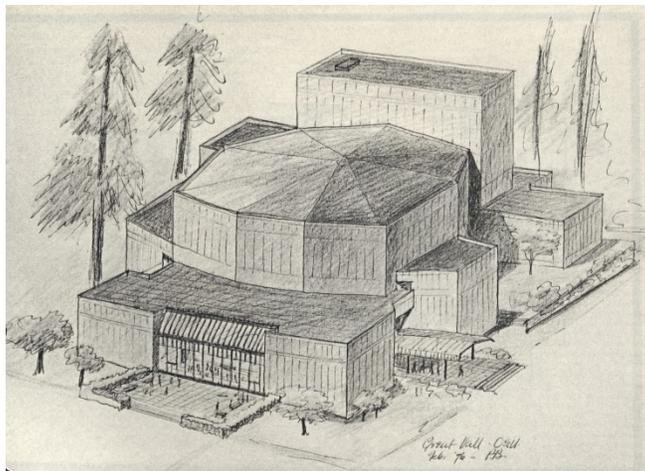


The Great Hall:

A Story of Promise, Lost Opportunity, and
the Plight of the Liberal Arts



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HST 407: Untold History of OSU

February 13, 2015

In the six weeks between April 1st and May 18th 1979, Oregon State University's Great Hall was slated to host the likes of Jacques Costeau, the Philadelphia Philharmonic Symphony Orchestra, Van Cliburn, Bob Hope, The Music Man as performed by a Broadway touring company, the Heavyweight World Championship Pro-Fight, and the Royal Winnipeg Ballet Company. The Great Hall, designed by world renowned architect Pietro Belluschi, was to be the premier performing arts facility in the Pacific Northwest south of Portland, widely regarded to have the finest acoustics in the West; the only catch is the Great Hall never physically existed.¹ Proposed, debated, and fundraised for between 1976 and 1978, the Great Hall was once thought to herald the coming of age for the OSU and Corvallis arts scene. When the city of Eugene passed a bond measure for its proposed "Hult Center" in the summer of 1978, however, the Great Hall idea was shelved, replaced instead with a building of more limited scale and ambition. This resignation spelled the end for the dream of Corvallis as a cultural capital, and effectively hailed Eugene as the performing arts and culture capital south of Portland.

The abandonment of the Great Hall project is not an isolated incident at Oregon State University. From 1909 until the present day, there has been a music or performing arts center proposed almost every decade by university administration or faculty. The LaSells Stewart Center—the Great Hall's successor, completed in 1981—is the first and only true performing arts building on campus; the music department still has not received a new building. This seeming neglect by the university administration of the music department's physical needs is actually a symptom of a larger epidemic plaguing the liberal arts in land-grant universities across America.

Liberal arts and land grant universities have not always had such a complex relationship. The Morrill Act of 1862 established the first land-grant universities. These institutions were

created with the mission to “promote the liberal and practical education of the industrial classes in the several pursuits and professions of life,”² as stated in the original Morrill Act. This provision explicitly includes both liberal and practical facets in its new conception of education. Former University of Vermont president and educational historian Daniel Mark Fogel argues liberal arts instruction was always meant to be a part of land-grant university education, but this emphasis was masked by the demand for practical degrees and technological advancements during the first two world wars.³ As a result of these external motivators, land-grant universities established a practice of concentrating their resources upon degree fields producing practical, tangible developments. The Oregon State Board of Education encouraged this separation of arts and practicality in Oregon schools by publishing a 1931 report dividing majors between Oregon State College (later to become OSU) and the University of Oregon. Oregon State College received engineering and agriculture, whereas University of Oregon received the sciences and liberal arts. While this division was not a hard and fast rule, the two institutions essentially followed this breakdown until the late 1950’s when OSC began adding divisional liberal arts majors. The first liberal arts majors were added in 1959, with more added throughout the 1970’s.

The rise of the liberal arts at OSC corresponds to a broader educational trend of renewed attention to the plight of the liberal arts at public universities throughout the 1960’s and 1970’s—a time when the practical arts only continued to grow in popularity and significance. This tension created sharp debates about the value of the liberal arts in university education, as well as the direction in which land grant universities, such as OSC, should continue to grow. It was into this backdrop that the Great Hall was born: the product of idealists envisioning a glorious new revival of the arts and culture in education, and practicalists envisioning the massive flood of arts and culture tourism revenue to the city of Corvallis.

In order to effectively examine the dream of the Great Hall in the context of larger academic debates, one must begin with the origins of the liberal arts in land grant universities. The plight of the liberal arts during the 1960's-1970's will also be of special importance. This discussion will then turn specifically to the Great Hall, starting from its origins in the mid 1970's and continuing to later debates, fundraising efforts, and finally the fateful summer of 1978.

Sources utilized in this discussion vary between educational theorists examining national educational trends and local university administrators examining the Great Hall project in light of these larger movements. The introductory analysis of the historical relationship between the liberal arts and land-grant universities will rely primarily on the writings of experts in the fields of educational history and theory. Primary sources written by theorists during the time period of study shed light onto the thoughts and avant-garde ideas of the day; whereas secondary sources written by modern authors provide a more removed analysis capable of seeing trends and their effects with the benefit of hindsight. The case-study of the Great Hall will rely primarily on meeting minutes, newspaper articles, and memos written by key individuals in the Great Hall campaign during the 1970's and currently stored in the Oregon State University Archives and Special Collections. These materials provide invaluable insight into the collective thought-process of the OSU Foundation during the lead-up, duration, and aftermath of the Great Hall campaign. Promotional materials for the Great Hall also provide a key look into the types of arguments advanced in favor of the value of liberal arts during this period, as well as how these arguments were used to attract donors in support of the liberal arts and Great Hall.

The Great Hall is a story of great promise and lost opportunity. It is also, however, a window into how the liberal arts have been and continue to be perceived and prioritized in land grant universities, as well as how society values arts and culture in relation to practical

development. The failure of the Great Hall project at OSU reflects society's hesitation to fully support the liberal arts over the more easily justifiable tangible results of the practical arts. The potential of this project illuminates the need for increased recognition of the value of the liberal arts to stimulate critical thinking, provoke creativity, and provide a well-rounded and meaningful education for students in today's land grant universities.

Act 1: The Exposition

Liberal Arts in the Conception of the Land-Grant Tradition

Oregon State University is a land-grant institution originally designated under the sponsorship of the 1862 Morrill Act. As Land-Grant University scholar Edward Schuh suggests, "The Land Grants were created as a response to the elitism and limited relevance of the private universities in this country,"⁴ the education of the industrial class was a novel concept in an era of sharp divide between the educated elite and the poverty stricken workers of the lower class. The classical European education based on the humanities and traditional learning was generally reserved for the well-bred and the pocket-rich.⁵ Laymen were not expected to need, nor appreciate, the sophistication of Socrates or the depth of Machiavelli. The progressive advocates of the land-grant concept saw the situation differently. They dreamed of a world in which any man could get an education. G. Lester Anderson, former director of the Center for the Study of Higher Education at Pennsylvania State University, writes, "From their very beginnings, [land grant colleges] sought those who previously were presumed to be ineligible for college."⁶ This was not an education solely catered to the European traditions of higher learning, but an education grounded, practical, and relevant to a common man's life. The Morrill Act states, "the leading object [of land-grant institutions] shall be, without excluding other scientific or classical

studies, to teach such branches of learning as are related to agriculture and the mechanic arts.”⁷ This new type of education for the masses was also meant to have a larger societal application. Theoretically, future farmers and mechanics would come to a land-grant university, receive technical instruction in their trade, and then build their own businesses based on models of efficiency and modern technological developments (invented and developed at these land grant universities). “In a very real sense,” Schuh states, “the Land Grant University was christened as an agent of economic change and economic development.”⁸ The practicality of this concept was slower to catch on than originally envisioned, but land-grant universities would eventually become a successful hub of agricultural, engineering, and technological innovation.

While best known for their emphasis in agriculture and engineering, land-grant institutions were never meant to cater solely to those fields of study. In the Morrill Act of 1862, main proponent Justin Morrill specifically references the liberal arts alongside the practical arts in his statement of purpose for the Morrill Act: “to promote the **liberal** and practical education of the industrial classes . . .”⁹ Morrill never intended the practical arts to replace classical learning—rather the two were designed to work in conjunction, with liberal arts providing the foundation, practical arts the application. In an 1887 speech delivered to the Massachusetts Agricultural College, Morrill elaborated on his previous mission statements for the land-grant act. “The design [of the land-grant act] was to open the door to a liberal education for this large class at a cheaper cost from being close at hand, and to tempt them by offering not only sound literary instruction, but something more applicable to the productive employments of life.”¹⁰ By establishing local state universities, the Morrill Act suddenly made it possible for a whole new class of society to afford to go to university, both in terms of financial and time expense. In 1890, John—a prospective student from a rural farming family—may be interested in studying

philosophy, but the opportunity to earn an agriculture degree directly applicable to his future career as a farmer justifies John in going to university to receive an education that would also include philosophy as part of the liberal arts foundation inherent in the land-grant system. If Morrill's original design always included both aspects of educational instruction, then why in institutions such as Oregon State University, have the liberal arts historically played such a backseat role?

Rise of the Practical Arts

One possible solution centers upon the precious allocation of federal funding among higher education institutions within a state. The Morrill Act issued each state 30,000 acres to use in creation of a land-grant institution.¹¹ Some states used this resource allocation to improve upon existing institutions. Other states, such as Oregon, used this resource to create an entirely new university specifically tasked with offering degrees in practical subjects such as agriculture, mechanics, and mining. As the land-grant recipient for the State of Oregon, Oregon State College maintained lower division liberal arts programs, but did not begin offering degree majors in the liberal arts until 1959. Throughout the first half of the 20th Century, the practical arts were further emphasized as a result of the first two world wars. As Fogel states, "Rapid postwar expansion of university research capacity in science and engineering, inspired by the experience of war time research and development (R&D) was fueled by the rise of federal funding for academic research, a development that was novel and of such great scale as to be genuinely revolutionary."¹² The war effort created a greater immediate need for advances produced by technical fields, which in turn led to a greater emphasis on the research sector of academia, as well as the rise of federally funded and private grants to promote research helping advance society. Liberal arts were widely perceived to lack this immediate practical application and were

therefore sidelined during this period, overshadowed by the glamorous advancements (and revenue) of their more utilitarian cousins.

The growth of the practical disciplines in education continued throughout the 1960's and 70's. At this time, however, one also finds a resurgence of interest in the liberal arts, especially among education theorists concerned about the growing marginalization of the discipline in public universities. As with the immediate post-war period, this era in higher education was characterized by an administrative prioritization of technological research and advancements beneficial to maintaining the United States' superpower status and gaining the upper hand in the Cold War. History of higher education specialist Christopher J. Lucas writes, “[During the early 60's] it was widely accepted that schooling should be bent to national ends if the country was to counter Soviet expansionism and safeguard its own security. In the push for specialized competence and professionalism, an earlier preoccupation with general education now seemed less urgent, less important, in an age fraught with new danger and uncertainty.”¹³ In light of such pressing national needs, many—students and educators alike—simply did not see the value of the liberal arts unless they could be given a practical purpose, unless the knowledge could be put to tangible use. Commentator and former University of Minnesota president James Morrill demonstrates this philosophy of learning for practical societal betterment in a 1960 treatise: “The purpose of a state university is the threefold task of teaching, research, and public service; and in each of these three duties the emphasis has been on the usefulness and relevance of all learning to a better life and to the maintenance of a free and democratic society.”¹⁴ If the liberal arts were to continue to be a viable component of the university, students and administrators felt they needed to become useful and relevant to the rest of life.

This was a task many commentators felt was possible and indeed crucial for the survival and growth of both the practical and liberal arts. According to university administrator David Truman writing in 1966, “The potential relevance of the liberal arts as a collective enterprise has never been greater or more necessary than in today’s society. The problem is to bring that potential to reality.”¹⁵ Commentators in support of the liberal arts felt that in order to achieve this potential reality, the liberal arts must achieve relevance by providing the practical arts with an ethical and moral framework—an argument also familiar today. Instead of simply teaching how to apply equations and scientific rules, the liberal arts put scientific and engineering principles into the broader context of a world run by ethical and moral systems and constraints. Students are expected to use the knowledge gained at university to not only produce results, but achieve these results in an ethically and morally sound way taking into consideration historical and social context in order to effectively benefit and advance society. Even practical application advocates James Morrill recognizes the potential value of the liberal arts to his system: “The newer task confronting liberal education is to take full advantage of career motivation, and to permeate professional and vocational education with historical and social perspective, and with ethical meaning and orientation.”¹⁶ The idea that the liberal arts provided a broader perspective and ethical awareness formed the basis of the argument to incorporate liberal arts degree majors into Oregon State College during this period.

The Addition of Liberal Arts Majors

Lower division, non-degree programs in the liberal arts had been offered at OSC since its inception, but it was not until the end of the 1950’s and into the 1960’s that serious debates about the addition of liberal arts degree majors fully took shape. Proponents of the liberal arts argued that liberal arts provide the foundation in how to think critically and process information that is

necessary for all other fields of study. Classical Greek logic systems form the basis for modern day systems of logic and reasoning inherent in science and engineering. Similarly, a solid basis in philosophy was believed to teach students how to process complex ideas and concepts, a skill needed in the practical disciplines as well as in general life. Former University of California president Clark Kerr elaborates on the foundational nature of the liberal arts during a study of this time period. “As is well known, there are many reasons for emphasizing liberal learning. People have to live a life and not just earn a living, and they are citizens in a society as well as human beings. Where jobs are non-routines, liberal learning can contribute a certain sensitivity about the feelings of others, and also a sense of values in making decisions, both of which are worthy goals.”¹⁷ In addition to providing a basis in critical thinking, Kerr demonstrates that studying history, culture, and the arts also provides students with an inherent understanding of the human experience. With understanding comes empathy and empathy is a crucial part of any healthy society. In a society facing both internal and external threats, the creation of a cultured, critical-thinking, empathetic citizenry was a powerful vision for educational reformers pushing the advancements of liberal arts.

Regarding Oregon State specifically, advocates also pointed to the historical roots of the liberal arts tradition— both at OSC and as part of the larger land-grant university tradition. As one rather excited commentator wrote in a letter to current OSC President A.L. Strand in September of 1958, “Oregon State College somewhere along the way sold its birthright when, in enthusiasm for practical studies, it allowed its liberal arts (originally the very fabric of Corvallis College) to “wither on the vine.”¹⁸ Oregon State University has always had a rich arts tradition and exceptionally strong music department for a university of its type. The band program, established in 1890, is the oldest in the PAC-12, and the music department has a rich history of

conservatory style instruction even when regulated to non-degree status.¹⁹ Proponents argued that by officially designating arts majors, the university was simply following its own historical precedent. Furthermore, the formalization of the liberal arts was considered essential for maintaining equality with other land-grant universities and gaining recognition as a first-rate institution on a national scale. Editor of Publications and Curriculum Consultant Delmer W. Goode wrote about this need in an editorial published in the October 1958 edition of the *Oregon Stater*. “Lack of departmental majors and degrees in those fields specified in the seven words [“. . .without excluding other scientific and classical studies. . . .”] cited from the Morrill Act lessens the prestige of Oregon State and of each of its existing degree-granting schools in comparison with other land-grant institutions.”²⁰ Purely technical institutions in this era did not receive the same kind of recognition and reputation as a multi-faceted university possessing a strong foundation in the arts, humanities, and social sciences. The addition of the liberal arts into Oregon State University’s curriculum, advocates believed, would allow OSU to stay competitive in the academic world and bring OSU into the modern age.

Support for this movement, however, was not entirely universal. While many university administrators and educational philosophers felt the implementation of liberal arts majors was an important step in growing the university, this focus on liberal arts was also sharply criticized by those in favor of placing ultimate priority in practical research advancements and science related fields. These dissenters felt liberal arts majors were unnecessary due to the proximity of the liberal arts-focused University of Oregon, and the addition of these majors would distract from the agricultural and engineering programs that made OSU unique. Ultimately, the proponents of liberal arts majors would win the initial implementation fight, but the battle over the role and value of the liberal arts at Oregon State University had just begun.

Over the past 40 years in which liberal arts majors have been offered at OSU, there have been many moments of glory provided by exceptional faculty members, talented students, and a supportive and receptive local community. There have also, however, been many moments of direct neglect of the liberal arts departments by university administrators and board members. The university publicly supports the liberal arts, but university funding allocations and donor money tends to bypass these fields in favor of big name projects in science or engineering with the potential to bring in more grant money and high profile donors. Fogel explains, “Because the prestige of research universities is tied to external funding for research concentrated in science and technology disciplines, the arts and humanities are often marginalized in the rhetoric of institutional leaders, in their strategic and tactical agendas, and finally in resource allocation.”²¹ Similarly, while many citizens claim to support the liberal arts movement in principle and opinion, when it comes to monetary backing many are ultimately hesitant to prioritize fluid, principle-based fields over concrete, tangible projects. During the Cold War era of the 1960’s and 1970s, scientific and technological advances promising safety in the face of communist threats played to the fears of the general populace and proved to be a powerful monetary motivating factor. This administrative neglect and public fickleness of action in support of the liberal arts is clearly demonstrated through the story of an illusively unattainable OSU music building, and specifically the Great Hall project of the 1970’s.

Act II: The Interlude

Proposed Music Buildings

The OSU music department’s century long struggle for a new building is indicative of administrative prioritizations throughout university history and provides a precedent for later

performing arts center projects. The music department at OSU has been located in Benton Hall since 1908. Benton Hall was constructed in 1888 and, aside from being the first building built on campus, it is significant for being financed entirely through fundraised dollars from the local Benton County community (similar to the later proposed Great Hall). It was originally the administration building and has since housed most every department, from the library to campus security. Benton Hall has, thus, necessarily gone through a multitude of changes throughout its lifespan before becoming the present home of the music department. Various music department chairmen throughout the years have been very resourceful about maximizing building space for optimal efficiency, but Benton Hall was never designed to function as a music hall and is currently struggling to keep up with an ever growing and flourishing music department. Indeed, throughout most of its historical relationship with the music department, Benton Hall was only regarded as a temporary home.

While music has never actually left Benton Hall, university campus plans throughout Oregon State's history speak of grand plans for a new, specifically designed music building. In 1909, Benton Hall was to be extensively remodeled beyond recognition and a new music building was listed at the top of the "Buildings Needed At Once" list in the 1909 John Charles Olmstead OSC campus plan.²² In the 1926 campus plan, Benton Hall was slated for demolition. Meanwhile, music was the only subject out of all the liberal arts and sciences to receive its own individual building (See Figure A).²³

Figure A: 1926 Campus Plan. "1926 Campus Plan," Memorabilia Collection (MC), Subgroup 33, Campus Planning Folder, Oregon State University Archives, Corvallis, Oregon.

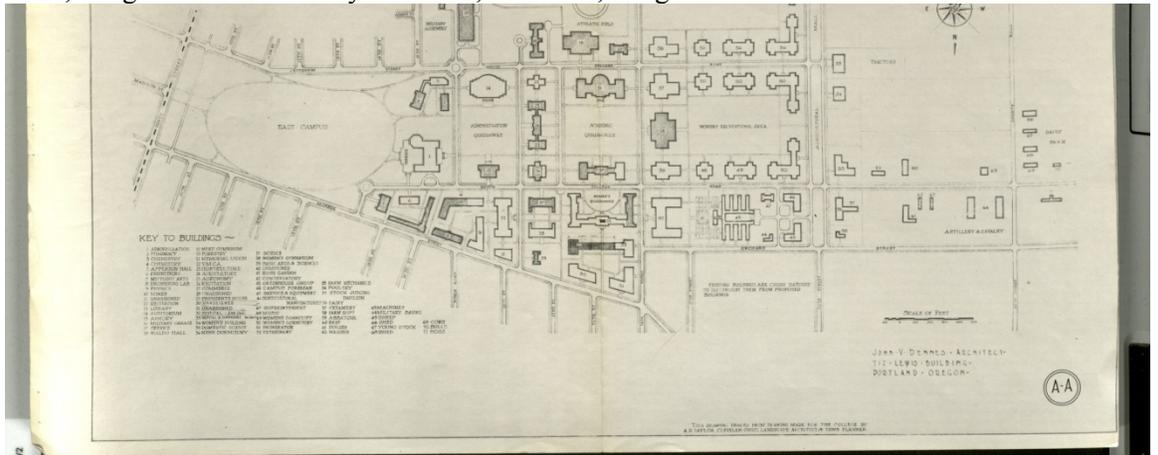
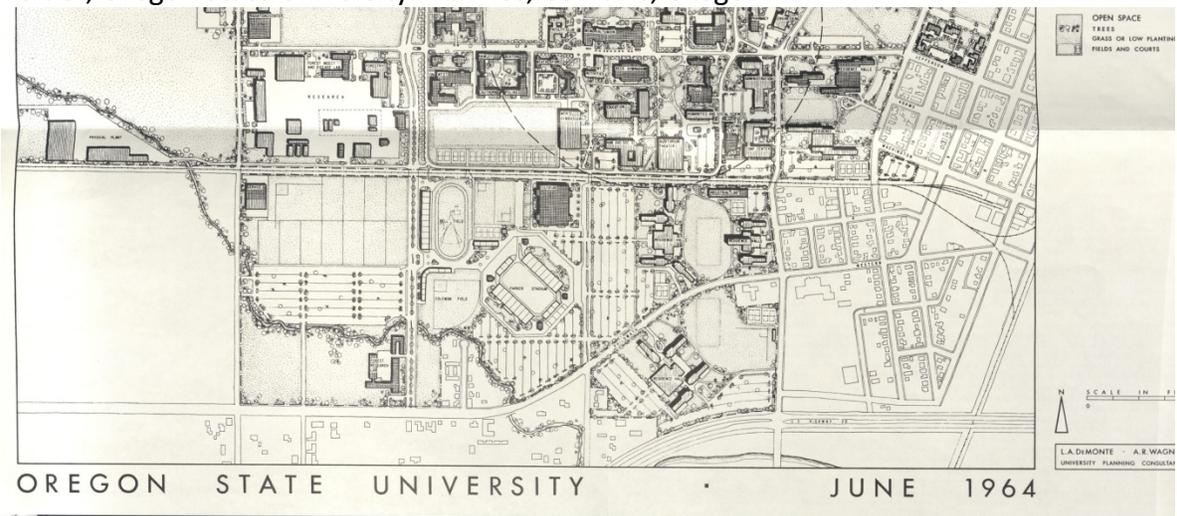


Figure B: 1964 Campus Plan. "1964 Campus Plan," Memorabilia Collection (MC), Subgroup 33, Campus Planning Folder, Oregon State University Archives, Corvallis, Oregon.



This trend continued in the 1945 campus plan, and by 1963 the music faculty went as far as hiring an architect to help design the future new music building.²⁴ This proposed building was part of the 1964 campus plan in which Benton Hall was to be remodeled and repurposed for engineering drafting to limit traffic flow on the structurally unstable upper floors (See Figure B).²⁵ In a 1967 meeting, music department chairman William Campbell stated, “Already plans are being made for the eventual construction of a building especially adapted to the peculiar needs and functions of a music department.”²⁶ Yet despite this confidence, a music building was still not built and the 1976 campus plan once again decommissioned Benton Hall as an academic building in favor of housing a campus museum, “Benton Hall is to be retained in its present external appearance and may be converted internally to a museum.”²⁷ In 1976, however, building plans involving the music department finally reached the channels necessary for a dream to become reality. In this case, the channel was the Oregon State University Foundation, and the project “The Great Hall.”

Act III: The Drama

The Great Hall: The Stage is Set

The OSU Foundation, established in 1947, is a non-profit fundraising organization that supports Oregon State University. It is run by a 42-person board of trustees with the mission to, “strengthen the University’s capacity to broaden access to high-quality higher education, push the frontiers of knowledge, contribute to Oregon’s prosperity, and enhance the quality of life for the citizens of the state and the nation.”²⁸ As reflected by its mission statement, the OSU Foundation deals with university community outreach, both locally and statewide, and utilizes these connections to create revenue for the university.

In 1974, the Foundation was looking for a new project to tackle, specifically a building project that was necessary for the university but not likely to be funded by public dollars or grant money. This was a niche the Foundation felt they could fill in helping to grow the University. As part of the brainstorming process, the Foundation asked the current deans of the various colleges to submit a suggestion list of the buildings most needed at Oregon State. The deans created a list of several different building projects of varying scope and scale.²⁹ A new performing arts center was by far the most ambitious of these proposals. The Foundation Board of Trustees immediately latched onto the performing arts center (then called the cultural events center) proposal, calling it in a September 1974 Planning Committee meeting the plan of the “far and away greatest need” with the potential to be a, “great morale builder for OSU, the Corvallis Community, and the State-at-large.”³⁰ From its very conception, this was a building meant to appeal to a larger community beyond OSU. It was to serve not only as a source of pride and reputation for the University and the community of Corvallis, but also revive interest in arts and culture around the entire state. “Its existence,” the Planning Committee noted, “would enhance the attraction of quality performance groups to Portland as well,” by giving traveling performers the opportunity for a two show stop.³¹ It was a lofty dream. This dream, however, was not without precedent.

The 1960's-1970's was a time of renewed public interest in arts and culture. On the university level, this revival of interest often manifested itself in the building of large performing arts centers for use by both the university and wider community.³² One such university was Iowa State University, an institution the OSU Foundation Planning Committee chose to use as a model in developing the new performing arts center. Iowa State, like Oregon State, is the land-grant university in a state of two public universities divided in purpose by the provisions of the Morrill

Act. Contrary to the common stereotypes about land-grant institutions, Iowa State developed a performing arts program strong enough to rival the liberal-arts focused University of Iowa. Starting in 1969, Iowa State University built a state-of-the-art performing arts complex entirely from donations to their Foundation—no state funds were used (See Figure C).³³ The OSU foundation was understandably impressed with this feat, and in February 1975 met with William Strauss, an officer of the Iowa State University Foundation, to discuss Iowa State's performing arts complex. That meeting was a success and led to a sub-committee traveling to Iowa State later in the year to see the complex first-hand.³⁴

Figure C: Iowa State Performing Arts Complex. "Report on Iowa State University," Oregon State University Development Office and Foundation Records (RG 144), Oregon State University Special Collections & Archives Research Center, Corvallis, Oregon.



The Iowa trip encouraged the Planning Committee about the feasibility of such a project, but more concrete information was still needed to prove OSU's need and projected utilization of such a building, as well as the reception of the rest of the OSU faculty to the project. While such a grand proposal seemed brilliant in the conceptual stage, the Planning Committee was still nervous that the frequency of use would not justify the immense amount of work required to raise the funds for such a building. In a Planning Committee meeting on March 22, 1976, the committee members resolved, "The facility must have broad interest and use- not just a white elephant, unused most of the time...Maximum use must be made of facility. A use-schedule needs to be identified with the need."³⁵ To accomplish this assessment of need, the committee commissioned the College of Liberal Arts Dean Gordon Gilkey to create a, "utilization projection' for 'The Great Hall' over the next two-three years, showing how this facility would be used."³⁶ One month later, Gilkey returned with a detailed chart showing the attendance numbers for every major event held at OSU over the past decade, as well as a detailed list of projected events to be held at the Great Hall by department.

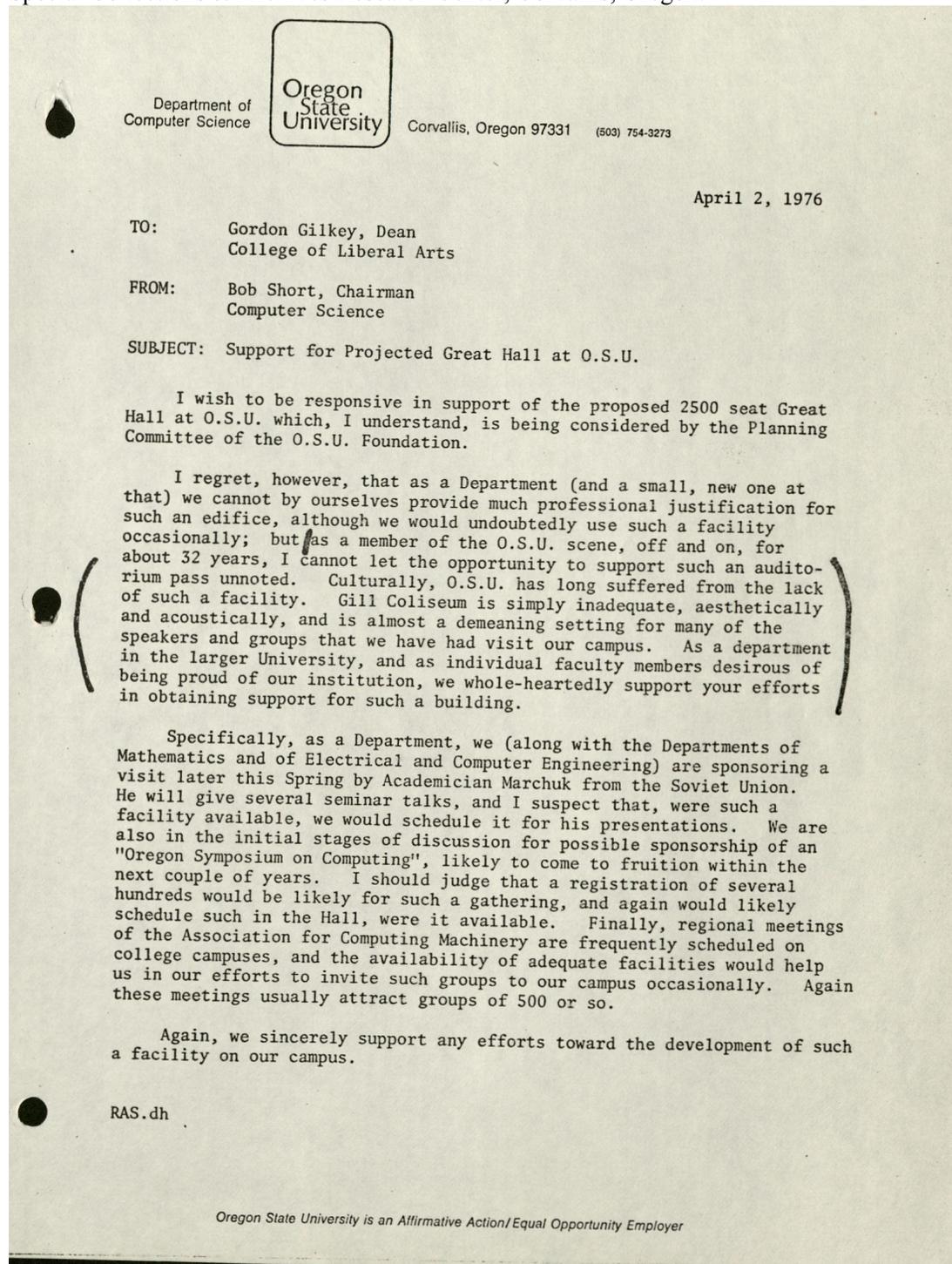
The most fascinating part of this report was the overwhelmingly favorable response from the various deans surveyed about the project across campus. James W. Long, the Dean of the School of Health and Physical Education, in response to Gilkey's letter of inquiry firmly outlines how the Great Hall can serve as a much needed dance venue for the OSU dance program. "The dance program at OSU has been seriously handicapped because of the lack of a performing Art Center. Ballet, folk and modern dance all need such an area. . . .This is an area that needs great encouragement and adequate facilities. Good luck to you in your quest for a Performing Art Center. It is a most serious OSU 'need.'"³⁷ While not having as urgent a need for such a facility,

the Dean of Oceanography John Byrne expressed similar enthusiasm for the project, “The Great Hall is a good idea long overdue. Such a facility is sadly lacking in the mid-Willamette Valley. It has an appropriate place on the OSU campus. Let’s build it.”³⁸ Even deans of schools without a clear use for the Great Hall, such as Dean Bob Short from the School of Computer Science, still enthusiastically supported the Great Hall project. Dean Short wrote:

I regret, however, that as a Department we cannot by ourselves provide much professional justification for such an edifice. . . .but as a member of the O.S.U. scene. . . for about 32 years, I cannot let the opportunity to support such an auditorium pass unnoted. As a department in the larger University, and as individual faculty members desirous being proud of our institution, we whole-heartedly support your efforts in obtaining support for such a building (See Figure D).³⁹

Being a member of a university with such a state-of-the-art facility reflected well upon the entire OSU faculty—even if they wouldn’t come into direct contact with the building in their day to day life. Armed with realistic estimations of use and faculty approval, the Great Hall project began to move forward out of the Planning Committee and into the Executive Committee.

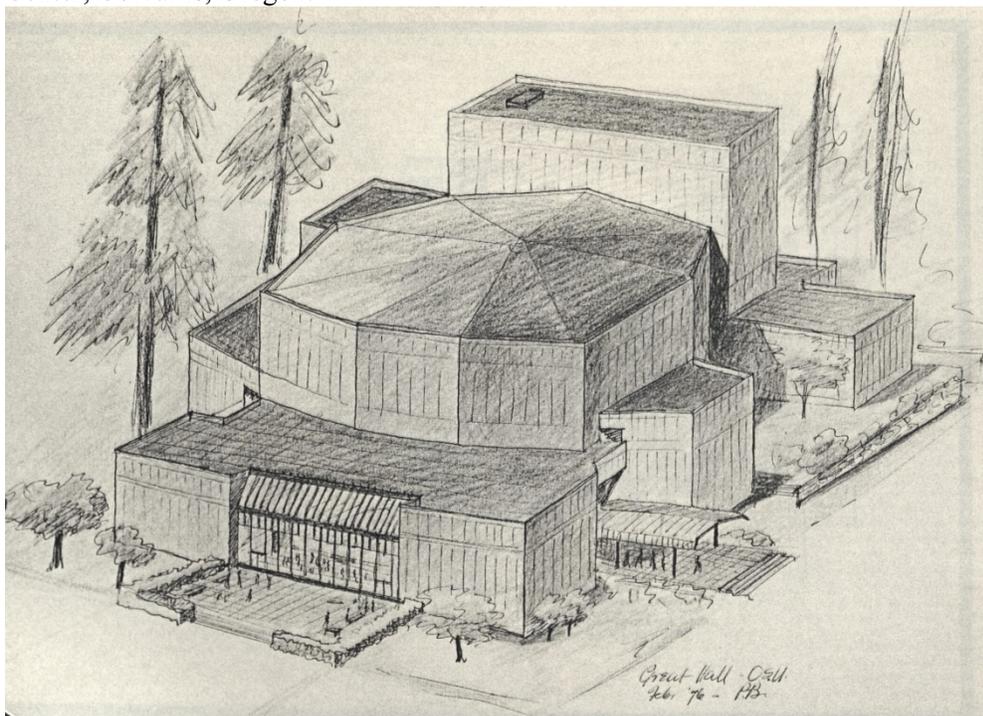
Figure D: Letter from Dean Bob Short to Dean Gilkey. "Bob Short to Gordon Gilkey, April 2, 1976," Oregon State University Development Office and Foundation Records (RG 144), Oregon State University Special Collections & Archives Research Center, Corvallis, Oregon.



By May of 1976, the OSU Foundation's Executive Committee was ready to present the project to the Board of Trustees in hope of greenlighting the proposal. The proposed performing arts center, tentatively named "The Great Hall," would be a 2,500 seat performing arts center, "capable of providing the first class facilities for presentation of major opera, dance, choral, band, symphonic and professional theatre production, as well as major convocations, conventions and professional congresses," as stated in the official May 1976 project proposal.⁴⁰ This facility was necessary, they argued, for a multitude of reasons. On a practical level, no suitable space for performing arts or large conferences currently existed at OSU. Gill Coliseum was meant for athletic events and did not have the proper acoustics for a quality production. As the Dean of Computer Science Bob Short expressed in his response to Dean Gilkey, "Gill Coliseum is simply inadequate, aesthetically and acoustically, and is almost a demeaning setting for many of the speakers and groups that we have had visit our campus."⁴¹ Short felt that hosting a professional musical or performance group in a basketball stadium was not only distracting acoustically and atmospherically, but was frankly an embarrassment to OSU and a proverbial slap in the face to performers obviously not considered important enough to host in a facility worthy of their talents. The other auditoriums on campus—Mitchell Playhouse and the Home Economics Auditorium—were far too small. On a higher level, the board argued in the Great Hall Proposal, "All students, regardless of major, should be exposed to models of excellence in the performing arts as a part of their preparation for the society they soon will enter."⁴² A professional-grade facility is bound to attract professional-grade performers. Much of art is learned through observing and, thus, watching professional musicians, dancers, and actors is a vital part of an art student's education. The ideal of excellence, while present in all fields, is often most easily seen through the arts. Great Hall proponents felt the inspiration drawn from

displays of excellence through art was a valuable experience for all students, and instrumental in creating a wider cultural awareness and understanding outside of one's immediate subject. This argument reflects recognition by the Board of Trustees of the importance of incorporating the arts into a well-rounded University education. At a Foundation Board of Trustees meeting later in the month, College of Engineering Dean Burgess expressed, "there is a need for the cultural aspect of life on campus. He pointed out that engineering students are exposed to science and engineering technology and it is easy to lose touch with the rest of the world in terms of cultural elements."⁴³ The Great Hall would provide this culture through the hosting of high-caliber events fitting of an auditorium of its size and grandeur. To design the building, the Foundation approached world-renowned architect Pietro Belluschi about the project. Belluschi, in turn, offered to make some preliminary sketches of the Great Hall free of charge (See Figure E).⁴⁴

Figure E: Preliminary Sketch of the Great Hall by Belluschi included in the 1976 Great Hall Proposal "Belluschi Sketches in Great Hall Proposal, May 11, 1976," Oregon State University Development Office and Foundation Records (RG 144), Oregon State University Special Collections & Archives Research Center, Corvallis, Oregon.



According to Belluschi's estimates, the Great Hall would cost approximately 10 million dollars to build. The Foundation formed a two year plan during which the money would be raised from businesses, private foundations, and individual donors. No state money was to be involved. The majority of the campaign would utilize a "rifle approach" in which selected individuals and organizations the Foundation felt had special potential would be approached. Near the end of the two years, the fundraising drive would then be opened up first to OSU alumni and then the general public. No public announcement of the project would be made until the majority of the funds for the project had been raised.⁴⁵

The Great Hall: The Curtain Raises

The Executive Committee's appeal was successful, and in a May 21, 1976 meeting, the OSU Foundation Board of Trustees unanimously voted to adopt the Great Hall project. This was not going to be an easy undertaking. Pinson and Associates—the independent fundraising firm the Foundation hired to run its Great Hall campaign—remarked at an April 1976 Planning Committee meeting: "There is no precedent for this type of fund raising venture in Oregon. It has never been tried by OSU or any other public institution in Oregon, even the Northwest."⁴⁶ Not to be swayed, the Foundation formed a committee of about 30 individuals to head up the fundraising efforts and specifically to secure the support of "large gifts" (\$100,000 or more). Throughout the fundraising campaign for the Great Hall, these large gifts were considered the key indicator of success for the project as a whole. The Executive Committee meeting minutes from January 30, 1978 note, "that to raise 10 million dollars, two or three large gifts or one really large gift is required to set the stage for other contributors."⁴⁷ Indeed, it was this perception of the importance of these large gifts (or lack thereof) that ultimately determined the Great Hall's future. . . .and its failure.

In summer of 1976, however, the Foundation was enthusiastic about the project's potential and focused on attracting donors. After thorough research into their backgrounds, sympathies, private lives, and donation history, a number of key alumni and corporations were flagged as having the potential to contribute a large gift. Each individual was then assigned at least one member of the Great Hall fundraising committee as a personal contact to the project. For the highest profile donors, OSU President MacVicar was himself enlisted to present the case. These meetings were often highly orchestrated, involving initial contact between secretaries who arranged lunch meeting itineraries down to the minute, taking into account donor's food preferences, habits, and even marriage troubles.⁴⁸ The foundation representative would then suggest a certain donation amount that had been carefully determined for maximum persuasive power. Instructional literature given to new recruits on the Great Hall fundraising team urges workers to always aim high without a trace of embarrassment or second guessing. The fundraising instructional booklet gives the following prompt for asking for a donation, "Mr. ____, you know we cannot hope to secure the required goal by token giving. The most generous giving is essential to raise the amount needed. Perhaps you would consider giving \$____ per year for three years?"⁴⁹ Never one to shy away from directness, the booklet further urges workers to never take no for an answer, "Don't let him say 'no' but persuade him to give the matter further consideration....", and if all else fails, "return later, perhaps with another member of the committee as a reinforcement."⁵⁰

These aggressive early fundraising efforts were successful, but by the end of 1977 the Foundation had yet to secure a precious large gift. The fundraising committee, therefore, began to expand their efforts in order to appeal to a larger alumni community. This effort necessitated more developed promotional materials and a sharper vision. The Foundation published a full-

color promotional booklet in hopes of attracting donations from a wider group of people. These materials are much more grandiose in scale and tone, appealing to an idealistic vision of what the Great Hall could become and the revolutionary change it could ignite in the community. The introductory pamphlet grandly states, “This brochure is about a need felt by all and a dream to be shared by everyone...a great hall of activities and learning to be built on the campus of Oregon State University.”⁵¹ Imagery included in this pamphlet is extremely diverse, ranging from depictions of symphony concerts to student protest rallies. This variety suggests to potential donors the range of learning activities possible at the Great Hall and the usefulness of such a building beyond merely the arts. The brochure also includes multiple full-color pictures and architectural renderings by architect Pietro Belluschi. Belluschi himself is given a special section in which he is celebrated as the architect of the Julliard School of Music—the premiere music school in the country—thus communicating a taste of the intended scale and importance of the Great Hall.

The proposed building would have been imposing to say the least. Seated on 11 acres and fronted by four gigantic semi-circle facades and extensive terraced gardens, the exterior was at the cutting edge of architectural design at the time. Belluschi’s goal in designing the Great Hall, as quoted by John Marshall of the Corvallis-Gazette Times, was to create a building, “economical to build, Spartan in design and acoustically perfect” (See Figure F).⁵² The interior of the building would have been similarly grand, including three different foyers, two lobbies, and two different balconies surrounding a 2,500 seat auditorium (See Figure G). No other auditorium of this size and scope existed in Oregon south of Portland. To give perspective, the Keller Auditorium (the largest auditorium in Portland) is only 492 seats larger at 2,992 seats, and the

Arlene Schnitzer Concert Hall (the grandest auditorium in Portland) is only 276 seats larger at 2,776 seats.

Figure F: Belluschi architectural rendering of the exterior of the Great Hall for 1977 promotional packet. “Coming to Life: A Great Hall & Performing Arts Center for Oregon State University,” President's Office Records (RG 13), Subgroup 14, Oregon State University Archives, Corvallis, Oregon.

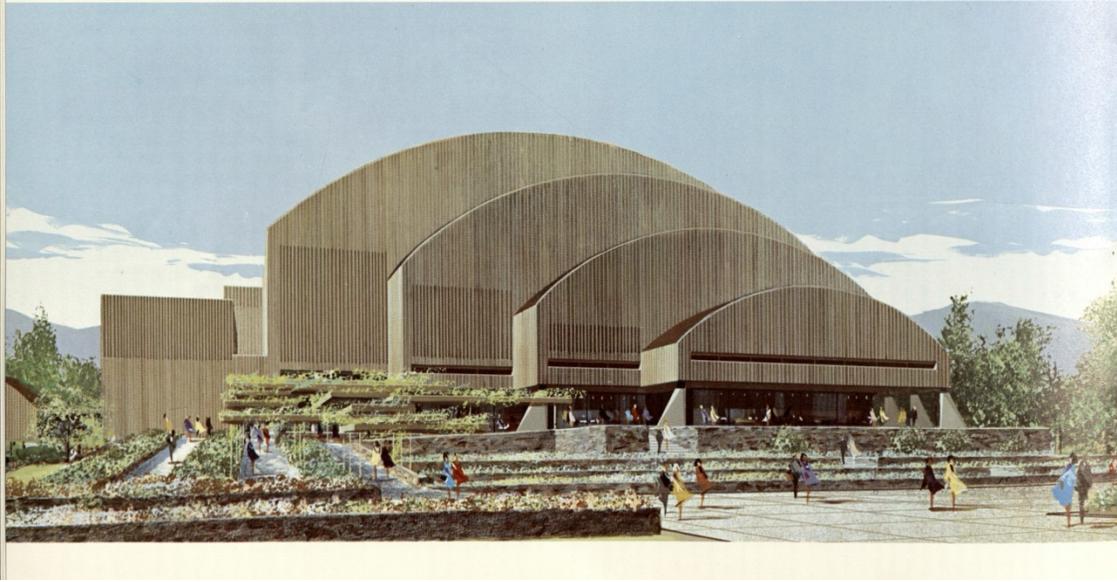
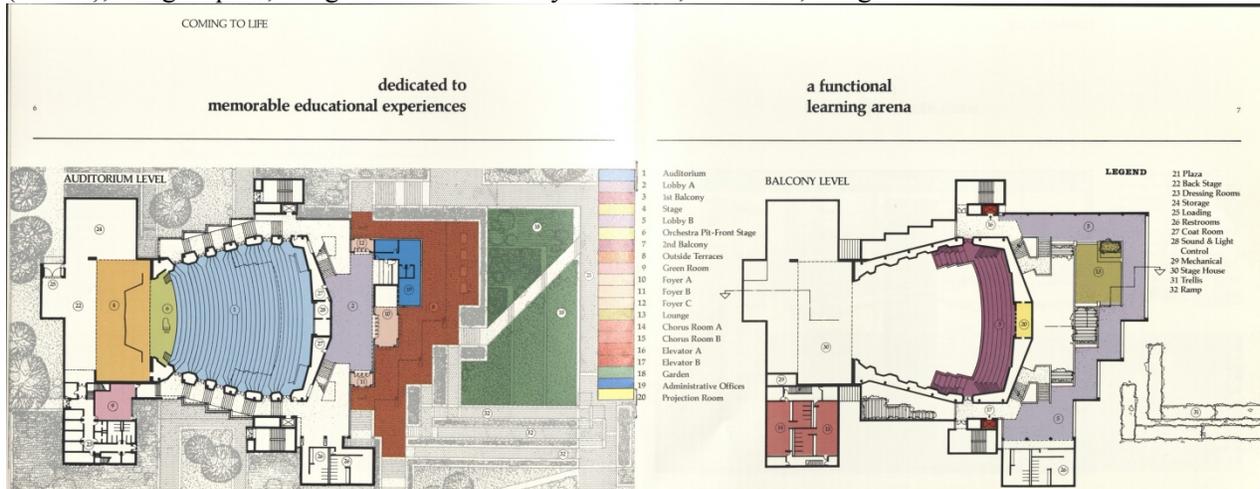
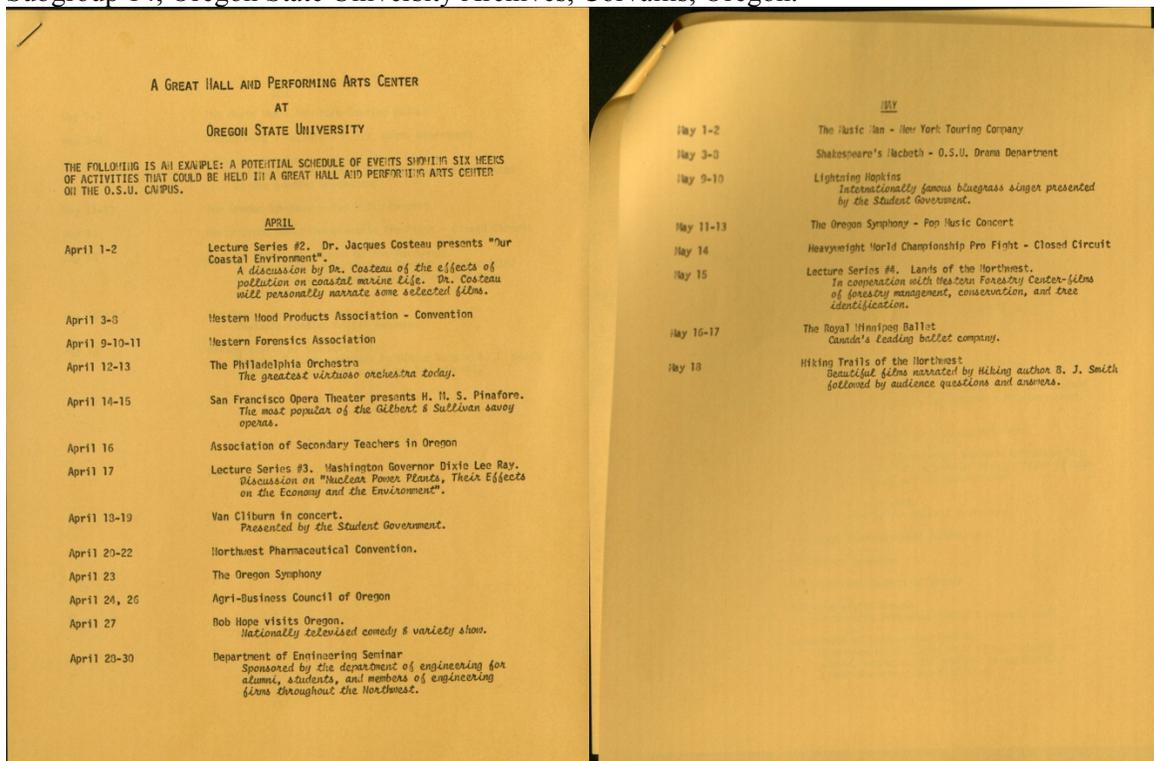


Figure G: Belluschi architectural floor plans for the Great Hall for 1977 promotional packet. “Coming to Life: A Great Hall & Performing Arts Center for Oregon State University,” President's Office Records (RG 13), Subgroup 14, Oregon State University Archives, Corvallis, Oregon.



The impressive scale of this building is partially explained by examining the list of proposed events in a six-week period included in the 1977 publicity packet. This proposed schedule of 21 events includes every type of production imaginable: from symphony orchestra concerts to pharmaceutical conventions, ballets to world-championship boxing matches. There are also several big name guests on this list such as Bob Hope, Van Cliburn, and Jacques Costeau (See Figure H).⁵³ This list demonstrates the conception of the Great Hall as a building meant to serve the entire University and reflects back to the original use survey sent out to the various department deans at the beginning of the planning process. Clearly the Great Hall was not meant to be merely a performing space for Oregon State University students; the purpose of the hall was much broader and grandiose, incorporating the various needs of the various campus departments, as well as appealing to the popular entertainment tastes of the student body.

Figure H: Proposed listing of events to be held at the Great Hall during a six-week period. “A Great Hall and Performing Arts Center at Oregon State University Event List” President's Office Records (RG 13), Subgroup 14, Oregon State University Archives, Corvallis, Oregon.



This new more expansive purpose is also reflected in the expanded ambition of promotional literary material. On a university level, the Foundation argued OSU was lacking in its development of arts and culture; they felt students needed more exposure to the performing arts in order to gain a cultural awareness and keep the university competitive in the liberal arts. In a May 1976 Board of Trustees meeting, President MacVicar articulated this sentiment, “He feels that there are those who do not come to OSU because of the lack of this type of facility and, therefore, the institution is weakened.”⁵⁴ Furthermore, in an appeal to the culture of the day, the board argued in a Q&A document on the Great Hall, it was even more important to, “provide a healthy, positive campus life in 1977 than it was in the pre-drug era.”⁵⁵ The counter-culture movement of the 1960’s and 1970’s helped to spark renewed interest in arts and culture, but also caused quite a bit of fear and alarm in older generations. As the intended audience of this literature were older, well-endowed university alumni, this argument worked to calm their fears of a possible association between an arts center and the counter-culture movement—showing instead how such a center could actually be used to combat a problem perceived as rampant among the youth of the day.

The promotional material further extends the argument by discussing the benefits to the local community. The promotional packet states, “At an early stage it was realized that construction of a great hall would not only affect programming of the University...but that it would have a profound effect on alumni activities and state and local business leaders as well. . . . Of special significance. . . [is] the value this facility would bring to the entire Central Willamette Valley area in economic and cultural advantages currently unavailable.”⁵⁶ Quality arts events improve the quality of an entire community, especially with the caliber of artists such

a major performing center would attract. At this time, Portland was the only arts hub in Oregon. Aside from the annual Shakespeare festivals in Ashland, there was no reason for artists to venture further south. This deficiency was very clearly felt by local residents and outside commentators alike. As expressed by OSU Foundation committee chairman, Lyman Seely, in the promotional pamphlet: “The Battelle report done on potential growth in the Northwest said cultural assets must be provided if we are to attract and keep top leadership.”⁵⁷ Cultural development attracts talent and encourages the employment and residential longevity of talented individuals who may otherwise be tempted by a more developed cultural scene further East. Oceanography department Dean Byrne applied this argument to the local university level at a May 1976 Board of Trustees meeting. “Oregon is viewed as a remote area. The advantages of a big city loom larger in our effort to attract faculty to the OSU campus. The Great Hall would give us an opportunity to attract first-rate cultural events to the community.”⁵⁸ Clearly, the addition of a performing arts center south of Portland represented a crucially important need, as well as a promising avenue for economic growth. As stated in an early Planning Committee meeting on the Great Hall, “Would ‘The Great Hall’ have a positive impact on economy of Corvallis? Answer was ‘yes’ and this impact would not be limited to Corvallis but the entire state as many visitors or viewers would come from outside Oregon.”⁵⁹ A performance center of this scale promised to bring in millions of dollars of tourism revenue, thereby effectively revitalizing and changing the entire character of Corvallis from a provincial college town to a thriving arts metropolis.

Corvallis was not the only city to recognize the benefits such a center would bring to their community. While discussing his support for the Great Hall project in an article for the Eugene Register-Guard, OSU President MacVicar stated, “I see this [building] as filling a regional need

that stretches all the way from south of Eugene to north of Salem. The need here in this area collectively represents a good half a million people. . . . I think that need can be best met by this facility.”⁶⁰ The Great Hall fulfilled a regional need, but it was not necessarily the only proposed facility to meet this need. Eugene was the other city, besides Corvallis, that stood to gain from this extraordinary opportunity, an opportunity of which Eugene was well aware. In fact, Eugene probably came up with the idea first. As the home of Oregon’s public liberal-arts university, Eugene was the obvious choice to build such a facility. By 1977, the city of Eugene had been trying to construct a performing arts center for the past 14 years. Instead of the OSU Foundation’s private donation route, Eugene attempted to secure public funding for their project. The proposed performing arts center was to be built by the city of Eugene—the University of Oregon did not want to play a direct role in the building’s construction. Throughout the 1960’s and 1970’s, the Lane County Auditorium Committee—an organization created specifically to support the building of a performing arts center in Lane County—waged a difficult campaign to convince Eugene voters to approve a bond measure relegating funding to the proposed performing arts center. This motion was defeated by Eugene voters first in 1972, and then again in 1973. The situation was further complicated by severe disagreement between the Lane County Auditorium Committee and City of Eugene over the details of the building, should such a building ever be approved by voters.⁶¹

It was onto this battlefield that, in 1976, Corvallis quietly snuck into the fray and began to move forward with essentially the same idea. Both proposals were meant to fill the need for a large, grandiose performing arts center south of Portland. Two buildings of the same size and scope would make it hard to justify their coexistence—only one could win. By 1977, it looked as though Corvallis would be the victor. The Great Hall campaign had been gradually gaining

momentum and publicity. Fundraising continued to increase and President MacVicar was even confident enough to declare breaking ground within a year.⁶² The Eugene proposal, on the other hand, was getting nowhere as the Lane County Auditorium Committee and City of Eugene continued to squabble over details. The motion was due to be put on the ballot again, but after two spectacular defeats the prospects of an affirmative response did not seem promising. An article in the Eugene Register-Guard acknowledges this sorry fact, describing Eugene as essentially “sitting on its hands” while losing “many of its entertainment dollars to Corvallis.”⁶³

The Great Hall: The Curtain is Drawn

In August of 1977, building the Great Hall looked inevitable. One year later this dream would be utterly shattered. The failure of the Great Hall may appear to be a sudden occurrence, but it was really the combination of several factors simmering long under the surface. From the beginning of the fundraising campaign, organizers made it clear that receiving “large gifts” would be the key to successful fundraising. By January of 1978, three million dollars had currently been pledged in support of the Great Hall.⁶⁴ While this was an impressive sum, fundraising committee members were beginning to feel nervous about the currently exhausted list of “potential large donors,” without having received a single “large gift” contribution. The Foundation Executive Committee meeting minutes from January 30, 1978 noted, “that to raise 10 million dollars, two or three large gifts or one really large gift is required to set the stage for other contributors.”⁶⁵ In order to accomplish this task, the Executive Committee emphasized the, “need to further mobilize our influential alumni and friends to continue the campaign of contacting major potential donors.”⁶⁶ A fundraising appeal to the general OSU alumni community was planned in March but this was not expected to raise a significant amount of funding.⁶⁷ The bulk of the support needed to come in the first few stages. Four months later in

May of 1978, only approximately \$53,000 additional dollars had been raised⁶⁸—nowhere near the expected 80% funding level expected and needed in order to send out general appeal letters. By June of 1978, the Board of Trustees’ meeting minutes—despite still maintaining a positive front—project a decidedly more weary tone. Don Pinson, the campaign director for the Great Hall stated, “we are still working diligently to find the one to three million dollar donor. He asked no one give up hope, that we have to tread water and wait awhile. Things are happening, but slowly.”⁶⁹ The contract period with hired fundraising firm Pinson and Associates had now expired and although the firm had agreed to continue their efforts free of charge, there is a definite feeling in the June 1978 Board of Trustees Meeting Minutes that the campaign is no longer going according to plan.

The Great Hall may have still been able to survive, albeit through a long and tedious fundraising battle, had it not been for a dramatic change of events in Eugene. In late June 1978, Eugene voters passed the performing arts bond measure by a substantial 2/3rds majority— a margin catching even bond proponents off-guard.⁷⁰ With this initial hurdle out of the way, the Lane County Auditorium Committee and city of Eugene reconciled their differences and began to work swiftly towards development. By August of 1978, it was evident that the 2,500 seat auditorium and 600 seat theater, later known as the Hult Center, was actually going to be built. This development necessarily put the OSU Foundation in a difficult situation regarding the Great Hall’s future. A main selling point in the fundraising campaign for the Great Hall had been the uniqueness of such a building to the local area; the presence of another building of the exact same scale and purpose less than 50 miles away significantly decreased the perceived need for such a building among potential donors. “It is difficult to argue,” the Board of Trustees Reassessment proposal states, “that our students and residents will not get some benefits from a

similar facility no further than Eugene.”⁷¹ Although some argued that having the Great Hall would still bring many of the same advantages to the OSU and Corvallis community, the damage done to the campaign’s strongest selling point was a tough pill to swallow for those leading the already struggling project. While the Foundation could attempt to reframe their argument towards a more OSU-centered approach, the prospect of gaining additional large donors seemed even more doubtful under the circumstances. The Reassessment Plan of August 1978 states, “It is doubtless true that by redoubling our efforts we could still find many supporters to contribute to our campaign. But the hard fact is that we have not yet found the large gift or gifts which are absolutely essential to success.”⁷² The success of the Great Hall now seemed very doubtful indeed.

In light of these developments, the OSU foundation ultimately decided to go back to the original list of proposed buildings and concentrate all efforts upon a less ambitious Music and Continuing Education Center. This facility, which would later develop into a more general Cultural and Conference Center, fulfilled the need for a large auditorium performance space for musical groups. At 1,200 seats this building would also be of a much smaller scale, and at only \$3 million, would cost only a fraction of the Great Hall. Instead of a performing arts center, this center’s main purpose would be a flexible conference and meeting space to accommodate a wide variety of different functions. It was practical, not ambitious or grand. The Great Hall, meanwhile, was not strictly decommissioned. Rather it was sidelined until a time of more opportune development. The Reassessment plan states, “The need for a Great Hall has not diminished...If this proposal [cultural and conference center] proves to be correct and acceptable, it may be easier to build the Great Hall in the future as success begets success.”⁷³ This cultural and conference was in fact built. Completed in 1981 and known today as the

LaSells Stewart Center, this building has effectively functioned as the performing arts center on campus ever since.

It would be easy to blame the failure of the Great Hall on the inability of the OSU Foundation to raise the necessary funds, the city of Eugene for winning the competition, or the OSU Board of Trustees for giving up on the project. The Great Hall story, however, is really just a product of its era. The 1970's were a period of counter-culture revolution and philosophical idealism, but also caution and fear instilled by the ever looming cloud of the Cold War. During this time, educational trends were starting to come away from a sole emphasis on utilitarian practicalism necessary during the two world wars, and instead started to see the value of liberal arts in public universities. Liberal arts programs and majors began to be added into public universities in the 1950's and 1960's, and were starting to gain momentum and support in the 1970's. As evidenced by the predominant public support for the Great Hall project, people during this period were generally supportive of the arts and, for the most part, agreed that the liberal arts possessed a certain innate value. The Great Hall's problem, however, was never a lack of public support—it was the lack of big gifts, the lack of sacrificial priority of the arts. As President MacVicar himself wrote in a September 1978 Barometer article, “The principle problem was that we were never able to acquire the major gifts a fundraising effort like this requires.”⁷⁴ OSU alumni and Corvallis residents liked the Great Hall idea, liked the quality of life benefits—especially the economic benefits—but were never quite willing to go all out in support of the project. If the Great Hall had received one, even two large gifts, donors would have been more easily encouraged to back the Great Hall and the project could have moved forward at a quicker pace. The Great Hall then may have stood a chance at beating the bond vote in Eugene. Ultimately potential donors, like society, were not willing to prioritize the arts over

the fields leading to tangible advancement. Technological, engineering, and scientific developments promised innovation, recognition, and practical results. But above all, they promised security at a time in which the world could conceivably be seen on the edge of destruction.

Concluding Thoughts

The situation is much the same today. We do not still live in daily fear of nuclear annihilation, but we as a society are always in search of newer, better, faster technology. Research proposals from the practical arts promise solutions for the great world problems: cancer, aids, and the environmental crisis—as well as the promise of continuing grant and donor money. Liberal arts remain a part of OSU, if not still somewhat a second-class citizen. The development of the musical and performing arts are stifled by limited space in buildings such as Benton Hall, buildings never intended to house departments with such a unique set of space requirements. Corvallis's art scene is similarly dwarfed by the presence of Eugene: now known as the arts and culture capital south of Portland, renowned for its big-name touring productions and local music scene, crowned by the glorious Hult Center.

Given the present reality, the debates over the liberal arts and the Great Hall from the 1960's and 1970's may now seem like old history and foregone conclusions, but in reality, these debates over the value of the arts and humanities in education and society are just as relevant today as they were forty years ago. Talks are beginning once more about building a new performing arts/music building at OSU in the tradition of the Great Hall project. Liberal arts departments at OSU, as well in public universities throughout the nation, are beginning to advocate for equality of university budgetary distribution and funding. Educational philosophers

are once more beginning to argue for the intrinsic value of the arts and their importance to the development of a well-rounded and educated individual. We as a society are starting to recognize the inherent emptiness of technology, of constant advancement, and utilitarianism practicalism. The sciences and other practical fields are extremely beneficial to society, but as with any good thing, there is also a balance to be had. The liberal arts can provide this balance. While the practical arts provide the framework of society, the liberal arts provide the meaning; science keeps us alive, art gives us a reason to live. Both of these arts are needed to create cultured, well-rounded, educated citizens capable of benefiting society. Today, as in generations past, we are given a choice about what we consider to be important to society. These choices are not expressed through mere words but how we tangibly choose to place our votes and spend our money. We are currently poised at the junction of two paths. Will we, like past generations, show by our actions that we ultimately value the security brought on by technology and the lure of advancement? Or will we finally choose to reaffirm the value of arts and culture in society, and seek to find the balance between these complimentary disciplines?

Endnotes

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- ² Daniel Mark Fogel, "Challenges to Equilibrium: The Place of the Arts and Humanities in Public Research Universities," in *Precipice or Crossroads? Where America's Great Public Universities Stand and Where They Are Going Midway through Their Second Century*, ed. by Daniel Mark Fogel and Elizabeth Malson-Huddle (Albany: State University of New York Press, 2012), 243.
- ³ *Ibid*, 241-257.
- ⁴ G. Edward Schuh, "Revitalizing Land Grant Universities," *Choices* 1, no. 2 (1986): 6.
- ⁵ Maxwell H. Goldberg, "Liberal Learning and the Land-Grant System: Future and Optatives," in *Land-Grant Universities and Their Continuing Challenge*, ed. by G. Lester Anderson (East Lansing: University of Michigan Press, 1976), 157.
- ⁶ G. Lester Anderson, "Land-Grant Universities and Their Continuing Challenge," in *Land-Grant Universities and Their Continuing Challenge*, ed. by G. Lester Anderson (East Lansing: University of Michigan Press, 1976), 3.
- ⁷ Christopher J. Lucas, *American Higher Education: A History* (New York : St. Martin's Press, 1994), 154.
- ⁸ Schuh, Revitalizing, 5.
- ⁹ Fogel, Challenges, 243.
- ¹⁰ Fogel, Challenges, 243.
- ¹¹ Lucas, Higher Ed, 154.
- ¹² Fogel, Challenges, 246.
- ¹³ Lucas, Higher Ed, 274.
- ¹⁴ James Lewis Morrill, *The Ongoing State University* (Minneapolis: University of Minnesota Press, 1960), 12.
- ¹⁵ David B. Truman, "Relevance of Liberal Arts: 1966," in *Twenty-five years, 1945-1970*, ed. by G. Kerry Smith, (San Francisco: Jossey-Bass, 1970), 253.
- ¹⁶ Morrill, Ongoing, 19.
- ¹⁷ Clark Kerr, *The Great Transformation in Higher Education, 1960-1980* (New York: State University of New York Press, 1991), 200.
- ¹⁸ "Letter to President Strand: September 17, 1978," Academic Affairs Records (RG 022), Oregon State University Special Collections & Archives Research Center, Corvallis, Oregon. The author of this letter goes on to draw this metaphor out even further with an illusion to the biblical story of Jacob and Esau, in which Esau was tricked into selling his birthright to his younger brother. OSC is Esau whereas the University of Oregon is the devious younger brother Jacob, "In this sad drama as in the Biblical instance, the University of Oregon, like Jacob the younger brother, has played a mean part in depriving Oregon State, the older institution, of its proper development."
- ¹⁹ The Oregon State University Marching Band, "The Spirit and Sound of OSU," accessed December 12, 2014, <http://osumb.oregonstate.edu/index.html>.

²⁰ Delmer W. Goode, "90 Years and 7 Words" 9 September 1958, Academic Affairs Records (RG 022), Oregon State University Special Collections & Archives Research Center, Corvallis, Oregon.

²¹ Fogel, *Challenges*, 249.

²² John Charles Olmstead, "Report on Oregon Agricultural College 1909," accessed from ScholarsArchive@OSU, <http://ir.library.oregonstate.edu/xmlui/handle/1957/7930?show=full>.

²³ "1926 Campus Plan," Memorabilia Collection (MC), Subgroup 33, Campus Planning Folder, Oregon State University Archives, Corvallis, Oregon.

²⁴ "1963 Meeting Minutes," Music Department Records (RG 148), Series V, Box 1, Oregon State University Archives, Corvallis, Oregon.

²⁵ "1964 Campus Plan," Memorabilia Collection (MC), Subgroup 33, Campus Planning Folder, Oregon State University Archives, Corvallis, Oregon.

²⁶ "Meeting Minutes," Music Department Records (RG 148), Series V, Box 1, Oregon State University Archives, Corvallis, Oregon.

²⁷ "1976 Campus Plan," Memorabilia Collection (MC), Subgroup 33, Campus Planning Folder, Page 21, Oregon State University Archives, Corvallis, Oregon.

²⁸ The OSU Foundation, "About Us," Accessed 11/22/14, <http://osufoundation.org/index.htm>.

²⁹ "Planning Committee Meeting Minutes 09/17/74," Oregon State University Development Office and Foundation Records (RG 144), Oregon State University Special Collections & Archives Research Center, Corvallis, Oregon.

³⁰ *Ibid.*

³¹ *Ibid.*

³² Mildred F. Schmertz, ed., *Campus Planning and Design* (New York: McGraw-Hill, 1972), 235. Schmertz elaborates, "In the last decade huge complexes for the performance of music, dance, and drama have been constructed in cities all over the United States. On campuses, fine arts centers providing facilities for all the arts have been built in great numbers" (235).

³³ "Report on Iowa State University," Oregon State University Development Office and Foundation Records (RG 144), Oregon State University Special Collections & Archives Research Center, Corvallis, Oregon.

Iowa, like Oregon, has two state schools divided by the legacy of the Morrill Act. University of Iowa is known as the arts and culture school, while Iowa State—the land-grant school—is known as the agriculture school. What makes this situation so extraordinary is that the land-grant school, Iowa State, built a performing arts complex, not the liberal arts school. This paradigm is eloquently spoofed by Donald Kaul of the Des Moines Register on the day of the first concert premiere, "Iowa was the school with class, with the high powered liberal arts school. Iowa State? Iowa State was for farmers and engineers...Well, Iowa City has its charms, but concert attractions isn't one of them...And so, you Iowa State fellows, the next time an Iowa person is bugging you with 'Moo U' and 'Silo Tech' jokes, ask him this question: 'Which Iowa school has a better concert hall than it has a football press box?' They'll know the answer."

³⁴ "Planning Committee Meeting Minutes 05/20/75," Oregon State University Development Office and Foundation Records (RG 144), Oregon State University Special Collections & Archives Research Center, Corvallis, Oregon.

³⁵ "Planning Committee Meeting Minutes 03/22/76," Oregon State University Development Office and Foundation Records (RG 144), Oregon State University Special Collections & Archives Research Center, Corvallis, Oregon.

³⁶ *Ibid.*

³⁷ “James W. Long to Gordon Gilkey, March 26, 1976,” Oregon State University Development Office and Foundation Records (RG 144), Oregon State University Special Collections & Archives Research Center, Corvallis, Oregon.

³⁸ “John Byrne to Gordon Gilkey, April 5, 1976,” Oregon State University Development Office and Foundation Records (RG 144), Oregon State University Special Collections & Archives Research Center, Corvallis, Oregon.

³⁹ “Bob Short to Gordon Gilkey, April 2, 1976,” Oregon State University Development Office and Foundation Records (RG 144), Oregon State University Special Collections & Archives Research Center, Corvallis, Oregon.

⁴⁰ “Great Hall Proposal, May 11, 1976,” Oregon State University Development Office and Foundation Records (RG 144), Oregon State University Special Collections & Archives Research Center, Corvallis, Oregon.

⁴¹ Bob Short, RG 144, OSU SCARC.

⁴² Great Hall Proposal 76, RG 144, OSU SCARC.

⁴³ “Board of Trustees Meeting Minutes 05/21/76,” Oregon State University Development Office and Foundation Records (RG 144), Oregon State University Special Collections & Archives Research Center, Corvallis, Oregon.

⁴⁴ “Belluschi Sketches in Great Hall Proposal, May 11, 1976,” Oregon State University Development Office and Foundation Records (RG 144), Oregon State University Special Collections & Archives Research Center, Corvallis, Oregon.

⁴⁵ Board Meeting, 5/21/76, RG 144, OSU SCARC.

⁴⁶ “Planning Committee Meeting Minutes 04/07/76,” Oregon State University Development Office and Foundation Records (RG 144), Oregon State University Special Collections & Archives Research Center, Corvallis, Oregon.

⁴⁷ “Executive Committee Meeting Minutes 01/30/78,” Oregon State University Development Office and Foundation Records (RG 144), Oregon State University Special Collections & Archives Research Center, Corvallis, Oregon.

⁴⁸ This information comes from a collection of donor records located in multiple documents from the president’s office records: President’s Office Records (RG 13), Subgroup 14, Oregon State University Archives, Corvallis, Oregon.

⁴⁹ “You Can Raise Money,” Great Hall Promotional Packet, President’s Office Records (RG 13), Subgroup 14, Oregon State University Archives, Corvallis, Oregon.

⁵⁰ Ibid.

⁵¹ “Coming to Life: A Great Hall & Performing Arts Center for Oregon State University,” President’s Office Records (RG 13), Subgroup 14, Oregon State University Archives, Corvallis, Oregon.

⁵¹ Ibid.

⁵² John Marshall, “Architect Seeks Perfection in Great Hall,” *Corvallis Gazette-Times*, January 20, 1977.

⁵³ “A Great Hall and Performing Arts Center at Oregon State University Event List,” President’s Office Records (RG 13), Subgroup 14, Oregon State University Archives, Corvallis, Oregon.

While this listing of events may seem outrageous and comical by today’s standards, this proposed list was likely taken at least semi-seriously as it was included with the packet of materials to disperse to potential donors.

⁵⁴ Board Meeting, 5/21/76, RG 144, OSU SCARC

⁵⁵ “A Great Hall and Performing Arts Center at OSU Q&A,” President’s Office Records (RG 13), Subgroup 14, Oregon State University Archives, Corvallis, Oregon.

⁵⁶ Coming to Life, RG 13, OSU SCARC.

⁵⁷ Ibid.

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- ⁵⁸ Board Meeting, 5/21/76, RG 144, OSU SCARC.
- ⁵⁹ Planning Minutes, 04/07/76, RG 144, OSU SCARC.
- ⁶⁰ Crafts, "OSU's 'Great Hall,'" RG 13, OSU SCARC.
- ⁶¹ Hult Center for the Performing Arts, "Detailed History," Accessed 11/22/14, <http://www.hultcenter.org/visitors/history.htm#.VHASaMkzB-I>.
- ⁶² Crafts, "OSU's 'Great Hall,'" RG 13, OSU SCARC.
- ⁶³ Ibid.
- ⁶⁴ Executive Minutes, 1/30/78, RG 144, OSU SCARC.
- ⁶⁵ Ibid.
- ⁶⁶ Ibid.
- ⁶⁷ Ibid.
- ⁶⁸ "Executive Committee Meeting Minutes 05/19/78," Oregon State University Development Office and Foundation Records (RG 144), Oregon State University Special Collections & Archives Research Center, Corvallis, Oregon.
- ⁶⁹ Ibid.
- ⁷⁰ Hult Center, Detailed History, 11/12/14.
- ⁷¹ "Great Hall Reassessment," Board of Trustees, 08/01/78, Oregon State University Development Office and Foundation Records (RG 144), Oregon State University Special Collections & Archives Research Center, Corvallis, Oregon.
- ⁷² Ibid.
- ⁷³ Ibid.
- ⁷⁴ Phil McClain, "Great Hall Plans Tabled Indefinitely," *The Daily Barometer*, September 21, 1978.

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