of Science in education. During this time of change, the curriculum developed rapidly. Music theory was first offered in 1927, and just a few years later, in 1930, general art, art history, and art education all were added to the curriculum. The catalogue, which devoted an entire section to music as it related to campus life, noted that “[m]usic is a well-developed interest among the students at Cullowhee.” So much so that in 1935 the college band began. All students were encouraged to participate: “Students who are interested ... are urged to bring with them any band instrument which they may own or ... have access to.” Experience was not required, and “elementary instruction” was offered without charge to those who needed it. One year later, the college revived the orchestra. The college also began to improve its organization during the Hunter years. Around 1936, the college organized the Division of Fine and Industrial Arts, which included agriculture, home economics, industrial arts, music, and penmanship. As with other departments and bodies, this division was at best loosely organized. More important, however, this timely bureaucratic restructuring was a pointed response to critics who questioned the value of teaching such subjects to aspiring educators.

The development of the arts in these early years did not happen in a vacuum.



*Hiram T. Hunter, president of Western Carolina, 1923-47.  
(Photo courtesy of Hunter Library, WCU Special Collections)*





*Breese Gymnasium, completed in the late 1930s through the Works Progress Administration. Today, the College of Fine and Performing Arts uses Breese for dance instruction. (Photo courtesy of Hunter Library, WCU Special Collections)*

There are many instances that illustrate the maturity of an arts culture in Western North Carolina. For example, in the 1920s, Lucy Morgan founded the world-renowned Penland School of Crafts. Around the same time, the John C. Campbell Folk School opened, followed in 1930 by what became the Southern Highland Craft Guild. In addition, Black Mountain College, founded in the 1930s, provided the region with a unique and international arts perspective. As one retired professor recently remarked, “These factors are significant because they contributed to the cultural atmosphere into which Western was developing.”



*The Old Student Union, also completed in the late 1930s. For many years the instrumental portion of the music department was housed here. (Photo courtesy of Hunter Library, WCU Special Collections)*

Nevertheless, without the extensive building program of the late 1930s, the arts could not have fully developed at Western Carolina. With the help of Franklin D. Roosevelt’s New Deal and its agencies, including the Public Works Administration and the Works Progress



*Hoey Auditorium, circa 1970. The completion of Hoey allowed for rapid expansion of the music program in the 1940s and 1950s and gave the school a better venue for Lyceum shows and student plays. (Photo courtesy of Hunter Library, WCU Special Collections)*



*A choir from the early 1940s. (1943-44 Western Carolina Teachers College Bulletin)*



*The marching band and majorettes in the early 1940s. (1943-44 Western Carolina Teachers College Bulletin)*

Administration, the physical plant boomed. Several buildings used for arts were completed at this time, including the Student Union (now called the Old Student Union) and Breese Gymnasium. Most important, the college also received a much-needed performance hall with the completion of Hoey Auditorium in 1939. Although the college quickly outgrew Hoey, the building filled a void in the institution's physical plant, providing classrooms and practice areas for the music department and housing the new grand piano the school purchased for the stage. In 1940, about the same time Hoey opened its doors, the English department offered the first course in dramatics taught at Western Carolina. Finally, in 1941, the first arts major, public school music, took shape along with more diverse offerings in theory and instrumental performance. Without the new facility, none of these curricular innovations could have taken place.

Only a few years after the completion of the building program, the college felt the effects of the December 1941 Japanese attack on Pearl Harbor. As the nation began to mobilize for World War II, male enrollment diminished rapidly, and men "represented ... less than one-tenth of the total" school population by the end of the war. Moreover, many faculty members also left the college to aid the war effort, which prompted Hunter to lament a "constant migration from the campus." Naturally, the cost of fighting a world war on two fronts significantly reduced the college budget. And yet somehow, through all this, the college still managed to increase its offerings in the arts. During the war years, the name of the public school music major changed to music education, more courses in



*Paul Apperson Reid, president of Western Carolina, 1949-56 and 1957-68. (Photo courtesy of Hunter Library, WCU Special Collections)*

piano were required, and a folk music course found its way into the curriculum. In 1944, the college added three courses on play production to the catalogue: acting, lighting, and sound effects.

As the war concluded, the institution found itself at a crossroads. War veterans flocked to Cullowhee to take advantage of the G.I. Bill, and the school earned accreditation from the Southern Association of Colleges and Secondary Schools. With bulging enrollment and full acceptance by the association now known as SACS, the college could now grow beyond teacher education. In 1947, however, President Hunter took his own life after suffering a severe stroke, leaving the institution without permanent leadership during a time of change. Dean William Ernest Bird became acting president and served the institution well during those difficult years. Just after Bird took over, the college began offering two concentrations

for music education, general and instrumental. One year later, art education became a major at Western Carolina, although the catalogue did stress that the availability of the new major would depend upon the college receiving equipment to offer courses in ceramics. The college was not without permanent leadership for long, and in the fall of 1949, Paul Apperson Reid took over for Bird, who returned to his position as dean.

The Reid years saw dynamic change throughout the campus, with the institution growing from a small teachers college into a regional university with graduate programs and thousands of students. In the arts, music for the first time experienced the addition of extensive applied music courses, and the English department now offered a drama workshop open to all students. Liberal arts degrees became available. Although arts education still focused on teacher training, music and art were required for all liberal arts degrees. In 1953, Western Carolina completed the Stillwell Building, frequently used for art courses over the next decade and a half. Another big change came the same year, with Western Carolina Teachers College experiencing a name change to Western Carolina College. Although most instruction continued to focus on teacher education, the change reflected the dynamic vision of Reid's administration and his emphasis on broader higher education.

During these years, all students continued to experience the arts in a number of ways. For instance, in 1948 the Little Theatre was organized on the Western Carolina campus, part of a growing trend of university theater groups. Any student could join the Little Theatre,





*The Stillwell Building in the early 1950s. This multipurpose building housed classrooms for the art department and is home to Niggli Theatre. (Photo courtesy of Hunter Library, WCU Special Collections)*



*The Gallery, in the basement of Hunter Library. The art and music departments frequently used this space for exhibitions and recitals. (Photo courtesy of Hunter Library, WCU Special Collections)*

and over the course of the next decade dramatics experienced a true period of growth and excellence. In 1949, art students painted a mural in the Student Union, thus enhancing the building's artistic appeal. After the completion of Hunter Library in 1953, faculty and students frequently exhibited there until a more permanent exhibit space was available.

Musical Lyceums remained very popular through the 1940s and 1950s. In the fall of 1949, for instance, Margaret Truman, the daughter of President Harry Truman, sang a concert at Hoey Auditorium to open her tour of the South. Margaret

Truman evidently was no great singer and, in 1950, after a negative review in *The Washington Post*, President Truman lashed out at critic Paul Hume for bluntly stating his daughter “cannot sing very well.” The angry president wrote Hume a letter, which read in part, “Some day I hope to meet you. When that happens, you’ll need a new nose, a lot of beefsteak for black eyes, and perhaps a supporter below!” Margaret Truman probably did not perform much better during her visit to Cullowhee one year earlier. Nevertheless, the editor of the *Western Carolinian* was more restrained in his criticism of the president’s daughter, writing that Margaret Truman was “a fine person,” but “her art has not yet fully matured.” Unfortunately, it never did.

The college’s emphasis on outreach to the region did not waiver during these years. In fact, it only deepened. Students presented shows every summer in Asheville in conjunction with the Smoky Mountain Music Center. The college also founded the Western Carolina Folklore Festival in 1951 as part of the summer school program. The Little Theatre held dramatics competitions for high school students from all over the state, and these continued for many years. Summer band camps hosted by the music department were the most prominent example of outreach during these years. These three-week camps were started in the early 1950s, after the music department came under the leadership of Richard Renfro. The camps featured the leadership of well-known musicians, including horn instructor Louis Stout of the Chicago Symphony Orchestra. Campers had access to an opera workshop, one private lesson per week, and trips to arts events in the region. The total fee for the camp, including room and board, was \$65. For many years these camps proved very popular with high school students from across North Carolina and bordering states.

The faculty expanded a great deal during the Reid years, and in 1956 the college hired Josefina Niggli to teach drama and direct the Little Theatre. The drama



Josefina Niggli, professor of stage and screen, 1956-75. (1963 Catamount)

wing of the English department had been in very capable hands for years and had experienced a number of curricular improvements before Niggli’s arrival, including a concentration in drama for a Bachelor of Arts degree in English. But Niggli’s experience made her truly one of a kind. Born in Mexico in 1910, Niggli went to San Antonio to escape the reign of Pancho Villa. After receiving an education in Texas, at Chapel Hill, and in Europe, Niggli moved to New York as a young woman and found employment with the Works Progress Administration. There she met Orson Welles and, in all likelihood, was involved with the original production of *The War of the Worlds*. After writing



The choir from the 1957-58 academic year, under the direction of Richard Renfro. (Photo courtesy of Hunter Library, WCU Special Collections)



A 1967 production of South Pacific. (Photo courtesy of Hunter Library, WCU Special Collections)



Students in a production of The Caine Mutiny, under the direction of Josefina Niggli. (Photo courtesy of Hunter Library, WCU Special Collections)

extensively for many years, in 1945 she published her most famous work, *Mexican Village*, which garnered major international acclaim and made her one of the most influential Mexican authors of the twentieth century. For many years she lived in Los Angeles, working as a playwright and writing extensively for radio and television, including the popular Western series *Have Gun–Will Travel*.

Niggli's presence made a major impact on drama at Western Carolina that has never been fully acknowledged. Her students loved her; she taught them, "Don't love yourself in the art, love the art in you." In the theater in Stillwell, now named in her honor, Niggli sat in a recliner in the aisle, hair permed, adorned in her signature muumuu, and smoking Marlboros. In this setting, she taught students how to act, how to direct, how to light a stage, and how to make props. Under Niggli, all plays were student-directed. Niggli's arrival at Western Carolina coincided with a



*Choir practice in the 1960s. (Photo courtesy of the Western Carolina University Department of Music)*

marked increase in enrollment, which likely led to better-produced plays because of a larger pool of participants.

Other arts departments experienced growth in the 1950s. Music continued to add courses to the curriculum and continued to give

recitals, often in a small room in the library known as “The Gallery.” Art courses grew to include extensive offerings in art history. In the mid-1950s, both art and music became stand-alone majors to complement degrees in art and music education. For all the growth in the 1950s, the 1960s saw even more in terms of student enrollment, involvement, and outreach. In 1961 alone, the catalogue added twenty new dramatics courses, which must be attributed to Niggli’s influence. Then, in 1963, theater finally became an official major. Courses in drawing, sculpture, design, and jewelry making became standard curriculum offerings in the art program, then under the Department of Fine and Industrial Arts. Music did not experience the same level of growth in the 1960s as in the 1950s, but its outreach became truly dynamic. Renfro became active in the growing symphony in Asheville, while the choruses performed with the North Carolina Symphony and continued efforts to bring the arts to individuals outside the institution.

In 1950, around 500 students called Western Carolina home, but by 1966 the number ballooned to around 4,000, capping sixteen years of amazing growth. Naturally, this put a tremendous strain on the college in many ways. Not only did the growth tax the physical plant to its absolute limit, but institutional bureaucracy proved inadequate in the face of such expansion. As early as 1965, the college began examining reorganization, and after conducting a study, Western Carolina divided itself into schools. In 1967, around the same time that Western Carolina founded the School of Arts and Sciences, the N.C. Legislature suddenly changed the status of the college to that of a university, which prompted a name change to Western Carolina University. Historians Tyler Blethen and Curtis Wood later wrote, “In an atmosphere of considerable excitement and some uncertainty and misgivings, the School of Arts and Sciences and Western Carolina University were born together.”





*Professor Ted Matus teaching art in the late 1960s. (1969 Catamount)*

This change indicates an even greater focus on outreach, because now Western Carolina was a regional university dedicated to serving the western counties of North Carolina. Despite all the growth of the 1950s and 1960s, the physical

plant did not keep up with the demands of running a regional university. As a result, instructors taught art in the basement of Joyner, music occupied parts of Joyner, Hoey, and the Old Student Union, and drama was in what later became Niggli Theatre. None of these facilities was adequate for its purposes. Although art students “felt very free” in Joyner, space was limited, forcing instructors also to teach in the basement of Stillwell. When asked what it was like teaching music in the basement of Hoey and in the Old Student Union, one professor simply said, “pretty bad.” The theater in Stillwell was so small that ten actors on stage stretched the facility to its limits. Props were inexpensive, and student actors supplied their own costumes.

This is not to say that there were not significant improvements. Although existing facilities were inadequate, the university planned to construct new buildings. When planning a new building for art, the architect met with the state supervisor of art education, I. Perry Kelly, to determine what an arts facility should look like and how the studios should be designed. Kelly had visited campus several times during his tenure as a state supervisor. In 1968, he joined the faculty as a department head, and his arrival marked the establishment of a separate art department. When he arrived, Kelly presided over nine faculty members, each a competent artist and teacher.

As a specially trained art educator, Kelly added a new dimension to the art department, and under his leadership students began to exhibit more and more.



*Perry Kelly, professor of art, 1968-90. (1971 Catamount)*



*The dedication of the Belk Building in 1972. From left are Perry Kelly, the Belks, and Frank Brown. (1972 Catamount)*



*The interior of the Belk Building in the 1970s. (Photo courtesy of Hunter Library, WCU Special Collections)*

The new building for art, named for Carole Grottness Belk, opened in 1971. Although vastly superior to the Joyner Building, the building's classrooms never were entirely ideal for arts instruction because administrators designed them for general use. Still, the new building provided the department with an exhibit hall, faculty offices, and studio space, including a very good studio for handblown glass. The glassblowing program was a first in the UNC system, and it produced some very fine pieces. For ceramics, a large outdoor kiln was constructed, signaling the professional expectations for the new department. All of these material improvements, along with the establishment of a separate department, demonstrated the university's continued commitment to arts and art education.

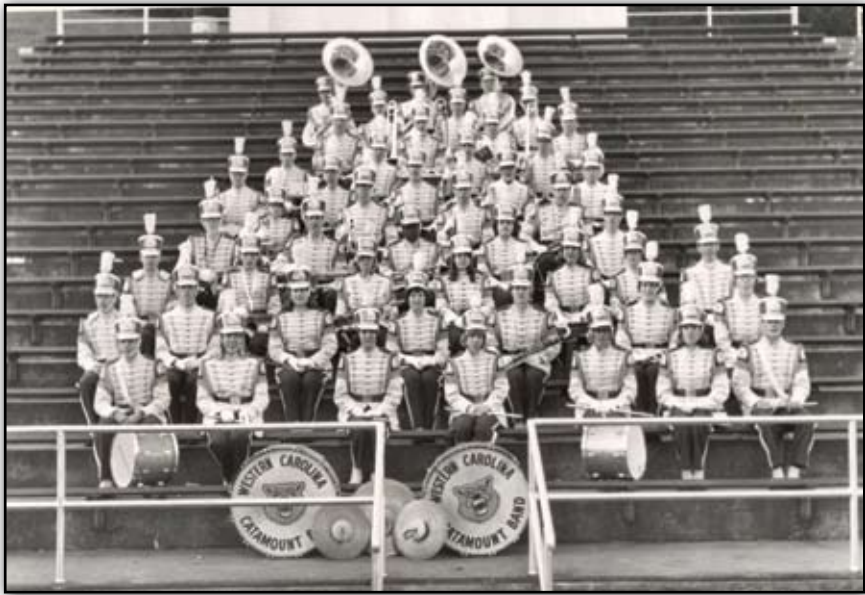
The music department received a large boost with the hiring of James E. Dooley, formerly of the University of Georgia. Shortly after he arrived at Western Carolina in 1969, Dooley extended the music department outreach and also served on the board of directors for the Asheville Symphony. Dooley also helped design and plan a new music building, then known as the Music-English Building, which opened in the early 1970s. Finally students had the proper facilities musicians required, such as a large recital hall, classrooms, and practice areas. Later the university renamed this building after Chancellor Myron Coulter for his years of service to the institution. In an effort to get nonmusic majors involved in music, Dooley led an extensive recruiting program on campus. This included working on enlarging the



*James Dooley, vice chancellor and professor of music, 1969-93. (1977 Catamount)*



*The Coulter Building. Today it houses the departments of music and English. (Author's collection)*



*The marching band in the 1960s. (Photo courtesy of Hunter Library, WCU Special Collections)*

marching band, improving the campus orchestra, and creating a nonauditioned chorus for the general student body. The new facilities allowed Dooley to successfully recruit top prospective students from the area. It did not hurt that the music department began hosting band festivals on campus, which made the music program more visible to high school students around the region.

Like many other universities, Western Carolina was not immune to the social climate of the 1960s. Students looked to confront “the establishment,” and this changed the way that individuals experienced the arts at WCU. Quite often this caused conflict. Kelly remembered a student painting raising objections at an exhibit. He later recalled the incident: “I was out of town, and students and faculty were going over there and hanging the show, and I got a call that there was a problem with one painting. It was a big four-by-eight, [a] large painting that the director of the center did not want hung.” Although Kelly conceded that the director had every right to not hang the painting, he simply told the student to place it on the floor, where it stayed with no further objections. Kelly also recalled that after his arrival, he quietly began using nude models for drawing classes. Although this seems normal today, considering that at the time females were not allowed even to wear shorts on campus, the use of nude models could potentially have caused conflict. After several years, Dean Gerald Eller learned of the practice and asked Kelly how long he had used nude models. When Kelly said he had used them since his arrival, Eller responded, “That is the best-kept secret on this campus! Keep it up!”



*Art students in the early 1950s. Art class models were more conservative than today, and exposing certain parts of the human anatomy was simply off-limits. (1953-54 Western Carolina College Bulletin)*



*Behind the scenes at the Little Theatre. Students prepare for a performance of Little Mary Sunshine around 1970. (1970 Catamount)*

The university still served as a beacon for those looking for arts. Little Theatre productions frequently sold out, with people traveling from as far as Waynesville and even Asheville to see the University Players in action. This is amazing considering that west of Balsam, motorists only had access to a winding, two-lane road all the way to Cullowhee. Niggli used her connections and tiny theater



budget to earn the rights to plays and musicals that had recently shown on Broadway, such as *Funny Girl*. It paid off handsomely. "When we would put on a play in the Little Theatre, we would fill up the aisles. People would sit in the aisle! I hoped the fire marshal would never come. But it would just fill up," one of Niggli's former students recalled. In the music department, Dooley took the initiative to offer regular music programs. Every Thursday night in Hoey one could expect to find a musical program featuring students, faculty, or outside performers. Usually other forms of outreach offered the chance for student enrichment. In those years, the chorus at Western Carolina often performed with the North Carolina Symphony, giving students the opportunity to play in upscale venues and gain valuable experience in the world of professional music.

Although the curricula did expand in the 1960s, degree offerings in the arts remained largely unchanged over the course of the decade. In the fall of 1970, the art department began offering a Bachelor of Fine Arts for all students. Over the course of the next few decades, until the mid-1990s, degree offerings remained stable as growth at Western Carolina stagnated. No new buildings were constructed for arts in the decades following Coulter's completion. Still, as will be examined, the arts flourished despite institutional stasis. Furthermore, faculty members within the arts helped bring about important changes on the campus. In the late 1960s, with the help of \$35,000 in funding, Kelly brought in five architects and three landscape architects who established the need for a grounds



*The Department of Art, 1972-73. Seated, from left: William Lidh, Theodore Matus, Lee Budahl. Standing, from left: Ramon Menze, Janie Leftwich, Andrzej Wielhorski, William Buchanan, Blaine Eldridge, Robert Moore, Duane Oliver, Pery Kelly (department head). (1973 Catamount)*



*The Department of Speech and Theatre Arts, 1975-76. From left: Stephen Carr, J.C. Alexander, Kathleen Wright, Donald Loeffler (department head), Richard Beam, Gentry Crisp, Oscar Patterson. (1976 Catamount)*



*The Department of Music, 1972-73. Front row, from left: Robert Welch, Alexander Lesueur, Betsy Farlow, Francis Calhoun, Bert Wiley. Second row, from left: Henry Lofquist, Orville Wike, Richard Renfro, Dean Kool. Back row, from left: Temple Smith, Edgar vom Lehn, Richard Trevarthen, James Dooley (department head). (1973 Catamount)*

crew to beautify the campus. After an initial phase of work, student morale improved immediately. This drive for a more beautiful campus continued into the 1970s. Today, landscape architecture is a very important aspect of the general appeal of the grounds.

Western Carolina entered the 1970s faced with a number of obstacles. In 1972, the university joined the University of North Carolina system. Just after this decision, the university's president, Alexander S. Pow, suffered a severe stroke and was unable to continue his duties. The shift to the UNC system created a different leadership structure: the head of the university became known as a chancellor, who answered to the president of the university system

at Chapel Hill. After a nationwide search to fill the new chancellorship, the university selected Jack K. Carlton for the position. Carlton immediately proved controversial, declaring a one-year moratorium on tenure appointments because of the lack of growth in the student body. The faculty viewed such a radical move as nothing less than an act of war and even feared for their livelihoods. The faculty circulated a petition calling for an investigation of the new chancellor. The battle was waged publicly in newspapers across the state. Eventually the faculty won, and Carlton resigned his position after just more than a year at the helm. The conflict resulted in a loss of public confidence in the institution.

Despite these troubles, the arts continued to flourish. Kelly later recalled one reason for their growth: "Students just took whatever they wanted, and they didn't worry about [a] career." This might have led students to pursue the arts, or perhaps the confrontational atmosphere around campus left students looking for an expressive outlet. Whatever the reason, in the ten years after Kelly's arrival, the art department added nine faculty members and grew to more than 250 art majors. The music department experienced similar growth, and the theater department continued to grow, due in part to the legacy of Josefina Niggli. In 1969 the university began hiring more instructors and founded the Department of Speech and Theatre Arts, which eventually included communications, radio, and television. The university hired Richard C. Wickman to lead the new department, but in 1970 he resigned due to illness. Donald Loeffler took over



*Musicians at work, undated. (Photo courtesy of the WCU Department of Music)*





*Harold F. Robinson, chancellor of Western Carolina, 1974-1984 (Photo courtesy of Hunter Library, WCU Special Collections)*

the new department on an interim basis and was subsequently appointed department head. By 1979 the department had grown so much that it began offering a BFA in theater.

After the pain and divisiveness of the Carlton administration, Harold F. Robinson became chancellor in 1974, and the university entered a period of healing and stability. Robinson led the university in a number of building and renovation projects, academic development, and various other large-scale service initiatives. Many of these included outreach that specifically related to mountain culture. Robinson was a native of Madison County, an area rich in mountain culture including music, dance, and other folk art, which brought local artists into more direct contact with the university. Among

the most important developments during Robinson's tenure was the creation of the Mountain Heritage Center. Although there were always relations between the university and regional craftspeople and artists, Dooley remembered that



*The H.F. Robinson Administration Building, completed in August 1979. The building is home to the Mountain Heritage Center and the College of Fine and Performing Arts offices. (Photo courtesy of Hunter Library, WCU Special Collections)*



*Quilters at Mountain Heritage Day, undated. Local artists and crafters display their work at the popular, annual event. (Photo courtesy of Hunter Library, WCU Special Collections)*



*An art student in the early 1970s. (1971 Catamount)*

“all that jumped into a much higher gear after the Mountain Heritage Center.” With practically no experience in museum work, Dooley and several others curated the original exhibits for the MHC and traveled the region in an effort to bring the arts to more people in Western North Carolina.

In 1974, local artists and university faculty collaborated to develop the very popular Mountain Heritage Day, now an annual event that continues to feature folk music, dancing, arts, and crafts. This program is one of the most popular events held on the campus and draws thousands every year. For the first festival, Eva Adcock, a music professor, began the tradition of including square dancing

and shape-note signing. Kelly selected the crafts exhibitors and designed their layout, and Dooley scheduled the entire music program. Although Mountain Heritage Day now occupies a large portion of the campus, the university held the original celebration in the foyer of the Belk Building.

There are many other examples of outreach from this era. Dooley organized a community chorus and orchestra for Jackson County. Students who could not, for whatever reason, participate in campus music groups were always welcome in these organizations. Dooley also played a key role in starting the annual Cullowhee Music Festival in 1975, drawing musicians from all over the United States as well faculty, students, and local artists. The festival musicians performed in regional communities, including Asheville, sometimes mounting full-scale opera productions. Moreover, Dooley and Kelly founded the Jackson County



*Regional music is an important part of Mountain Heritage Day. (Photo courtesy of Hunter Library, WCU Special Collections)*

Arts Council to bring about more cooperation between the university and local artists. This nonprofit volunteer organization continues to work with Western Carolina and supports groups such as the Western Carolina Community Chorus and events at the Fine and Performing Arts Center. In addition, Kelly formed the Jackson County Visual Arts Association, which continues to hold high-quality exhibits in Sylva. Professors also worked diligently to give students exposure to popular forms of arts and crafts from the region. Kelly instituted a unique fiber arts program that produced some fine pieces; classes in dulcimer and folk dancing had also been added to the catalogue.

Despite Robinson's successful service projects, student enrollment stabilized—it had been in decline—but only showed “modest increase” thereafter. Under Myron Coulter, the university continued to develop its facilities and programs, but enrollment did not begin to rebound until the mid-1990s. Very few significant curricular changes occurred in the arts over this twenty-year period. Essentially, the programs were in a process of maturing after the change to university status in 1967. All of the arts programs were striving to develop their reputations regionally and statewide. Often a painstaking process, it took a number of years of slow change before the vision of so many people came to fruition and allowed the arts to develop in a major way at Cullowhee.



*The choir, undated. (Photo courtesy of the Western Carolina University Department of Music)*



*Student actors in My Three Angels. (Photo courtesy of Hunter Library, WCU Special Collections)*





*The Joyner Building. For the better part of the twentieth century, Joyner stood on the hill, next to the Moore Building. Music and Art often had a home in this multipurpose facility which was well loved by students and faculty alike. (Photo courtesy of Hunter Library, WCU Special Collections)*



*A 1981 fire consumes the Joyner Building. Staff, students and alumni felt tremendous sadness over the loss of the beloved building, home to the arts and the oldest building on campus. (Photo courtesy of Hunter Library, WCU Special Collections)*



*Is that Tommy Dorsey? (1971 Catamount)*



*John W. Bardo, chancellor of Western Carolina University since 1995.  
(University Public Relations)*

When John W. Bardo came to Western Carolina in 1995, change came and visions started to become realities. It was, however, as so many institutional changes tend to be, very gradual. One of Bardo's first projects was the development of the Fine and Performing Arts Center to serve as the signature building on campus. This facility was designed to be more than an auditorium, an educational facility, and an art museum. Rather, it was noted at the time that "[t]he Fine and Performing Arts Center is a cornerstone in the development of Western Carolina University and the institution's capacity to serve

the region." In other words, FAPAC was designed to make Western Carolina University the arts hub of the region. To fulfill this vision, Western Carolina now strives to recognize and nurture local artists and the indigenous arts of the Eastern Cherokee to attract tourists and stimulate the local economy, and mostly important, make the arts more accessible to the residents of Western North Carolina. Kehrberg once quipped, "One has to bring the arts to the people. You can't just stay in your cave and expect people to come look at your cave paintings. It may take 100,000 years." It is also important to note that although Niggli and Hoey theaters had undergone extensive renovations, they were inadequate for the vision of university leadership. The Belk building, although much needed and appreciated when finished in 1971, did not provide an adequate gallery and studio space for art students. In short, outdated facilities were hindering growth in the arts.

Those who worked to develop FAPAC probably felt it took 100,000 years to become reality. Actually, it was more like ten. University officials worked long and hard and battled budget concerns for a decade. Designed by the renowned Graham Gund Architects of Cambridge, Massachusetts, the university finally broke ground for the facility March 8, 2001. Completed in 2005 at a cost of \$32 million, FAPAC now stands as the signature building on campus and



*The Fine and Performing Arts Center, completed in 2005 at a cost of \$32 million. (Photo courtesy of the College of Fine and Performing Arts)*

includes state-of-the-art studio facilities, classrooms, computer labs, a large and impressive art museum, and the 1,000-seat performance hall set to Broadway specifications. Planning for the gala opening was thorough. After much deliberation and discussion, the planning committee hired comedian Jay Leno to open the performance hall to a black-tie audience. Leno's performance was the first of a series of events designed to show FAPAC's range. Other prominent shows included the Atlanta Ballet; "In the Mood: A 1940s Musical Review"; and "Hitchcock and Herrmann: Two Legends of Film and Music." Such shows demonstrated the versatility of the new center and also just how dynamic arts outreach at Western Carolina has become. Rather than simply putting on shows, Western Carolina hopes to become an economic catalyst for Jackson County by putting on Broadway-caliber shows along with regional, national, and international exhibits in hopes that people will travel to FAPAC, rent hotel rooms, and spend more than just a few hours in the area. Although this is an ongoing and developing vision, the commitment to dynamic outreach is a huge part of the College of Fine and Performing Arts, and the very existence of FAPAC relates strongly to Madison's Cullowhee Idea.

For the art department, the change that FAPAC brought could not have been more dramatic. Finally, the department had the best available studios, supplies, and galleries in the region. The new facility allowed the department to begin



offering a Master of Fine Arts degree in 2005. Only the second terminal degree established by Western Carolina, the MFA program was originally part of the summer school program and designed to allow people who would otherwise be busy during the academic year to pursue a terminal degree in fine arts. Because of state funding regulations, however, it was eventually moved to the academic year model.

During the Bardo administration, the university also strove to improve its academic programs. A large part of this included bureaucratic restructuring. As part of this process, the Department of Communications, Theater and Dance was divided, and the Department of Theatre, Dance, Motion Picture and Television Production was born. Many felt a more concise name was appropriate, and in 2007 the department changed its name to the Department of Stage and Screen to more succinctly reflect the curriculum. BFA degrees in both musical theater and motion picture production were added to stage and screen in 2003 to accommodate new program initiatives. In 2002, the music department finally began offering a bachelor of music degree. Kehrberg remembered how this became possible: “After significant growth in the late 1990s and early twenty-



*A student artist at work in an FAPAC studio. (2005 Catamount)*

first century, there were enough students enrolled in music to defend the need for a new degree within the UNC system.” After the UNC system accepted the change, music students finally could receive a professionally named degree in music, which was a large step forward. As of 2008, the interior design program was integrated into the School of Art and Design. Interior design courses date back to the 1940s as part of the home economics curriculum. As

that program developed, however, it was placed in the College of Applied Sciences. Its move to the School of Art and Design gave the interior design program a solid foundation in the arts.

Unquestionably, the biggest institutional change for the arts at Western Carolina was the creation of the College of Fine and Performing Arts. Indeed, every development documented in these pages led to this monumental change. Every course, every recital, every dramatic production, and every art exhibit went into making the arts an integral part of life at Cullowhee. With the exciting growth of the past decades, the College of Fine and Performing Arts became



*Tara Jones, winner of the first annual Student Contest Award from the College of Fine and Performing Arts. Jones designed a podium for the Star Lobby. (Photo courtesy of Linda Hambrick)*

a reality in July 2007 and was the first of its kind in the entire UNC system.

One major reason for the change was that the College of Arts and Sciences had simply become too inclusive, encompassing disciplines ranging from biology, history, and sociology to art, theater, and music. Thus, the College of Arts and Sciences was simply too large to have a singular mission. With the formation of the College of Fine and Performing Arts, the arts came to have a unique, arts-directed focus, both within and outside the university. Furthermore, because of the new vision, the formation of the college brought an even greater amount of cooperation among the various departments in the new college. Placed under the direction of Kehrberg, the College of Fine and Performing Arts is poised to improve both outreach and education by combining the two to enrich student and community life.

The past 120 years at Cullowhee has been a history of change and growth. In fact, change is so ingrained at WCU that one could rightly say it is an integral part of our institutional culture. From what started as a tiny school in a one-room building to what is now a regional university and part of the UNC system,



*A view of the Fine and Performing Arts Center. A signature building on campus, FAPAC offers state-of-the-art facilities to students, faculty, and visitors. (Photo courtesy of the College of Fine and Performing Arts)*

Western Carolina has always embraced change because growing the university has necessitated it. Through all these changes, the arts have always been there, growing, thriving, and reaching out to Jackson County and beyond. The buildings approved and constructed, the programs developed, the instructors hired, and the students who diligently studied show a wonderful and unique commitment to the arts that dates to the institution's founding. There never has been a time when arts were not important at Cullowhee, and the founding of the College of Fine and Performing Arts hopefully proves that day never will arrive. It is only a beginning to bigger and better things, and as we look to the next 120 years, one continues to see a truly beautiful horizon.

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Dooley, James E. Interviewed by Christopher M. Bishop. 9 July 2008.

Kehrberg, Robert W. Interviewed by Christopher M. Bishop. 15 July 2008.

Kelly, I. Perry. Interviewed by Christopher M. Bishop. 30 June 2008.

Renfro, Richard M. Interviewed by Maxie E. Beaver. 17 Feb. 1992.

Trevarthen, R. Richard Jr. Interviewed by Maxie E. Beaver. 29 Jan. 1992.

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*The Cullowhee Yodel*, 1927-31.

*The Western Carolinian*, 1934-64.

WESTERN CAROLINA UNIVERSITY

Faculty, Staff, and Administrators  
in the Arts, 1889-2008

<b>Name</b>	<b>Degrees</b>	<b>Position held</b>	<b>Years</b>
Adams, Andrew	BM, MM, DMA	<i>Assistant professor of music</i>	2006-
Adams, J. Royal		<i>French, music</i>	1932-33
Adcock, Eva Jacquelyn	AA, BA, MME, PhD	<i>Assistant professor of music</i>	1970-94
Al-Hamdani, Betsy Watson	BA, MA, PhD	<i>Associate professor of art</i>	1974-78
Aman, Ronald A.	AAS, BSEd, MEd, PhD	<i>Assistant professor of art</i>	2001-02
Anderson, Evelyn Gray	BA, MFA	<i>Instructor of art</i>	1967-70
Appleton, Clyde Robert	BA, MME	<i>Assistant professor of music</i>	1966-71
Archer, Kimberly	BME, MM, DMA	<i>Assistant professor of music</i>	2004-08
Armenaki, Arledge	BFA	<i>Associate professor of stage and screen</i>	2005-07
Armfield, Terri	BFA, MM, DMA	<i>Assistant professor of music</i>	2004-
Arnold, Mrs. G.B.	BM, BA, MA	<i>Music</i>	1924-26
Atwood, James Hubbard	BM, MME, PhD	<i>Instructor of music</i>	1976-80
Austin, Karen C.	BA, MA	<i>Instructor of art</i>	1967-69
Ayers, Stephen Michael	BA, MS, PhD	<i>Associate professor of stage and screen</i>	1985-2008
Bailey, Gladys Beam		<i>Music</i>	1921(?) -23
Bailey, Patricia L.	BFA, MFA	<i>Associate professor of art</i>	2000-
Baker, Michael	BA, MA	<i>Assistant professor of music</i>	2006-08
Baker, Sidney Garton	BM, MM	<i>Artist lecturer of music</i>	1977-87
Barry, Jean W.	BS, MA	<i>Instructor of music</i>	1995-97
Basler, Paul	BM, MM, DMA	<i>Assistant professor of music</i>	1989-94
Bauer, Ann	BFA, MA	<i>Instructor of art</i>	1961-62
Bauer, Mary Kay	BM, MM, DMA	<i>Associate professor of music</i>	1988-
Beam, Richard Squires	BA, MA, PhD	<i>Associate professor of stage and screen</i>	1971-
Beaver, Maxie Eugene	BA, MA, PhD, EdD	<i>Associate professor of music</i>	1973-97
Beckue, Don Oscar	No record	<i>Artist in residence</i>	1951-52
Beimer, Mary Jo	BA, MA	<i>Instructor of music</i>	1946-48
Bennett, Travis	BM, MM, DMA	<i>Assistant professor of music</i>	2006-
Bessac, Anne F.	BA, MFA	<i>Assistant professor of art</i>	1987-89
Blackeney, Frances	BA, MA	<i>Art</i>	1936-39
Blackstock, Vivan	BM	<i>Music</i>	1924-26
Bland, Deanna Guffey	BFA, MFA	<i>Instructor of art</i>	1966-70
Borge, Richard A.	BA, MFA	<i>Assistant professor of art</i>	1990-96
Boyd, Mona Jane	BME, MM	<i>Instructor of music</i>	1966-70
Bragg, Colin W.	BSM, MM	<i>Instructor of music</i>	2001-03
Brannick, Eilyn Dorine	BA, MA	<i>Instructor of speech and theater arts</i>	1979-82
Brinson, Mary Carter		<i>Music</i>	1915-15
Brooks, Mamie Rae	BS, MA	<i>Assistant professor of art</i>	1948-61
Brown-Strauss, Susan	BS, MFA	<i>Director, theater and dance program; professor of stage and screen</i>	1992-
Buchanan, William Chester	BA, MA	<i>Assistant professor of art</i>	1970-97
Buckner, James Russell	BM, MM	<i>Instructor of music</i>	1980-85
Buckner, Robert E.	BSEd	<i>Director, marching band; instructor of music</i>	1991-
Budahl, Lee Palmer	BS, MA, PhD	<i>Associate professor of art</i>	1972-2007
Burke, Clarence	No record	<i>Music</i>	1900-(?)
Byrd, Joan Falconer	BA, MS, MFA	<i>Professor of art</i>	1968-



<b>Name</b>	<b>Degrees</b>	<b>Position held</b>	<b>Years</b>
Calhoun, Francis Marion	BME, MME	<i>Assistant professor of music</i>	1968-73
Carlisle, James S. Jr.	BA, MFA	<i>Associate dean, Honors College; instructor of stage and screen</i>	2003-
Carr, Stephen L.	BA, MA	<i>Assistant professor of speech and theater arts</i>	1973-78
Cherry, Amy K.	BM, MM	<i>Instructor of music</i>	2004-
Cherry, Daniel E.	BM, MM	<i>Assistant professor of music</i>	2002-
Clark, Darryl	BA, MA	<i>Assistant professor of stage and screen</i>	2006-07
Clark, Holly			2007-08
Cochran, Marie T.	BFA, MFA	<i>Assistant professor of art</i>	2005-
Cole, Thomas J.	BA, MA	<i>Assistant professor of music</i>	1963-67
Connor, Mark J.	BA, MA, DM	<i>Assistant professor of music</i>	2005-07
Crum, Mabel Tyree	BA, MA, PhD	<i>Professor emerita of English</i>	1938-72
Cupp, Walter H.	BS, MA	<i>Department head, associate professor of music</i>	1948-53
Curtin, William Frances	BM, MM	<i>Instructor of music</i>	1966-70
Dauer, Robin Lee	BA, MM	<i>Instructor of music</i>	1978-84
Dennison, Mariea C.	BA, MA, PhD	<i>Instructor of art</i>	2004-06
DeVane, Clara	BS, BM	<i>Music</i>	1942-45
DeWitt, Martin	BA, MA, MFA	<i>Founding director, Fine Art Museum; associate professor of art</i>	2003-
Dooley, James Edward	BM, MME, PhD	<i>Vice chancellor, Development and Special Services; professor of music</i>	1969-93
Dowling, Amy	BA, MFA	<i>Assistant professor of stage and screen</i>	2003-
Duffey, Judith Ellen	BA, MA, PhD	<i>Assistant professor of art</i>	1978-84
Eddins, John M.	BME, MM	<i>Instructor of music</i>	1963-66
Edstrom, Brent A.	BM, MM	<i>Assistant professor of music</i>	1997-2002
Eldridge, Blaine Thomas	BA, MFA	<i>Instructor of art</i>	1969-75
Epperson, James Register	BA, MA, PhD	<i>Associate professor of speech and theater arts</i>	1981-86
Eye, Claire T.	AA, BA, MFA	<i>Assistant professor of stage and screen</i>	2003-
Farlow, Betsy Clifford	BA, MM, PhD	<i>Associate professor of music</i>	1968-95
Farmer, Betty	BA, MS, PhD	<i>Professor of communication</i>	1993-
Farwell, Wanda Joyce	BME, MME, DMA	<i>Assistant professor of music</i>	1982-87
Feagans, Mary Rose	BM	<i>Music</i>	1926-32
Fielding, Ethel		<i>Instructor of voice and music</i>	1924-25
Firestone, Evan Richard	BA, MA, PhD	<i>Department head, associate professor of art</i>	1977-84
Fisher, Virginia Gustafson	BM	<i>Music</i>	1936-42
Fox, Terry Curtis	BA	<i>Associate professor of stage and screen</i>	2005-
Frazier, Bruce H.	BM, MM, DMA	<i>Carol Grotnes Belk Distinguished Professor of Commercial and Electronic Music</i>	1998-
Fredrics, Howard J.	BM, MM	<i>Instructor of music</i>	1996-98
Gaetano, Mario A.	BME, MM, DMA	<i>Professor of music</i>	1979-
Godfrey, Elwood Robert	BFA, MFA	<i>Professor of art</i>	1985-2006
Goldsleger, Cheryl	BFA, MFA	<i>Assistant professor of art</i>	1975-78
Gonko, Daniel	BME	<i>Assistant professor of music</i>	2007-
Grace, Richard M.	BM, MM	<i>Assistant professor of music</i>	1954-58
Griffin, Cathryn	BFA, MFA	<i>Professor of art</i>	1985-
Gulley, Inez Wooten	BS	<i>Music</i>	1931-50
Hagan, Martha A.	BA, MA	<i>Instructor of communication and theater arts</i>	1992-95
Hammond, G. Thomas	BA, MAEd	<i>Instructor of fine arts</i>	1964-67
Henley, Matthew C.	BA, MA	<i>Assistant band director; instructor of music</i>	2001-
Hensley, Glenda	BFA, MA	<i>Assistant professor of stage and screen</i>	2006-
Henson, Jon	BA, MA	<i>Assistant marching band director</i>	
Hill, Lawrence J.	BS, MA, PhD	<i>Program head, associate professor of communication and theater arts</i>	1989-2002
Hitchcock, Virginia	BM, MA	<i>Instructor of music</i>	1939-40
Hobgood, Earl Wade	BFA, MFA	<i>Assistant professor of art</i>	1978-85
Holquist, Robert Alvin	BME, MS, DMA	<i>Professor of music</i>	1979-
Hyatt, Samuel Aaron	BM, MA, PhD	<i>Dean, Research and Graduate Studies; professor of higher education</i>	1960-86

<b>Name</b>	<b>Degrees</b>	<b>Position held</b>	<b>Years</b>
Jackson, Dennis C.	BA, MM, DMA	<i>Phillips Distinguished Professor of Musical Theatre</i>	2002-05
Jica, Jon Charles	BFA, MFA	<i>Professor of art</i>	1984-
Johnson, Emma		<i>Music</i>	1918-20
Jolly, Robert Morrison	BFA, MFA	<i>Instructor of art</i>	1963-66
Jones, Jonathan Luther III	BA, MAEd	<i>Assistant professor of stage and screen</i>	2002-
Jones, Lula		<i>Fine and industrial arts</i>	1926-27
Kehrberg, Robert W.	BM, MA, MM, DA	<i>Dean, College of Fine and Performing Arts;</i> <i>professor of music</i>	1987-
Kelly, Frankie J.	BME, MM	<i>Assistant professor of music</i>	1994-98
Kelly, Isaac Perry	BA, MA, EdD	<i>Professor emeritus of art</i>	1968-90
Kirkpatrick, James Kevin	BFA, MFA	<i>Studio technician/instructor of art</i>	2006-
Kitto, Armand William	BM, MA	<i>Associate professor of music</i>	1966-69
Kool, Dean Alan	BA, MME	<i>Instructor of music</i>	1969-75
Kroesche, Kenneth R.	BM, MM, DMA	<i>Associate professor of music</i>	1995-2003
Lanford, Michael	BA, MM	<i>Instructor of music</i>	2005-
Lawson, Stephen James	BA, MM	<i>Instructor of music</i>	1983-90
Leftwich, Janie Allison	BSEd, MAEd	<i>Instructor of fine and industrial arts</i>	1961-80
Leftwich, Rodney L.	BS, MA, EdD	<i>Department head, professor of fine and industrial arts</i>	1947-78
Lent, Jennifer	BA, MFA	<i>Assistant professor of stage and screen</i>	2008-
Leonard, Craig	Cand. Laur.	<i>Instructor of art</i>	1969-71
Lesueur, Alexander Armand	BM, MM, DMA	<i>Professor of music</i>	1968-89
Liddle, Matthew H.	BA, MFA	<i>Professor of art</i>	1995-
Lidh, William Robert	BS, MS	<i>Associate professor of art</i>	1963-88
Lindberg, Evan Florian	BM	<i>Instructor of music</i>	1946-48
Loeffler, Donald Lee	BS, MA, PhD	<i>Department head, professor of speech and theater arts</i>	1969-93
Lofquist, Henry Victor Jr.	BA, MA	<i>Assistant professor of music</i>	1965-91
Lormand, Paul Edward	BA, MFA	<i>Director, Fine and Performing Arts Center;</i> <i>assistant professor of stage and screen</i>	2004-
Madison, Ella V. Richards		<i>Music and art</i>	1890-1912; 1920-21
Mangum, William G.	BA, MA	<i>Instructor of fine and industrial arts</i>	1958-61
Mann, Laura	BA, MA	<i>Assistant professor of music</i>	1986-89
Mann, Terrence		<i>Phillips Distinguished Professor of Musical Theatre</i>	2006-
Manning, James C.	BA, MA, MFA, PhD	<i>Associate professor of human communication and stage and screen</i>	1998-
Maroney, James	BS, MM, EdD	<i>Assistant professor of music</i>	1997-2002
Martin, Bradley	BSM, MM	<i>Director, musical theater program;</i> <i>assistant professor of music</i>	2002-
Martin, James B.	BS, MA	<i>Assistant professor of fine and industrial arts</i>	1954-62
Martin, William	BM, MM, DMA	<i>Associate professor of music</i>	2001-
Mattingly, Alan F.	BM, MM	<i>Instructor of music</i>	1993-2006
Matus, Theodore P.	BA, MA	<i>Associate professor of art</i>	1962-81
May, Margaret	BA	<i>Drawing and painting</i>	1922-23(?)
Menze, Ramon Albert	BA, MEEd	<i>Assistant professor of art</i>	1972-79
Michel, Karl	BA, MFA, PhD	<i>Assistant professor of art</i>	2001-05
Miles, Michael Alan	BM, MM	<i>Instructor of music</i>	1985-90
Moore, Robert Seaborn Jr.	BA, MA	<i>Assistant professor of art</i>	1970-73
Moorman, Katya	BA, MFA	<i>Assistant professor of art</i>	2004-
Morris, Donald A.	BS, MM, PhD	<i>Instructor of music</i>	1994-96
Murphy, Jeanna Marie	BA, MA	<i>Instructor of speech and theater arts</i>	1976-78
Murray, Melissa Gridley	BGS	<i>Instructor of art</i>	1975-78
Neal, Catherine	BS, MA	<i>Art</i>	1929-36
Nicholl, Michael	BM, MM	<i>Assistant professor of music</i>	1990-97
Nichols, David Michael	BS, MFA	<i>Artist-in-residence</i>	1975-93
Nichols, Jane	AA, BA, MSD	<i>Assistant professor of interior design</i>	2004-
Nicodemus, Linda H.	BA, MA	<i>Assistant professor of communication and theater arts</i>	2001-

<b>Name</b>	<b>Degrees</b>	<b>Position held</b>	<b>Years</b>
Niggli, Joseфина	BA, MA	<i>Associate professor of speech and theater arts</i>	1956-75
Oliver, Franklin Duane	BSEd, MA	<i>Assistant professor of art and dramatics</i>	1959-88
Ostborg, Sigrid Oline	BM, MM	<i>Instructor of music</i>	1970-73
Owen, Andrew C.	BFA, MFA	<i>Assistant professor of music</i>	1994-96
Owen, Earl McLain Jr.	BS, BSM, MCM, DMA	<i>Assistant professor of music</i>	1968-71
Owens, John W.	BA	<i>Assistant professor of communication and theater arts</i>	1993-2000
Parkin, Bertha	BM	<i>Music</i>	1925-26
Parsons, Christopher	BFA, MFA	<i>Instructor of communications, theater and dance</i>	2005-07
Patterson, Oscar III	BA, MFA	<i>Assistant professor of art</i>	1975-80
Patton, Helen Frances	BSEd	<i>Instructor of fine arts</i>	1939-43
Pearson, Lillian Esther	BM, MM, DM	<i>Associate professor of music</i>	1988-2007
Peebles, William L.	BA, MSW, MM, PhD	<i>Director, School of Music; professor of music</i>	1992-
Petrovich-Mwaniki, Lois	BFA, MEd, PhD	<i>Director, International Programs and Services; associate professor of art</i>	1990-
Pevitts, Beverley Byers	BA, MA	<i>Instructor of speech and theater arts</i>	1969-71
Pevitts, Robert Richard	BA, MA	<i>Designer/technical director of Little Theatre; assistant professor of speech and theater arts</i>	1969-71
Pfingstag, Benjamin N.	BA, MA, PhD	<i>Assistant professor of art</i>	2001-03
Pittman, Reginald	BM, MM	<i>Assistant professor of music</i>	1992-98
Plemmons, Lona Braswell	BM	<i>Music</i>	1929-33
Potter, W.A.		<i>Music</i>	1933-35
Price, David E.	BS, MA, EdD	<i>Department head, associate professor of music</i>	1950-55
Price, Sterling	BA, MA	<i>Music</i>	1959-60
Puls, Lucy Ann	BS, MFA	<i>Assistant professor of art</i>	1982-86
Rauch, Carolyn Fyfe	BS, MA, PhD	<i>Assistant professor of speech and theater arts</i>	1978-82
Renfro, Richard McKinley	BA, MA, EdD	<i>Professor of music</i>	1950-80
Roberts, Candace A.	BA, MS	<i>Assistant professor of interior design</i>	2005-
Roland, Marya Frances	BA, MFA	<i>Associate professor of art</i>	1996-
Rolls, Timothy Michael	AA, BA, MM, DMA	<i>Assistant professor of music</i>	2007-
Rosenberg, Rachel	BS, MM	<i>Music</i>	1942-45
Ruff, W. Glenn	BS, MME	<i>Department head, associate professor of music</i>	1947-50
Salzman, Thomas	MFA	<i>Department head, associate professor of stage and screen</i>	2008-
Sarvis, Alva T.	BSA, MA	<i>Assistant professor of art</i>	1965-71
Savage, Peter G.	BA, MFA	<i>Instructor of stage and screen</i>	2004-
Scagnoli, Joseph Richard	BSEd, MA, EdD	<i>Band director; assistant professor of music</i>	1978-85
Schallock, Michael	BME, MM	<i>Assistant professor of music</i>	2003-
Schmidt, Frederick Lee	BA, MA, MFA	<i>Assistant professor of art</i>	1970-73
Schreiber, Nelson O.	BS, MA	<i>Associate professor of music</i>	1945-46
Schultz, Joel Alfred	BSEd, MA	<i>Instructor of music</i>	1984-86
Seastone, Leonard Einar	BS, MFA	<i>Assistant professor of art</i>	1988-91
Sholder, Jack	BA	<i>Program director, professor of motion picture and television production</i>	2004-
Shurley, Robert Derwood	BM, MM	<i>Assistant professor of music</i>	1976-79
Sizemore, John Shell	BM	<i>Artist-in-residence in music</i>	1976-79
Smith, Charles Temple	BA, MM, DM	<i>Assistant professor of music</i>	1970-94
Smith, Harold Eugene	BM, MM	<i>Associate professor of music</i>	1955-57
Smythe, James Eldridge	BS, MFA	<i>Professor of art</i>	1966-2004
Spell, Eldred	BM, MM, PhD	<i>Professor of music</i>	1990-
Stewart, John J.	BA, MS	<i>Instructor of fine and industrial arts</i>	1962-66
Tapley, Erin E.	BS, MFA	<i>Associate professor of art</i>	2005-
Teague, Mary Lazarus	BM	<i>Artist-in-residence in music</i>	1976-79
Tennet, Arthur	BM, MM	<i>Assistant professor of music</i>	1953-54
Thompson, James P.W.	BA, MA, PhD	<i>Professor of art</i>	1989-2008
Thompson, Shannon L.	BA, MM, DMA	<i>Associate professor of music</i>	1997-
Tichich, Richard	BA, MA, MFA	<i>Department head, professor of art</i>	2006-

<b>Name</b>	<b>Degrees</b>	<b>Position held</b>	<b>Years</b>
Tracy, George S.	BM, MM	<i>Associate professor of music</i>	1935-42
Trevarthen, Robert Richard Jr.	BA, MM	<i>Professor emeritus of music</i>	1957-91
Tuckolke, Christel E.	BS, MS	<i>Instructor of art</i>	1966-68
Tyra, Thomas Norman	BME, MM, PhD	<i>Department head, professor of music</i>	1977-85
Ulrich, P. Bradley	BM, MM, DMA	<i>Professor of music</i>	1989-
Unsel, Tereas S.	BA, MA, EdD	<i>Assistant professor of art</i>	2004-06
Van Houten, Lori Ellen	BFA, MFA	<i>Assistant professor of art</i>	1980-82
Vartabedian, Laurel K.	BSW, MA, PhD	<i>Assistant professor of communication and theater arts</i>	2000-05
Vartabedian, Robert A.	BA, MA, PhD	<i>Dean, College of Arts and Sciences; professor of communication and theater arts</i>	1999-2005
vorn Lehn, Edgar	BA, MA, PhD	<i>Professor emeritus of music</i>	1958-82
Walker, Joseph Wayne	BA, MA	<i>Instructor of speech and theater arts</i>	1976-83
Watson, Charlotte	BA, MA	<i>Instructor of art</i>	1943-48
Welch, Robert B.	BA, MA	<i>Director of bands; assistant professor of music</i>	1969-78
Wells, Charles Gerald	BAE, MFA	<i>Assistant professor of art</i>	1967-71
West, John Thomas	BA, MME, PhD	<i>Associate dean, College of Fine and Performing Arts; director of bands; professor of music</i>	1985-
White, Louise Barnes	BSM	<i>Music</i>	1935-36
Wiggins, Al	BA, MFA	<i>Associate professor</i>	1986-2001
Wickman, Richard Carl	BA, BD, MA, PhD	<i>Founding department head, professor of speech and theater arts</i>	1969-71
Wielhorski, Andrzej A.	MFA	<i>Assistant professor of art</i>	1970-75
Wike, Orville Lane	BM, MA	<i>Assistant professor of music</i>	1970-75
Wiley, Bert Lloyd	BA, MA	<i>Assistant professor of music</i>	1967-91
Williams, John Douglas	BA, MA	<i>Instructor of speech and theater arts</i>	1981-87
Wlosok, Pavel	BM, MM	<i>Assistant professor of music</i>	2002-
Wohlrad, Stephen	BME, MM	<i>Assistant professor of music</i>	2006-
Wood, James Burke	BA, MEd	<i>Instructor of speech and theater arts</i>	1981-89
Woolley, John William	BM	<i>Artist-in-residence in music</i>	1976-79
Wright, Kathleen Sandquist	BA, MA, PhD	<i>Department head, instructor of speech and theater arts</i>	1973-
Yops, Marc R.	AFA, BA, MA	<i>Associate professor of interior design</i>	1992-
Yowell, Robert	PhD	<i>Speech and theater arts</i>	1971-74

## Degree key:

AA — Associate of Arts	BSA — Bachelor of Science and Arts	MEd — Master of Education
AAS — Associate of Applied Sciences	BSEd — Bachelor of Science in Education	MFA — Master of Fine Arts
AFA — Associate of Fine Arts	BSM — Bachelor of Science in Management	MM — Master of Music
BA — Bachelor of Arts	BSW — Bachelor of Social Work	MME — Master of Music Education
BAE — Bachelor of Arts in Engineering	DA — Doctor of Arts	MS — Master of Science
BD — Bachelor of Divinity	DM — Doctor of Music	MSD — Master of Science in Design
BFA — Bachelor of Fine Arts	DMA — Doctor of Music Arts	MSEd — Master of Science in Education
BGS — Bachelor of General Studies	EdD — Doctor of Education	MSW — Master of Social Work
BM — Bachelor of Music	MA — Master of Arts	PhD — Doctor of Philosophy
BME — Bachelor of Music Education	MAEd — Master of Arts in Education	
BS — Bachelor of Science	MCM — Master of Science in Marketing and Communications	

WESTERN CAROLINA UNIVERSITY

## College of Fine & Performing Arts

*Established July 1, 2007*

**The Mission** *The Mission of the College of Fine and Performing Arts at Western Carolina University is to strengthen and broaden the intellectual and cultural horizons of the university and the larger community by providing a creative learning environment in the fine and performing arts.*

*The College of Fine and Performing Arts is the creative showcase for the university. Through its dedication to excellence and the integration of teaching, scholarship, and service by its faculty, the college offers educational opportunities to a wide variety of students and the larger community. Through musical performances, theater, dance, film, and the visual arts, the college is a unique and highly visible source of cultural enrichment that reaches far beyond the university community.*

*Scholarship and creative activity are integral to the mission of the college. The processes of creative thought and activity demonstrated by its faculty and students provide a lasting and sustainable contribution to the life of the mind and spirit. This role challenges the college to reveal and explore avenues of human expression in forms unique to the arts, and to seek innovative and integrated means for faculty and students to discover and create art that expresses both personal and community values.*



## Goals

*In support of the mission of the college, the goals of the College of Fine and Performing Arts are to:*

- *Provide excellent educational opportunities for majors, minors, general university students, and community members through regular and thoughtful evaluation of curriculum and programs.*
- *Recruit and support highly qualified faculty who will serve as models in arts performance, teaching, scholarship, and service, and who clearly communicate their understanding of the values and discipline inherent in artistic education.*
- *Maintain a physical and social environment that is conducive to teaching, learning, research, and creativity by faculty and students by providing sufficient and appropriate classroom and laboratory space, equipment, materials, and human resources.*
- *Support the integration of teaching, scholarship, and service for both faculty and students.*
- *Integrate advancements in technology in the arts into new and current coursework by researching and developing innovative skills and methods.*
- *Bring to the campus a significant roster of artists, performers, and exhibitions to enrich the cultural climate for students and the community.*
- *Create, through all its activities, a level of arts literacy in all constituencies that recognizes the contribution that creative work makes to the maturation of the individual and a free society.*
- *Seek, obtain, and maintain professional accreditation in all appropriate areas as a measure of program accomplishment.*
- *Enhance local, regional and national awareness of college opportunities and activities through media exposure of all types.*

*Beyond this, the College of Fine and Performing Arts is committed to:*

- *Facilitating departmental operations and overseeing a physical plant conducive to its goals.*
- *Securing funding from sources both within and outside the university.*
- *Facilitating long-range planning for the creative and cultural disciplines within the college, and creating opportunities for their integration where appropriate.*
- *Recruit highly qualified students, and developing audiences that represent an ever-broader segment of the community.*
- *Providing professional guidance for students through advising and career planning.*
- *Maintain active relationships with alumni in order to encourage their continuing involvement with the college as guest artists, success stories, and sources of support.*

*There are points of change in one's life, one's community, and one's world. In the arts this is oftentimes uniquely tied to the person and/or time and place. The establishment of the College of Fine and Performing Arts at Western Carolina University is one of these points in time that is tied to multiple personalities multiple times, but still one place, Cullowhee.*

*The aspirations and responsibilities are eloquently set in the mission and goals carved out for the new college on the campus of Western Carolina University. The three words that stand out are "creative learning environment." The participation in one's arts awareness is itself a learning environment choice. This relates to the individual organizations, or geographic identities. The initial scope of this learning environment has not changed from the founding of the university. The College of Fine and Performing Arts is uniquely and explicitly tied to Western North Carolina; from these roots it expands to greater North Carolina and the world.*

*It is fitting to build the legacy of this new college on the past experiences in the arts at Western Carolina University. The College of Fine and Performing Arts is an outgrowth of all the arts experiences both past and present, at Western Carolina University, in Cullowhee and Sylva, greater North Carolina, and the world. This brief dedication and archive is intended to provide a founding legacy snapshot.*

**Robert Kehrborg**

*Founding dean, College of Fine and Performing Arts*

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The logo for Western Carolina University features the word "Western" in a large, blue, serif font above the word "Carolina" in a similar font. Below "Carolina" is the word "UNIVERSITY" in a smaller, blue, sans-serif font. The text is positioned on the right side of a solid brown background. To the left of the text, several thin, blue, wavy lines sweep across the page from the bottom left towards the right, partially overlapping the "Western" and "Carolina" text.

Western  
Carolina  
UNIVERSITY

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COLLEGE OF FINE &  
PERFORMING ARTS