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Mission

The Journal of Performing Arts Leadership in Higher Education is a peer-reviewed journal dedicated to the enrichment of leadership in the performing arts in higher education.

Goals

1. To promote scholarship applicable to performing arts leadership
2. To provide juried research in the field of performing arts leadership
3. To disseminate information, ideas and experiences in performing arts leadership

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BUILDING A MUSIC PROGRAM IN A SMALL LIBERAL ARTS UNIVERSITY

The most effective arts leaders in larger higher education institutions empower students to become contributors to society, have a vested interest in the betterment of the arts, and ensure that their faculty are professionally nurtured so that they continue to be inspirational educators. Music administrators and leaders in small liberal arts institutions are no different; the challenges they face are not unique, but the level of direct involvement varies greatly. The macro and many times micromanagement of a music department requires business acumen, soft skills, musical artistry and effective developmental instruction while maintaining the ability to advocate for all in the department to the university's senior administration.

Business Acumen

The economics of a region figure prominently in the skill level of the students entering liberal arts institutions. Kindergarten through grade twelve has continually found it necessary to cut arts programs from their budgets. We can examine the affect that these budget cuts have on the arts in general, going back to fiscal year 1996, when "Congress voted to cut funding to the National Endowment of the Arts (NEA) by nearly 40 percent".¹ The North Carolina Center for Public Policy Research examined how these cuts impacted the state. While the NEA does not directly fund K-12, their cuts had a trickle-effect. The underbudgeting or removal of funding is evident in the reduction of string programs that then occurred in economically challenged regions of the state of North Carolina. "Unless you are a student in one of Wake County's gifted and talented themed magnet schools, the odds are you are not going to be able to perform in a school orchestra."² This lack of funding and opportunity greatly compromises the knowledge base and skill level a high school senior can obtain during their years in secondary institutions. These students do not acquire significant musical training to become proficient in their applied areas, nor are they prepared for the rigors of a music degree at the collegiate level. Additionally, the dissolution of string programs throughout the United States, it stands to reason, has impacted the cuts in major orchestras and their consequent folding. "Many orchestras

¹ Tom Mather, "Arts Funding in North Carolina: Trends in Public and Private Support." Americans for the Arts, November 1996, www.americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/arts-funding-in-north-carolina-trends-in-public-and-private-support (accessed February 9, 2020).

² T. Keung Hui. "Wake County's strings programs concentrated in magnet schools." *News Observer*, November 22, 2014, accessed February 2, 2020, <https://www.newsobserver.com/news/local/education/wake-ed-blog/article10140362.html>.

rely on philanthropy rather than on ticket sales.”³ It seems only logical that the lack of students in string programs has snowballed into the folding of ensembles. Many students never experience orchestral music in school, so why as adults would they then wish to buy season tickets to hear what they do not understand? These same people will not encourage their own children to study an instrument, as it is completely foreign to them. This could be the reason for the low attendance at major art events. “I think, for orchestras, regardless of their size, their relevance and meaning to the community are key to their survival.”⁴

Knowledge of the regional and national factors that shape our students’ lives is critical for the choices that the leader of the music program in a liberal arts environment needs to consider. These factors contribute to career choices for our incoming freshmen. Clearly, these budget reductions are the reason for the sacrificing of string programs and for the prevalence of wind ensembles and marching bands in northeastern North Carolina and their perseverance due only to their connection to athletic events.

These national, state and regional decisions have contributed to the shortage of music teachers in K-12, and these decisions helped our faculty decide to initially focus recruitment efforts on strengthening the music education program and the band program. Recently, we find that more students are showing an interest in music technology and the music industry. Perhaps the lack of musical experiences in K-12 has contributed to this next generation of college students’ growing interest in the digital world as a means for a musical/creative outlet. Fewer musical experiences are being provided at the secondary level; enter personal technologies as their creative outlet. The bachelor of arts with an emphasis in music industry is currently our fastest-growing degree program. Our budgetary focus recently shifted to enhance this program, hire a full-time faculty member and reoutfit our electronic/recording studio and computer lab to meet the demands of the program.

Soft Skills

A passion for music and understanding the art is key to working with the varied personalities one must manage and is essential for being a successful leader. Students, faculty, administrators and constituents from the region all have vested interests in the department and want their interests to be

³ Michael Cooper. “It’s Official: Many Orchestras are Now Charities.” *New York Times*, November 16, 2016, accessed February 16, 2020, <https://www.nytimes.com/2016/11/16/arts/music/its-official-many-orchestras-are-now-charities.html>.

⁴ Anne Midgette. “American orchestras: Revamping the model, or embracing the obvious?” *Washington Post*, April 12, 2018, accessed February 16, 2020. https://www.washingtonpost.com/entertainment/music/american-orchestras-revamping-the-model-or-embracing-the-obvious/2018/04/12/daf46408-3cde-11e8-a7d1-e4efec6389f0_story.html?noredirect=on&utm_term=.0ea8bcee88df.

represented. The juggling/balancing of these groups occurs frequently. Additionally, balancing the budget and providing resources to adequately enhance each area can be a challenge. Fortunately, successful Friends of Music campaigns have significantly contributed to the needs of the department. Maintaining relationships with donors and community members through Friends of Music has helped us to bring numerous artists to campus, provide master classes, send our students to competitions and purchase much-needed instruments and equipment for our students.

Working transparently and collaboratively with the music faculty was essential in determining the areas of improvement to the department's facilities and how best to allocate funds. We identified items of concern and have then corrected each issue systematically. The united efforts of the faculty have proven beneficial to all. We have now renovated every area in the music building and are working on our latest project, becoming an all-Steinway school.

The renovations to the music building were budgeted over a four-year period and have helped increase our student enrollment by 100 percent over a four-year span. Students and parents coming to visit our institution see the facelift that has occurred to the music department. We remain current with our music software for our computer lab and recording studio and have added a new piano lab. Our band room and choir room have recently been renovated, and the clean and fresh feeling permeates the building. Each classroom has been updated, and Wi-Fi is fast and reliable throughout the campus. The students see that we are a small department, but we have the same resources as larger institutions, and we have motivated faculty to give them the one-on-one instruction and assistance they require.

Renovation decisions and determining how to spend the allocated funds are easiest if all are in agreement. Being truly transparent about the needs of the faculty to enhance student learning made all the difference. When reconfiguring our building, some faculty ended up with larger offices while others had to downsize. The reallocation of work space was needed for our growing numbers. Fortunately, the upper administration remains supportive of the decisions that need to be made to increase enrollments and assisted in converting our spaces to provide more functional instructional space. One faculty member had a studio that was the size of a classroom and was asked to relocate to a studio space. The large studio was then converted to a needed classroom and became the new piano lab. By keeping the focus on what will enhance student learning and improve our ability to create music, we continue to make the right decisions for our department.

Shared governance in a smaller department is critical to its success. Many duties are shared among the faculty. We have revised and edited jury procedures, admission requirements, and scholarship allocations. We attempt

to minimize paperwork by streamlining administrative duties and utilize our technology to the fullest. We electronically share all department documents so that people working from home, etc. can collaborate with others.

Additionally, by working collaboratively on course design, we have effectively streamlined our piano class sequence to correlate with music theory; the students now receive reinforcement of subject material in both courses. Having less traditional lecture and more hands-on workshops, especially in music theory and computer application courses, have helped maintain the focus and interest of our students.

Respecting the faculty and having them contribute to the many decisions of running the department have been most helpful. I employ the Socratic method and believe that healthy arguments help us to arrive at the right decisions. Encouraging new faculty to disagree has been a challenge, but faculty meetings are now more collegial and genuine. This has helped us to all move in one direction to achieve our department goals.

Musical Artistry

In smaller liberal arts institutions, the chair of the department must also serve as a faculty member and sometimes fill in when a vacancy occurs and priorities shift. The success of our programs is dependent on the quality of our music faculty and their ability to step out of their comfort zones to aid our students. Hiring faculty to blend in a more generalist environment is essential. Our school offers a bachelor of arts degree and a bachelor of science degree in music education. The rigor of these degree programs varies greatly from the bachelor of music. The hours of practice needed and the skill level achieved at the end of the two degrees are widely disparate. Finding faculty from conservatory backgrounds who fully understand and can work in a bachelor of arts/liberal arts environment can be demanding. Careful interviewing practices have led us to make effective hires for our students and university.

One of the many benefits of attending a smaller liberal arts university is the amount of one-to-one contact the students have with the faculty. At large schools of music, graduate students just learning to teach may instruct the majority of undergraduates. While the graduate students are typically talented in their areas, they cannot compare to a seasoned professor in his/her discipline who loves teaching their subject area. For example, the benefit of having a qualified theory professor who is an active composer is incomparable to the graduate student just learning to direct a class. The camaraderie created by being “in the trenches” with the students is a unique and gratifying experience. Likewise, the solid artistic and musical confidence of the performance faculty are what contribute to student success.

Effective Developmental Instruction

Small universities in economically depressed areas provide much guidance and direction for first-generation college attendees. Preparing students to take on the challenges of university life and the first-year experience can be daunting for many. Jeffrey Docking speaks of the need to save small liberal arts institutions and their unique offerings. “Small privates offer students a different type of education, an education where students can get tremendous amounts of personal attention and where faculty are committed to ‘teaching first.’ Many students who would fall through the cracks of large lecture halls at huge public institutions will lose the option to enroll in places where professors actually take attendance in class and will pull students aside for a talk after class if they are falling behind in their work. Many students need this type of environment in order to graduate. Without this option they simply will not earn a college degree.”⁵ This is especially true in our music department, as we have many first-generation college students.

Various studies show that these students are more likely to drop out during the first semester and have lower first semester grades than students with one or more college-educated parents. “It is important for university educators to understand how to improve the transition from secondary school to the university to increase the chances of student success.”⁶ Self-efficacy refers to an individual’s belief in his or her capacity to execute behaviors necessary to produce specific performance attainments.⁷ Self-efficacy figures prominently in the retention of our first-generation college students.

We have found that if our students can confidently perform in ensemble settings they are more likely to be retained. Being supportive of their efforts and complimenting them frequently in rehearsals create a collegial environment. To enhance this collegial and collaborative feel in the department we initiated a fall concert involving all students and faculty in the department and many extra faculty and staff members across the campus. The annual event creates a positive impact on our first-year students’ academic adjustment and transition to university life and promotes a positive outlook on their academic abilities. Their overall satisfaction with determining a degree program and beginning to understand how they belong are essential to their commitment to their education. Having a committed and motivated faculty who are continually assisting students to transition into university life remains key.

⁵ Jeffrey R. Docking. *Crisis in Higher Education: A Plan to Save Small Liberal Arts Colleges in America*. (Michigan State University Press, 2015), 1.

⁶ Els C M van Rooij Ellen P W A Jansen; Wim J C M van de Grift, “First-year university students’ academic success: the importance of academic adjustment,” *European Journal of Psychology of Education*, 33 no.4 (Oct 2018): 749-767, accessed February 13, 2018, DOI:10.1007/s10212-017-0347-8.

⁷ Albert Bandura. (1982). “Self-efficacy mechanism in human agency”. *American Psychologist*. 37 no. 2 (1982) 122-147, accessed February 1, 2020, doi:10.1037/0003-066X.37.2.122.

Advocacy to Administration and Constituents

The chair wears many hats in the liberal arts environment. Most recently, we are preparing for our 10-year reaccreditation with the National Association of Schools of Music and have been creating a self-study. The chair meets with all administrative individuals involved in the process and speaks to the vision for the department and attempts to find conformity with the administration's vision for the growth of the department and the university. Addressing budget constraints and the needs of the ensembles and musicians in the department can be one of the most thought-provoking and sometimes frustrating aspects of the position. Explaining the long-range planning and necessary purchases of equipment, instruments and supplies that are needed to effectively run a music program can be daunting to a new music chair. A chair is responsible for maintaining the inventory of instruments and the general maintenance of the entire facility. The balance of these responsibilities with the other requirements of the position is sometimes overwhelming; in a smaller institution, direct involvement of the chair in all of these matters is often required. Our faculty handbook lists the following specific administrative duties for which the chairs are responsible:

- “• Organizing, coordinating, developing and promoting the programs of their respective departments.
- Holding at least one departmental meeting each month and submitting minutes of each meeting to the dean, provost and departmental faculty.
- Recommending to the provost through the dean any proposed changes and additions to their respective departments, both with regard to faculty and programs of instruction.
- Stimulating ways and means for the improvement of instruction within the department.
- Submitting at the conclusion of each academic year an annual report on the work of their respective departments, to include the degree to which departmental objectives and purposes have been achieved.
- Teaching classes as assigned or approved by the dean and/or provost.
- Approving all textbook orders.
- Notifying the dean when absence from class is necessary for any member of the department.
- Assisting the Registrar's Office in evaluating transfer credit.

- Encouraging the development and improvement of the departmental curriculum, and seeing that the proper curriculum forms are submitted on schedule.
- Recommending the purchase of books and other media for the library as related to their respective departments.
- Representing their departments at meetings of chairs of their school.
- Evaluating all faculty members who teach in their department in accordance with established policy.
- Exercising leadership in recruiting and retaining capable faculty.
- Making recommendations relative to tenure, promotion, reappointment, salary adjustment, and leaves of absence.
- Promoting faculty professional development and enrichment and encouraging faculty in their service to the university and the community.
- Maintaining faculty morale by preventing and resolving conflicts and by arranging for the effective and equitable distribution of faculty responsibilities.
- Fulfilling public relations responsibilities and enhancing the departmental image and reputation on and off campus.
- Promoting interdepartmental and interdisciplinary cooperation in the development and maintenance of academic programs.
- Coordinating the academic advisement process and monitoring the process to see that it is responsive to changing student goals and aspirations.
- Encouraging student clubs and organizations that foster achievement and professional development.
- Developing and assuring compliance with procedures for resolving student complaints about faculty, courses and/or programs.
- Being available to faculty, staff and students.
- Demonstrating a commitment to excellence in teaching.
- Being sensitive to the needs of faculty and students from diverse backgrounds.

- Insuring the preparation of catalog information and schedules of class offerings in accordance with deadlines.
- Maintaining office hours in accordance with university policy.
- Developing and following procedures to assign faculty to classes, laboratories, studios and other responsibilities.
- Coordinating and supervising departmental program reviews and assessment activities.
- Cooperating with departments, schools and other units in the accomplishment of their tasks.
- Preparing and submitting a requested departmental budget.
- Supervising the departmental budget, record keeping, and the requisition of supplies, equipment, materials, and other instructional needs.
- Communicating the departmental needs and desires to the dean and provost.
- Performing duties as assigned by the dean and/or provost.”⁸

This listing is for every chair at the university; it does not address the specific needs of a department of music. Musicians will always have needs and demands that are unique to our discipline: logistics of producing concerts, off-campus performances, inter-facing with the community and media, etc.

These responsibilities most definitely encroach on maintaining one’s own professional/research/scholarly activities. Finding a balance for life and work has been the topic of numerous discussions at the National Association of Schools of Music Annual Meetings. They typically have sessions for new music administrators in higher education at each annual conference.⁹ No real consensus has been reached about balancing the demands of leadership positions, professional/scholarly activity, and family. Stressing the importance of ongoing professional development to the music faculty and supporting their endeavors help to reinvigorate them so that they have more to offer the students and the institution. It is essential that the chair follow the same advice.

Summary

⁸ Chowan University. “Faculty Handbook 2019-2020.”

⁹ <https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2019/11/M-2019-NASM-AM-Program-FINAL-11-13-2019.pdf>.

It is hoped that this article will encourage new chairs in growing their music departments, navigating through the waters of administrative duties, and continuing to pursue excellence for their programs while creating an inclusive environment for the students, faculty and community. Though the list of duties and demands is long, the gratification of furthering the cause of arts and assisting musicians in finding their path cannot be understated. Maintaining an environment of shared governance, an open dialogue with the senior administration about the demands of the department, and clearly conveying the needs and benefits to the entire academic community have contributed to our continued success. Always keeping the students' needs foremost leads to success in all areas.

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Mary Hellmann is chair of the music department at Chowan University in Murfreesboro, North Carolina. She has been an educator and administrator in North Carolina for over 15 years, has worked extensively with the National Associations of Music accreditation processes and has served in numerous administrative capacities throughout her professorships. Dr. Hellmann earned the bachelor of music from the University of Louisville; the master of music in piano performance and an additional master of music in piano pedagogy from the University of Illinois; and the doctor of musical arts from the University of Alabama.

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CELEBRATING ONE HUNDRED YEARS OF FAITH-BASED HIGHER EDUCATION

When someone ponders launching a full-time higher education teaching career or accepting a position at a new university, the decision can be compounded by personal preferences and past experiences with diverse types of colleges and universities. Small, medium or large size; with or without graduate programs; urban or suburban; public, private, faith-based are but a few of the options one considers to finding a “good fit.” (Detailed breakdown of university categories can be found at the Carnegie Classifications website <http://carnegieclassifications.iu.edu/definitions.php>). Educational leaders of various religious affiliation regularly affirm the unique value of faith-based education. Shirley Mullen, Houghton College president, emphasized that college students should not have to “leave behind their fundamental moral and spiritual convictions as they deepen their intellectual understandings.” Impelled by concerns for contemporary society, Rabbi Ari Berman, president of Yeshiva University, sees this moment in time as an opportunity for religion and faith and perceives a “place for us now that is profound and necessary.” (Council of Christian Colleges and Universities conference, February 2019).

Drawn from personal reflection of many productive years of full-time music teaching, this article provides highlights of the interview/hiring process, outlines opportunities for research funding and released time, and focuses on the impact that the university mission and core values have on the music department, individual professors, students and the campus community.

Mission, Identity, Core Values

Immaculata University, a Catholic academic community, founded and sponsored by the Sisters, Servants of the Immaculate Heart of Mary, is committed to scholarship, formation of the whole person for leadership and service, and empowerment of all to seek truth, promote justice and engage in dialogue between faith and culture. Following the mission statement is a declaration of the university’s identity: the core of the Immaculata experience is participation in Catholic intellectual tradition and in the heritage of dedicated service given by the Sisters, Servants of the Immaculate Heart of Mary. This legacy preserves the treasures of thought and action produced over centuries of experience and reflection, while the various disciplines prepare leaders for contemporary society. The outcome is a community of scholars balancing faith and reason in pursuit of truth.

The Core Values of the institution include:

- Faith: Proclaiming the Gospel message and inviting all members of the community to seek truth and meaning.
- Community: To be inclusive while striving to nurture the spiritual, moral, intellectual and social/physical well-being of all its members.
- Knowledge: Knowledge that flourishes in virtue flowing from reflection and a genuine search for truth.
- Virtue: Moral strength that comes from the wisdom earned by reflective study and vigorous application and deepens commitment to ethical integrity.
- Service: Service, because justice demands action in favor of all members of the human family, especially the most vulnerable.

The purposes and a delineation of values undoubtedly attract a significant pool of faculty and a graduate and undergraduate student body who are diverse in ethnic make-up, religious beliefs, age and academic qualifications. Excellence in teaching, scholarship and service forms the keystone of an academic environment, which is supported by affiliation with numerous accrediting agencies, such as NASM. Faculty are committed to attending and presenting at conferences, publishing in peer-reviewed journals, and contributing to other publications. They provide diversified areas of service on campus and through professional organizations. The faith dimension is evident in the selection of speakers and distinguished persons at honors convocations and commencement.

The Interview/Hiring Process

When there is an opening for a full-time faculty member or administrator, Immaculata uses the standard resources like *The Chronicle of Higher Education* and the website higherjobs.com. For discipline specific openings, announcements are sent to associations, such as the College Music Society. The base and extent of the publication of openings are comparable to those of competitors, whether large institutions or those of similar size and scope.

The interview/contract for any member of the staff does not include personal questions about religious affiliation. Interviews with full-time faculty and administrative staff do affirm the mission and include a statement

about Immaculata as a “Catholic” institution. Questions like the following are sometimes posed: “How do you see yourself promoting the mission of our institution?” or, “How do you envision yourself working in a faith-based institution?”

For a new faculty member or administrator, the orientation/training includes introduction to the IHM charism, the university history, and the university mission. Faculty are introduced to the process of applying for promotion and tenure. Criteria, such as the number of years of full-time teaching and demonstration of excellence in teaching and advisement, scholarship, and service, are delineated.

Faculty and Student Research/Scholarship

The university recognizes the importance of faculty research and regularly provides funding or credit-compensation. The Faculty Development Fund is available annually to provide funds for travel, lodging, and registration fees for attending or presenting at professional conferences. The Office of Sponsored Research facilitates short-term faculty grants and faculty-directed student research projects. An example of this model would be an interdisciplinary collaboration, “A Global Perspective of Celebration: Juxtaposing Music, Dance, Costume and Cuisine of Japan and Perú,” mentored by the author and a faculty member from Fashion and Nutrition. Moreover, “Posters under the Dome,” a day set aside to feature student research, is a display of undergraduate and graduate student posters for all to peruse.

Music Department and University Mission

Recognized as leaders in faith-based education are the members of the Jesuit congregation. The words of William Byron, S.J., former president of the Catholic University of America, can provide an affirmation of the essential place of the arts in a faith-based institution. “Wisdom, in the Jesuit understanding, is a gift from God that enables the recipient to understand what is really important in events past or present.” Father Byron then emphasizes that the humanities provide students with a unique and essential way of knowing. (from *Jesuit Saturdays*, by William J. Byron and James Martin, Loyola Press, 2008).

The mission and core values of Immaculata are given priority in publications and daily activities. Within the context of Catholic intellectual tradition, there is an ever-abiding focus on the development of the whole person. Each student is viewed as a unique individual, and every effort is made to develop his/her musical and professional potential. The mission

statement is printed at the head of every course syllabus and is a common thread throughout all curricula.

In terms of faith, music faculty demonstrate the Gospel message of hope through their support of student endeavors and of one another. Community is realized in numerous ways. Diversity and inclusion are promoted among students and faculty. Teamwork is evidenced through meetings and activities of music council, an elected representation of music majors, as well as through student professional organizations, such as AMTA and CMEA. Students are encouraged to recognize that their knowledge base is very broad and includes all musical experiences in class, ensembles, private studio, and concert attendance as essential to their musical growth. Developing students' personal reflection on their progress and the integration of skills and knowledge are given priority. Virtue is fostered through promotion of ethical and moral strength; ideals of musicianship and professionalism are upheld through coursework and the application of knowledge in field experiences, internships, and student teaching. Sharing musical talent and knowledge through service is encouraged and eagerly taken up by students. Areas of service include assisting teachers who are preparing public school students for a concert or working with special needs persons in a music therapy environment. The degree programs prepare students to serve through use of their musical gifts and skills.

Music is one of the original academic programs of Immaculata, although traditions are significant and help define the character of the institution. It is not surprising that, in addition to the music department's annual concert and recital schedule, performance by faculty and students is prominent in university events, including graduation, baccalaureate, inauguration of a new president, honors convocations, and traditional ceremonies such as Amethyst Day and Carol Night.

Personal Living Out of the University Mission

Musical activities flow from an awareness of working in a discipline that has inherent connections to faith. Music brings healing, peace, self-awareness, confidence, and hope. Course content readily suggests many ways to infuse activities and select materials that reveal elements of faith. For example, traditional rounds, 16th-century motets and Bach chorales, as well as nineteenth-century and contemporary choral music constitute challenging literature to complement sight-singing exercises. Experiencing and performing the pieces reinforce formal analysis of music simultaneously being studied in music history. Faith-inspired music drawn from non-Western sources brings an awareness of the common truths shared by human beings. YouTube examples from oratorios, masses and cantatas related to course content provide a short

reflection at the start of a class. These media are used as rich opportunities for aural skills, world music and music history since song is a common means of expressing faith.

Opportunities for building community and providing avenues of service for students, staff and faculty come through special liturgies during the academic year. These include the opening Mass of the Holy Spirit to bless the year. As coordinator, organizer and director of the ensembles for these celebrations, the music faculty member is able to form an ecumenical music ministry representative of the Immaculata campus community. Service to professional organizations often results in faculty of a faith-based institution being offered opportunities to hold leadership positions at the State, regional, and national level. Personal experience has included work as state board member and collegiate advisor for PMEA. It is not unusual and can be a rewarding experience to find oneself the lone higher education representative from a faith-based institution. As a contributor to the larger community of musician-educators, one becomes aware of the many professional ways this network of colleagues helps to support the institution's music programs.

As is typical in institutions of higher learning, a professor is expected to give focus and attention to the integration of knowledge through regularly revising course content and methodologies. A unique aspect of personal inquiry has been in the field of metacognition, "thinking about thinking." The research, mentored by Dr. Chris Jernstedt of Dartmouth and funded by Teagle, has led to the establishment on campus of the Academy for Metacognition, a faculty-generated learning community, now in its sixth year. The group, open to all faculty and administrators, meets a few times each semester to share and discuss student engagement and promotion of higher levels of thinking.

Closing Reflections

The positive aspects and personal rewards of working in a faith-based institution exceed the power of words. The infusion of faith elements in teaching, scholarship and service is palpable daily. A common bond can be sensed in informal conversations, class activities and formal presentations by faculty. The emphasis on excellence in teaching, scholarship and service provides rigorous criteria professional and musical growth and professional contributions.

The mission statement and core values inform both long-range as well as everyday planning by administration and faculty. Their solid structure promotes and supports individual initiative and creativity for faculty as well as students. The size of the institution and its community focus foster collaboration and effective communication. The resulting environment

constitutes an optimum training ground for the development of musicianship, and working at a faith-based institution is a fine way to forge a bond between a college teaching career and the performing arts.

The words of Reverend John P. Fitzgibbons, president of Regis University, illuminate the essence of faith-based education. Father Fitzgibbons urged attendees at the CCCU 2019 conference to regard the university as “a sacred space” where human beings “become what God intends them to be.”

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Sister Kathleen C. Doutt, IHM, DMA, professor of music at Immaculata University, holds a BM degree from Immaculata University, an MEd from West Chester University, and a DMA degree from Temple University. Study grants to research Latin American music and dance have yielded rich resources. Dr. Doutt has been awarded Teagle grants focused on faculty metacognition and effective use of technology in higher education. She presents regularly at professional conferences on teacher education training, critical thinking, Latin American music and the integration of technology in music teaching.

SHARING GOVERNANCE ON DIVERSITY IN MISSION STATEMENTS, STRATEGIC AND STAND-ALONE PLANS

In 2004, in my second year as director of an accredited program, I was appointed chair of my college's first diversity committee. The assignment was apt. I was hired, in part, because of allegations about bias in my home department, Iowa State University's Greenlee School. Facts about that case are too complicated to discuss here. Suffice it to say that my primary role as director was to heal all parties with an open, proactive administration. We also needed to address diversity because we sought reaccreditation that year. Stakes were high.

We had to meet these standards set by the Accrediting Council on Education in Journalism and Mass Communications:

- The unit has a written diversity plan for achieving an inclusive curriculum, a diverse faculty and student population, and a supportive climate for working and learning and for assessing progress toward achievement of the plan.
- The unit's curriculum fosters understanding of issues and perspectives that are inclusive in terms of domestic concerns about gender, race, ethnicity and sexual orientation.
- The unit demonstrates effective efforts to recruit women and domestic minority faculty and professional staff and, where feasible, recruits international faculty and professional staff.
- The unit demonstrates effective efforts to help recruit and retain a student population reflecting the diversity of the population eligible to enroll in institutions of higher education in the region or population it serves, with special attention to recruiting under-represented groups.
- The unit has a climate that is free of harassment and all forms of discrimination, in keeping with the acceptable cultural practices of the population it serves, accommodates the needs of those with disabilities, and values the contributions of all forms of diversity.

Before relocating to Iowa State, I had been associate and later interim director of the E.W. Scripps School of Journalism at Ohio University. So I knew the challenges of meeting the diversity standard in the aftermath of turbulent faculty interactions at Greenlee reported in local, state and national media.

I asked the faculty to collect syllabi and course materials associated with diversity and international cultures. We assembled data on faculty and staff hiring as well as on tenure, promotion and ethnicity. We calculated percentages of underrepresented groups in our enrollment; ours surpassed percentages in both the college and university. We added more data about recruitment, retention and graduation of minority students. Finally, we created a list of prior visiting faculty and speakers who addressed diversity in the previous six years. Most important, we revised our diversity plan so that it held us accountable in the future. Despite prior negative publicity, the data and plan worked in our favor, and we passed the diversity standard as well as earned reaccreditation. The diversity plan saved us.

We continued to update and revise our plan in the ensuing years and, in 2014, won our association's national diversity award. The honor recognizes measurable success in increasing equity and diversity. Guidelines for the award state that the unit "must display progress and innovation in racial, gender and ethnic equality and diversity during the previous three years." We did that and more.

In my acceptance speech at the Association for Education in Journalism and Mass Communication convention, I noted the challenges in a state as homogenous as Iowa. "Consider these statistics," I said. "In 2010, there were more white people over the age of 100 in Iowa—846, to be exact—than these under-represented groups who took the ACT: African-Americans, 583; Hispanic/Latino, 700; Asian/Pacific Islanders, 537; and American Indian, 81." How did we succeed increasing our rates of recruitment, enrollment and retention? We followed our diversity plan with impressive results. Here are a few highlights out of dozens we documented and assessed via our policies:

- Faculty took Safe Zone training so students knew where to go to discuss issues associated with sexual orientation or bias in any form.
- On behalf of our large Asian contingent, we celebrated Lunar New Year with dance, song, food and good will.
- Professors posted lectures in English and Mandarin, a practice that gained national attention.
- Faculty worked on federal grants to help aging female landowners adopt conservation farming practices.
- A professor published award-winning works on women pioneers in journalism.

- Another professor created a photo documentary of Mexican immigrants in Marshalltown, Iowa, who were subject to the largest-ever raid at a U.S. packing plant.
- Four of our students were recent participants in the American Advertising Association's Promising Minority Student competition.
- *Uburu*, a student-run multicultural magazine, titled itself after the Swahili word for "freedom" to advertise its mission to under-represented groups.
- We adjusted salaries, especially for women, to offset compression. One of our academic advisers, a member of the Kiowa tribe of Oklahoma, has been selected as one of only 10 advisers across the country to participate in the National Academic Advisers Association's Emerging Leaders Program.
- We exposed our students to differing viewpoints that challenged our social and political beliefs, inviting to campus such speakers as Bethany McLean, *Vanity Fair*; Paul Gidot, *Wall Street Journal*; Eugene Robinson, *Washington Post*; and Clarence Page, *Chicago Tribune*.

Thus, I know from personal and administrative experience about the value and utility of such a plan. I also realize that some units resist even discussing such a plan—more on that later.

Diversity Surveys

I have been monitoring departments in my college since my first appointment as chair of our college's diversity committee. In 2004, we distributed an eight-question survey:

1. Does your department have a mission statement? (If no, go to No. 4)
2. Is diversity mentioned in your mission statement?
3. Is your mission statement public with a link on your departmental home page?
4. Does your department have a strategic plan? (If no, go to No. 7)
5. Is diversity mentioned in your strategic plan?
6. Is your strategic plan public with a link on your departmental home page?
7. Does your department have a diversity plan independent of your mission statement and/or strategic plan? (If no, do not answer No. 8)

8. Is your diversity plan public with a link on your departmental home page?

Initially we found that the majority of 22 academic units had mission statements and strategic plans. However, only 35 percent of mission statements mentioned diversity while 55 percent did so in strategic plans. Only two programs, including the Greenlee School, had a stand-alone diversity plan or policies. Our committee made these recommendations:

- Deans' and president's offices establish clear guidelines regarding centrality of diversity to the mission of the college and university.
- Deans' and president's offices bring all departments into alignment on diversity issues.
- Deans should provide guidelines for inclusion of diversity in department mission statements, strategic plans and stand-alone plans.
- Deans should assess compliance with these diversity initiatives.

Colleges and our university eventually did provide diversity guidelines in their strategic plans. But departments by and large did not.

In 2016, I did the survey again as part of a presentation in our annual Iowa State Conference on Race and Ethnicity. Little progress had been made. In the years following the first survey, a mere 30 percent of departments mentioned diversity in mission statements and 64 percent in strategic plans. Only four had stand-alone plans or policies. I did not abandon the commitment. In 2019, I wrote about the value of "Creating and Publicizing a Diversity Plan" in *Inside Higher Ed*. That attracted national attention—so much so, that our Faculty Senate President, music professor Jonathan Sturm, invited me to give a presentation on how to assemble and share a diversity plan. The timing was fortuitous.

Our president, Wendy Wintersteen, had made diversity a core value of her leadership. Nevertheless, Iowa State was not immune to disturbing acts. As reported in the *Des Moines Register*, a swastika was etched into a door of a residence hall room, and racist stickers and posters were found on light poles and bus stop signs. Also, there had been racist chalking of our sidewalks, a blackface incident and white heritage and nationalist propaganda on campus.

In response, all 56 academic departments had to undergo mandatory inclusiveness training. Workshops were conducted by our Center for Excellence in Learning and Teaching. The goal of each workshop focused on

teaching inclusively and identifying curricular enhancements. While training was vital, and I applauded the initiative, I also knew by experience that training—especially one mandatory session—only goes so far and may soon be forgotten as personnel change over the years. Only a diversity plan could provide data on setbacks and progress. I made that case before my peers in Faculty Senate.

Diversity Planning

A faculty-driven policy puts the unit on record promoting diversity, inclusion and equity. Such a policy augments and aligns with departmental mission statements and strategic plans. Simply, it affirms the value of an inclusive, diverse and equitable climate.

A stand-alone diversity plan is a product of shared governance—a bottom-up rather than top-down approach. If properly instituted, a plan is not mere window-dressing. Once approved, faculty and staff hold themselves accountable. A plan does much more: it maintains focus and dialogue on diversity, especially if a committee oversees, assesses and reports back to the faculty on an annual basis. If a department publicizes a diversity plan, as we do at the Greenlee School, it helps recruit and retain students, staff and faculty from under-represented groups.

What does a plan look like? Plans have structure, like any vital document:

- *A preamble stating why tenets are important*
- *Action items to help realize goals*
- *Assessment to monitor progress or setbacks*

A plan doesn't have to be a lengthy document. Ours is 2 ½ pages. The first page contains a preamble about our commitment to diversity, inclusion and equity. We reference diversity tenets of the ISU strategic plan and align our objectives with institutional policy. We also define diversity according to:

- Personhood and character.
- Internal dimensions (such as racial identity, age, gender identity, sexual orientation, physical and/or mental abilities, and ethnic identity).
- External dimensions (such as religion, education, socio-economic class background, work experience, marital and parental status, appearance, geographic location, hobbies).

- Organizational dimensions (such as management status, classification, field of study, seniority/rank, and union affiliation).

The second page specifies action plans: diversifying the student body and faculty/staff make-up, enriching the curriculum, and fostering a welcoming climate.

The third page focuses on how we will assess those goals. We maintain a standing subcommittee to track and measure accomplishments or setbacks in diversity. For instance, we do course mapping—surveys about topics across our curriculum—to ascertain whether we have reliable indicators that diversity is being discussed in advertising, journalism and public relation classes. Faculty also alert our diversity committee about journal articles on diversity or teaching and advising contributions about inclusivity. The committee reviews activities across all of our action plans in annual year-end reports presented to the faculty. We also have a standing public website dedicated to our efforts.

Diversity Tips

If your unit creates a diversity plan, it is imperative to make action plans doable. By all means, set high, but achievable, goals:

- Advocate for new diversity hires, but don't commit to a specific number. *The budget always has the last word.*
- Don't set quotas in enrollment or staffing. *That may trigger legal questions.*
- Promote safe speech but don't guarantee it. *Speech often is subject to First Amendment guarantees.*

Rather, a diversity plan aspires to those benchmarks. It's important for departments to have a discussion about whether to adopt a diversity plan. A formal discussion puts a unit on official record. If the faculty decide against it, and a diversity-related incident occurs in their unit at some point in time, they will have to accept consequences of being ill-prepared to deal with the crisis. Again, everything will be on record. However, if a department has such a plan, they can rely on its tenets to address, discuss and focus on solutions. True, consequences may differ, but at the very least, the unit will be prepared to address sensitive topics with confidence and insight. Often, that is the first step in resolving a crisis or dispute.

If your unit decides to implement a plan, you can assign a small or subcommittee within an existing standing committee such as curriculum or undergraduate affairs. Think about including student representatives or even alumni, if appropriate. For starters, the committee might research programs in your discipline, especially ones noted for diversity, and aspire to match or surpass their benchmarks. You also should consult with your institution's legal affairs office as well as internal and external diversity experts.

Once your committee has a draft of a plan, it should be shared with the entire faculty for revisions and, finally, approval. It is good practice for the dean and/or provost to review and approve the plan before adopting and posting it on your website. On a larger scale, faculty senates and unions should distribute that short eight-question survey to all academic units and take inventory on which departments might have stand-alone plans and which have mission statements and strategic plans mentioning diversity. Those data might be useful in sparking an institution-wide discussion about diversity, equity and inclusion.

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SEVEN LEADERSHIP SKILLS: MOVING FROM THE STAGE TO HIGHER EDUCATION

Those whose lives have been devoted to teaching the fine arts in the United States are familiar with its unique history. They can appreciate that its origin is reflective of the early European apprentice tradition where individuals in the United States often endured hardships and traveled to Europe to train under an expert painter, musician, dancer, sculptor, printmaker or another talented artisan. Individuals yearning to become actresses or actors often waited in the wings of small theatres to observe how European actors or actresses used their skilled voices, music and dance skills, and bodily gestures to captivate live audiences. Some individuals were apprenticed to a medieval guild in a company of players or a master actor (Hobgood, 1964). They learned that a great deal of modern western theatre was inherited from concepts stemming from Greek drama that spread throughout Europe in the form of themes, plots, and genres (Robinson, 1995). Others more fortunate sought their training in early elite European academies if funding was available.

At some point, the apprentice's skill developed until the individual had acquired a degree of expertise to emulate the master's distinctive talents enabling the individual to return to the United States to employ his or her skills or train others. As the country grew, the apprentice system transitioned to tuition-driven academies such as The Pennsylvania Academy of the Fine Arts, founded in 1805. The school's first two white marble buildings included a room for drawing instruction and space for the country's oldest art museum. Like many institutions of undergraduate training, the curriculum expanded to include the growing disciplines of painting, illustration, sculpture and printmaking. Unfortunately, it would take more than 100 years before Carnegie Mellon University would in 1914 become the first degree-granting university for drama.

Much less is known today about the leadership competencies needed to become a successful higher education administrator in one of the more than 300 accredited fine arts schools that now exist in the United States. Nor can an institution be confident of which leadership skills are most desired to oversee the vast number of contemporary specialty areas that many bachelor of fine arts degree programs offer to attract today's scholar. This is true in colleges and universities that desire a broader overview of the arts, spanning beyond the aesthetic to the more functional arts. An awareness of the preferred leadership skills is also important for directors, choreographers, dancers and stage actors who are considering leaving the live stage to pursue some form of administrative role in institutions of higher learning. Given these considerations, the following addresses the question, "What essential

leadership skills are needed when creating or overseeing a fine arts program in institutions of higher education more than 100 years after the first programs emerged in the United States?"

Previous Administrative Experience

Every fine arts department needs a champion to ensure its smooth program functioning.

Gardner (1986) defined leadership as "the process of persuasion and example by which an individual induces a group to take action that is in accord with the leader's purpose" (p. 6). However, the preparation for leadership roles in higher education is often inadequate, with many individuals depending on the on-site job training and being mentored by existing administrators (Merrion, 2009).

Subsequently, administrators in higher education fine arts continue to experience leadership issues that hamper their success. Given this lack of training, it is imperative that these individuals have significant previous experience to lead departments in the many divisions of fine arts that sometimes exist. Previous administrative experience can also make up for the lack of training when mentoring new faculty and encouraging their continuous professional development. Likewise, it enhances the leader's ability to adequately evaluate faculty and staff and serves as an essential foundation when preparing recommendations for the retention, promotion, and the tenure of faculty. In some cases, this influential role also includes fighting vehemently for reimbursement from the institution's higher administration and overseeing the compensation and benefits of faculty members for particular tasks, such as the stipends for department chairs and staff members.

The primary aim of Yungclas' study in 2007 was to describe and explain the professional and personal characteristics of fine arts deans. To do so, 111 surveys were distributed to fine art deans in the United States. Eleven questionnaires, 22 percent, were returned from the U.S. News & World Report's National Universities Top Schools population; 18 questionnaires, 37 percent, were returned from the U.S. News & World Report's National Universities Tier Three and Four Schools and colleges; and 20 surveys, 41 percent, were recovered from schools and colleges that hold membership in the International Council of Fine Arts Deans (ICFAD) but are not ranked in U.S. News & World Report. The inquiry focused on the individual's extent of professional preparation and his or her self-perceived strengths and weaknesses. The findings strongly indicated that fine arts deans are not adequately prepared for their first appointments, although many of the deans had experienced the role of department heads (p.107).

Yungclas' study also reinforced the importance of a dean having a comprehensive artistic background in music, art, drama, dance and media arts. This previous experience in more than one area can enable the individual to maintain an emphasis on the creation of exceptional learning opportunities for all students. This previous training can also serve as a basis for coordinating programs and initiatives between the various specialty areas and implementing realistic divisional finances.

The need for greater professional preparation and experience for more effective leadership was foremost in Stein's 2016 book entitled *Leadership in the Performing Arts*. Stein uses the viewpoints and expertise of 11 men and women from leading nonprofit performing arts institutions in the USA to help identify what it means to be a leader in the performing arts. The participants took part in an in-depth interview lasting up to four hours that was based on a 60-question questionnaire. Stein's finding makes a clear distinction between leadership traits and management processes. Overall, the resource provided many hands-on examples of business practices and organizational strategies that may be generally applied in the nonprofit sector and useful to those individuals desiring new positions (<https://www.skyhorsepublishing.com/allworth-press/>).

Dynamic Fundraiser

Risner (2007) explicitly targeted dance from a higher education perspective. The author urged dance educators and administrators to actively create commonly shared goals, rather than focusing on differences that have historically served to separate the field. Risner viewed dance from a dean's perspective as to what would be described as best practices and recommendations. The information investigated equity issues in dance education and current challenges and opportunities for leadership in postsecondary dance programs involved in teacher education and certification (p. 17). He also identified two immediate difficulties for department chairs in arts education. The first dilemma was to obtain "human and financial resources to meet the development demands" of a dance program, and the second was the "less than a glamorous appeal of arts education" that administrators encounter when raising funds (p. 20). Therefore, a fine arts administrator must have excellent interpersonal skills to communicate effectively with a diverse set of constituencies. This trait is indispensable when strengthening relations with donors, sponsors and alumni groups.

Overseeing Pedagogical Practices

Numerous authors and researchers within the arts have identified the issue

that fine arts administrators often find themselves leading faculty and staff who prefer to create art rather than to plan lessons for their class sessions. From an educational standpoint, this does seem like a significant challenge when having to put so much energy into curriculum expansion. However, this factor may also be the thread that has held together many institutions because deans have come to realize that an essential element in the fine arts in higher education is that, "All art is taught better by example than by precept" (Cram, 1918, p.135). This powerful statement was strongly reinforced by Ralph Adams Cram in 1918 when writing, "The Place of the Fine Arts in Higher Education," for *The Bulletin of the College Art Association of America*, and it still is the belief of many faculty members today. Subsequently, a dean must strive to balance the school or departments by hiring individuals respected for their national reputation and achievements, and also by employing faculty having specialized talents that are more contemporary to today's student population. This helps to ensure that there will be a range of diverse opinions on issues that affect the growth of a program or school, and it increases a dean's credibility.

Through a qualitative lens, Kaddar (2009) looked at graduate training programs in orchestral conducting, choreography and theatre directing. The study examined the particular pedagogies used in performing arts programs and discussed their possible transfer to other leadership-training disciplines. According to Kaddar, "The field of leadership is constantly in search of new and effective training methodologies, and incorporating experimental approaches to leadership training is an approach that is widely entertained" (p. 81). Three key points of the study revealed that strong pedagogical skills encompassing listening, giving clear directions and a desire to bring about change were necessary for leaders of the arts in higher education. Kaddar reaffirmed that the "signature pedagogy" of the performing artist would be in the practical experience that students experience in performing arts programs, such as choreographing a dance, staging a play or conducting an orchestra (p. 111). Given this understanding, it is critical that a fine arts administrator place importance on the use and maintenance of space and equipment in that it be made available to all instructors and faculty members for at least some point of the semester.

Implementing Data Collection

Freedman (2011) stated that "educators at all levels need to stay up-to-date in understanding students' needs to meet them" (p.43). This requires data collection inside of school and community programs as well as accountability outside of those programs. Most important is the need to conduct and use research to "present a strong case for stakeholders outside the arts to support

art education” (p. 43). Freedman elaborates on types of effective leadership that can transform an art program and can help to protect it. Her list of seven initiatives focused primarily on art education, but they can easily be adapted to all of the fine arts, particularly in today’s higher education setting. See Figure 1.

A fine arts administrator’s familiarity with the many forms of technology tools used today to collect data is also certainly needed when ensuring that the institution’s academic programs are assessed and adhere to regional, national and professional standards. This element also coincides with the need for all administrators to play an active role in the implementation of the institution’s strategic planning, particularly with those initiatives that coincide with community involvement.

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1. Write a clear and timely rationale that includes a vision for the program emphasizing the contributions of art to cultural knowledge, personal and social identity, visual literacy, and the creative economy in a manner that laypeople can understand.
 2. Publicize the program and its rationale using traditional means, such as exhibitions, and newer means, such as a website and electronic social networking.
 3. Work with immediate supervisors or administrators to inform them about the program and educate them on the best ways to represent the program to others.
 4. Develop a contact list of parents and other stakeholders who can be counted on to promote art education and the specific program by, for example, writing letters to the district or state officials.
 5. Establish a leadership group of teachers, community leaders and other supporters of art education to develop a leadership plan with critical and constructive strategies to protect the program, such as establishing a communication network using a listserv or phone tree.
 6. Document the program by collecting evidence that demonstrates its importance to students and community, such as student work and parent comments, for example, from a blog established for this purpose.

7. If a challenge to the program occurs, use the contact list to garner support and the leadership group to plan a presentation to the school board or other management group based on the documented evidence (Freedman, 2011, p. 45).
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Figure 1: Freedman's Case (2011) for Leadership Initiatives

A Voice to Students

Most fine arts administrators have the goal of liberating individuals to pursue their interests and expand upon their talents. Different from earlier times, today's deans must also be able to imagine and help their faculty implement new ways for their alumni to secure employment or create products or talents that may lead to lucrative opportunities. The realization that today's students should graduate not only having acquired the appreciation and the physical and technical skills, but also the knowledge of how to use their skills to secure a livelihood is gaining greater importance. This factor adds a new element to the plethora of tasks that each administrator oversees.

Unfortunately, today's undergraduate students do not always arrive at their selected college or university with a realistic viewpoint concerning their choice of profession. Some have never studied theatre seriously as an art form, and they begin their schooling believing it is filled with opportunities for untapped talent, dreams and even glamor. They may not have been previously mentored in high school drama clubs, and others have spent much of their time in school productions with no high school academic credits or theoretical background knowledge pertaining to drama and theatre. Some will have developed the expectation that they will be complimented in every class for their hard work and effort, and they are likely to become dismayed when they learn their discipline requires stamina, structure and self-study.

Effective administrators allocate time to remind these less experienced students that they are obtaining understandings from men and women who have devoted their lives to becoming masters in their perspective disciplines, and many of whom also have been eminent patrons of the arts through their own works. Their shared content, knowledge and expertise were acquired over time, and it required determination. This ongoing fortitude is what all accomplished performers have used to get through the proverbial "long road to success" that separates great from good and general knowledge from real wisdom. Conveying this knowledge and adapting it to the varying levels of expertise within a class is challenging at best. Therefore, it is the student's responsibility to apply the knowledge and demonstrate this application. In

short, students must learn that to be someone, you must become someone.

For these students, administrators must convey that every performer stands on the shoulder of those who came before them whether it is a theatre role, a dance performance or a style of painting. For example, musical theatre performers must understand that performance is a heavily programmed activity. One must consider the playwright's role, reflect the composition of music, analyze the composer's intent, develop the ability to vocalize, acquire advanced dance skills and recognize that rejection letters are part of the risk-taking process.

Today's administrators must also strive to educate the current and future generations about the role of directors and choreographers. Kenrick (2013) reinforced that all musicals consist of key elements that would certainly benefit a new student's understanding. He identified that the music and lyrics as the songs, book/libretto as the connective story expressed in script or dialogue, choreography as the dance, staging as all stage movement, and the physical production as the sets, costumes and technical aspects (p. 15). When directing a musical, a stage director and/or choreographer must be cognizant of some, if not all, of the elements stated above. Many experts in the field of musical theatre have integrated these elements, thus creating a cohesive storytelling event that is logical to implement and more comprehensive to a new student's understanding.

Students majoring in an area of fine arts should be made aware that they will take courses from professors who may doubt their initial commitment, and their scheduled coursework is intended to do more than enlighten the student's understanding or highlight their artistic achievement.

Innovative Planning

Cram (1918), one of the most prolific American architects and artists of ecclesiastical structures, described how best to develop a constructive system of art education in schools and colleges by broadening the scope of this word "art." He strongly urged that it included not only painting, architecture and sculpture, but also the equally great arts of music, poetry and drama. This included the minor arts of that time that included carving in wood and stone, metal work, stained glass and all the crafts that at present are superciliously ignored by the devotees of the so-called fine arts. The art impulse is one but with many manifestations. He urged leaders that art should never be taught without an understanding of history, literature and philosophy (p.132).

Cram's (1918) 100-year-old premonition did come to fruition when considering how colleges and universities in the United States have successfully given students a foundation in the liberal arts as well as

expertise in one or two areas of specializations. Regretfully, he did not include suggestions for administering the program. Subsequently, today's administrators must be willing to read the works and opinions of more contemporary scholars who introduced predictions or models on how specific areas in the liberal arts could change in the future.

When discussing how to transform theatre departments, Schechner (1995) identified that most of his students would never be able to secure a secure job that would take them into retirement. He estimated that 10 to 20 years after his students completed their undergraduate degree, only 10 percent of the students would be able to earn a living in theatre, movies, or television (p.8). He urged administrators to provide three separate options or tracks in which a student could consider enrolling.

The first option consisted of performance studies in which a student would prepare to work in fields such as business, law, journalism and any other area where the individual was expected to skillfully perform to accomplish service in front of his or her peers. The second track would be to focus on theatre art which aimed at those students who sought content knowledge in the productions of community theatre specializing in the classics. This funding was primarily dependent on sponsorships from independent donors and city corporations. The third suggestion was aimed at those students who had the skills to become professional performers, directors and designers. Schechner's (1995) goal was to limit this tract in the number of accepted students to coincide more with the actual supply and demand. As an administrator, he viewed the scholar's role as understanding the relationships that exist within the professions, and the professional's work was to accomplish tasks that lead to performance.

From Merrion's (2009) perspective, the most significant anticipated change in the content areas of fine arts will likely occur in the four significant changes in the arts curriculum. The first focused on the increased multicultural influences stemming from faculty who are more "globally adept and engaged" (p. 18). The second change encompasses the demand for innovative art technologies within the animation and film-making mediums. This will also include the use of "ultra-high-speed broadband networks" that will allow for virtual musical coaching and podcasts (p.18). Third, Merrion predicted that the curricula would be more interdisciplinary, such as having multi-genre performances and symphonic concerts that interlace with dance and digital imagery (p.18). Merrion's fourth prediction of change requires the most social change in society. From her viewpoint, the fine arts will have a greater role in society's economy, in what Richard Florida calls "emergent cities." She goes on to convey that to prepare students to engage in the creative economy; universities must offer more courses in arts entrepreneurship.

Merrion further elaborates that faculty will be expected to perform as highly effective teachers who influence students with an economy of contact, with the results of their teaching being assessed. The experts anticipate that the newcomers will be more adept at adapting their pedagogy to the individual needs of students. They also predict that the new faculty will engage in more community-based research (p. 19). Knowing this, one can only hope for the implementation of effective leadership practices on the collegiate level. When initially written in 2009 all four of Merrion's thoughts could have seemed beyond the scope of most fine arts curriculums without a great deal of additional funding. And yet, the four predictions do appear plausible in today's society, even without additional funding since the profession is seeing younger and more technologically advanced thinking students creating podcasts, apps and sophisticated musical arrangements of their phones.

When considering the changes that college administrators are facing in the theatre arts, administrators, directors of theatre, choreographers, musical directors, and scenic designers must also seek out innovative planning that includes theatre experiences for the underserved communities. For example, Bell's (2016) study identified four theatre venues that have the potential to have a powerful effect on those performing and those watching. The first example clearly incorporates volunteers as expert performers citing travelling companies in New York City, Boston and Vermont. "In terms of community involvement, such a production gives a company of extremely well-trained, intergenerational, nonprofessional performers the ability to articulate activist ideas in the form of theatre" (p. 445). Example two highlighted toy theatre and the politics of race. Eight different shows were presented in an underserved community in Hartford, Connecticut, asking students to express their ideas about legal and social issues and concepts through the puppet medium of toy theatre. Although not seen by many, Bell felt the project was a success, because eight strong articulations of subjects impacted the students and felt connected. The third example identified photorealism as activist spectacle in New York and in Paris. Puppetry and photography were implemented to gather the feelings of the audiences in the concentrated form of imagistic objects. Finally, the fourth example highlighted was the Honk! Festival. These festivals spread across the United States and even in Australia and Brazil. "These have allowed for the articulation of political ideas in public spaces by a wide array of musicians, artists, activists, and community members" (p. 451). The author concludes his study by validating that the above examples of puppet and street performance offer possible ways theatre can connect with audiences who might not normally attend theatre. These live and shared experiences can last a lifetime and leave a memorable impression for any individual.

One imagines that it's not so much that change takes place, but that existing values are reinforced, and community and personal identity are confirmed in lived, shared experience. Subsequently, deans, administrators, directors of theatre, choreographers, music directors, scene designers and all performing arts professionals must remain open to innovative planning similar to the leadership and organizational skills required to oversee residences in outdoor music stock, or regional musical theatre, or dinner theatre. This aspect of showmanship was at the core of this country's earlier fine arts venues, and efforts should be taken to ensure that it does not disappear in the modern-day age of technology.

Beyond Visionary

Finally, there is a need for ongoing research to either quantify or verify what would be considered best leadership practices in a fine arts collegiate environment beyond having a clear vision and set academic priorities. This need is especially true given how easy it is for today's highest-ranking administrator to become submerged in the mundane tasks necessary for the various programs to operate smoothly. The skills of marketing, implementing organizational skills, budgetary planning, maintaining enthusiasm for the program/development and meetings with potential donors are just a few of the many abilities necessary for that ideal individual.

Today's leaders in fine arts higher education positions should also be reminded that for over 100 years we have matriculated students into our programs because the profession serves not only a "humanistic role but also a sanctuary for the experimentation" and innovation (Yungclas, p. 45). This is especially true in the area of American theatre where our college and university students enter our higher education settings having developed earlier understandings and capabilities from public and private school theatre education. This is unlike other nations that primarily instill instruction through programs in operating theaters or community subsidized institutions. Subsequently, today's fine arts administrators must never tire of affirming that the fine arts are a legitimate academic discipline for students of all age levels and make every effort to foster interests in the home, the community, and in our institutions of higher learning. For as most administrators and educators in higher education fine arts have learned, greatness lies in not producing genius but in assisting others to recognize it.

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LEADERSHIP QUESTIONING: THE POWER OF SILENCE

One only needs to glance at the literature on “effective leadership” to find volumes about the importance of encouraging participation of others in decision-making to be a truly effective leader.¹ One technique that is often advocated for increasing participation is for leaders to ask leading and appropriate questions of those around them. Indeed, some argue that a strong questioning technique is perhaps one of the most important skills a leader needs to develop. “...One of the most credible stances leaders can take is to assist ... in discovering the right questions at the right time.”²

Most of the literature suggests that successful leaders ask questions for two specific goals³. First, by asking the right questions, in the right manner, new ideas and solutions to problems will emerge. Most of the literature shows the importance of questions being open-ended to allow for a free flow of ideas⁴. The right questions will solicit open discussion and can be assessed by the degree of response they elicit.

The second primary reason is to engage the leadership team. By asking leading questions and listening to answers, the members of the leadership team feel engaged, respected and have a feeling of ownership. In turn, they will provide even more support to the final solution and the institution.

Approaches such as questioning increase the complexity of the decision-making process.⁵ This increase in complexity is generally seen as a positive in the knowledge era and has fostered a theory of leadership termed Complexity Leadership Theory. “Complexity Leadership Theory (CLT) focuses on identifying and exploring the strategies and behaviors that foster organizational and subunit creativity, learning and adaptability...”⁶ Indeed, the goal of this theory is to create “...a model of leadership grounded not in bureaucracy, but in complexity.”⁷ Others go as far as stating that complexity in decision-making is necessary. The Law of Requisite Complexity, quite simply, implies that it takes

¹ Rachid Zeffane and Bruce Cheek, “Dynamics of strategic change: Critical issues in fostering positive organizational change,” *Leadership and Organization Development Journal* 17, no. 7 (1996): 36-43.

² J. Brown, D. Issacs, E. Vogt, and N. Margulies, “Strategic Questions: Engaging People’s Best Thinking” (2018), Systems Thinker.com.

³ E. McFadzean, E., “Developing and supporting creative problem-solving teams: part 1 — a conceptual model,” *Management Decision* 40, no. 5 (2002): 463-75.

⁴ Lucia Crevani, Monica Lindgren, and Johann Packendorff, “Leadership, not leaders: On the study of leadership as practices and interactions,” *Scandinavian Journal of Management* 26, Issue 1 (March 2010): 77-86.

⁵ M. Uhl-Bien, R. Marion, and B. McKelvey, “Complexity Leadership Theory: Shifting leadership from the industrial age to the knowledge era,” *Leadership Quarterly* 18 (2007): 298-318.

⁶ *Ibid.*, 299.

⁷ *Ibid.*, 302.

complexity to defeat complexity.⁸

While it is hard to disagree with this approach, I was in a leadership situation where, when I implemented the strategy, the result was so much inappropriate complexity that it put a complete halt on forward progress. I thought I had done everything right, but clearly had not. A subtle change in the procedure saved the project and showed me insights into how carefully a strategy such as questioning needs to be implemented and how important both parts of the equation, asking the right questions of the right people, are to the process.

The purpose of this article is to describe a scenario in arts leadership where the implementation of questioning techniques did not achieve the desired results. A description of subtle, but critical, refinements to the procedure were found and described.

The Scenario

In 2013, I was asked to lead a major new project at the University of Southern California. The university had five independent arts schools at the time: Music; Dramatic Arts; Fine Arts and Design; Cinematic Arts; and Architecture. The “revenue-centered” structure of USC assured that each of these schools acted somewhat independently of one another and had their own internal structure that included areas such as production, admissions, advancement, student services and business office. Very few services are provided “centrally” by the university. Also, it is rare for individual schools to share resources.

This independence is probably the primary reason that dance, as an artform, was absent from the palate of arts schools on campus. The concept of starting a new school to accommodate dance was significantly complex, and there was no one to champion the cause as each independent dean was focused on running their respective schools. This is not unique to the arts. In 2013 there had not been a new school created at USC for 41 years.

This changed when the dance philanthropist Glorja Kaufman reached out to the university with an offer to financially support the creation of a School of Dance at USC. This offer was not to be taken lightly. As stated, there had not been a new school created at USC in 41 years. Further, there was only one dance professor on campus (in Dramatic Arts). There were no other staff or faculty, no curriculum, no space and no students. Literally everything would be created from scratch with very little, if any, central support to rely on from USC.

This was the landscape onto which I was asked by the president of USC to create the Glorja Kaufman School of Dance despite being a musician and always the most awkward dancer on any dance floor.

⁸ Bill McKelvey and Max H. Boisot, “Transcendental Organizational Foresight in Nonlinear Context,” paper presented at the INSEAD Conference on Expanding Perspectives on Strategy Processes, Fontainebleau, France (2003).

The Process: Asking the Right People

I have had so many administrators say to me that it must have been a complete joy to “have a blank canvas” to create a school from nothing. In fact, it was overwhelming and humbling. I knew how to create the infrastructure of the school. I knew we could build a building to house it. I knew I had to hire the faculty and staff. I knew I had to create the curriculum. What I *didn't* know was what school was it? I knew it would be called the Gloria Kaufman School of Dance. I knew we had the resources to create something significant, but beyond that I didn't know what the school would *be*. This is where I decided to implement the strategy of “asking the right questions” to brainstorm our options and eventually choose between them.

At this point, it is important to realize that when we announced that the school would be created, the entire “school” consisted of myself and a “temp” worker who was not a dancer. I quickly pulled individuals with the necessary expertise from the music school to help me (and paid them overload pay), and these people became my team. The make-up of this team, all musicians and no dancers, was the first factor that became an issue with the leadership technique of “asking the right questions.” As you will see, what is missing from that equation is “asking the right questions *of the right people*.” In every article or book I have read on the topic of leadership questioning I have not seen a single mention of the importance of asking the right *people*. There is always an assumption that those in the leadership “team” or whoever surrounds the leader are, by default, the best people to engage in open-ended questions. Nothing could be further from the truth.

In this instance, my music cabinet members were the “best of the best” in what they do. I would not have asked them to assist me if I did not think so. They were also the best people to help create the infrastructure for the new school. They knew what a performing arts school was like in an academic structure. What they did not possess, nor did I, was the inherent knowledge of the art form. Our discussions on what the school should be went nowhere and actually bogged down the process of moving forward. Naturally we are all “A” personalities, so we had opinions, many completely sound, but lacked the depth of understanding needed to get to the essence of the problem.

This should have been obvious to me, but it was not. As leaders we get very comfortable with our leadership team and grow to trust them. They are our trusted “go to” people; however, as this blatantly obvious example shows, they may not always be the best people to engage.

What I learned from this experience is that this is true in many decision-making activities we do on a daily basis as leaders but is not as obvious. We tend to have a trusted group with whom we “brainstorm.” This group could be

a cabinet, our department chairs, our production staff or any regularly meeting group. However, what this scenario shows is that we need to consider every situation uniquely. For example, when discussing curricular change, we may think it best to ask questions of our department chairs, vice deans or other trusted group. In reality, however, all curricular decisions are not created equal. There may be instances when it is more appropriate to brainstorm with students, or new faculty to the school, or even a group outside of music for a new and interesting perspective.

As leaders, we must always ask: *Am I engaging the right people for this discussion?* Getting the right people involved in the discussion will help when you then ask them the right questions. Of course, asking the right questions in my scenario turned out to be harder than the decision about the right people.

The Process: Asking the Right Questions

The process was quickly going nowhere and the clock was ticking as we had a set deadline in which we needed to admit our first students. It was clear I had “no team” and was only slowly being able to get through the hiring process to begin hiring the “right people” to help with the creation of the school. This is where I made my second mistake. Without a team, I decided the next best thing would be to travel and ask outside professionals the right questions.

The process of asking these questions about the make-up of the school needs to be understood amid the situation as it was unraveling. Since Glorja Kaufman is perhaps the leading philanthropist in dance, the announcement that she had funded the creation of a new school on the West Coast of the United States was major news in the dance community. Literally, within hours of the announcement, my email inbox was overwhelmed with three basic types of messages: 1) individuals wanting teaching positions, 2) students inquiring about how to apply, and 3) individuals from the dance profession who were advocating for “what I should do.” Since I was nowhere near the point of knowing what kind of faculty I needed and certainly even further from admitting students, it was the third group I attended to.

There were so many opinions. I remember one person advocating for us to become the first school in the world to offer a BFA in ballroom dancing. Another writer said we should concentrate only on dancing in animation, have no actual living dancers and create dancers only virtually⁹. Still others insisted that whatever we do must include certain “schools” of dance. One major dance company even suggested we simply replace their (struggling) professional school.

It was clear that everyone was telling me what I should do, but it was also clear that every writer had an agenda for writing. Therefore, I made what seems

⁹ I actually think this is a fascinating idea that *someone* should explore. Unfortunately, that is not what Glorja Kaufman had in mind.

like a logical decision. I would fly around the world and ask dance professionals what I should do. At this point I had brought on to the team an outstanding dance educator who actually knew the landscape of collegiate dance. Together we would become the “team.”

We travelled and asked the basic question: “*We have a blank canvas. What would you do if you were us?*” Everyone had an immediate answer. There was no shortage of ideas and suggestions. Tellingly, there was also no hesitancy of response. I was getting exactly what the literature on questioning suggested I would: a wealth of spontaneous and fluid responses. The only problem was that they were not helpful at all. The responses just became more “noise” in the system that added to the confusion we were feeling.

It was then that I had a revelation. Just as I had been asking the wrong *people* in the first part of the deliberation, in the second I had been asking the wrong *question*. In hindsight this should have been apparent, but it was not. I was getting what I had hoped to get — an abundance of free-flowing ideas and the participants feeling involved.

Still, after several last attempts I changed the question to: “*What does the dance profession need?*” The change was immediate and dramatic. The most careful “thought leaders” in the dance world all responded to this question in exactly the same way; they responded with silence.

It was this silence that told me I had finally gotten the question right. Instead of hearing long-held opinions or a person’s personal professional agenda, what comes after silence is a thoughtful, truly reflective response. This type of response is what is helpful to a leader to make critical decisions.

The responses were still varied, but they were more thoughtful, less emotional and generally at a “deeper” level. What started emerging was what was needed in the dance world — dancers who could, and would, feel empowered to be co-creators with choreographers as opposed to the traditional model of dancers on whom choreographers put their choreography. This became clear pretty quickly as we heard some variation of this from many within the dance world.

This became a powerful tool that directly went on to inform the curriculum creation, define our partners and identify the faculty we wanted to hire. Ultimately, this belief became the underlying basis of our school. And it came from the answers that followed the silence that followed the right question.

Conclusion

It seems as if the literature on leadership questioning is accurate to a point. However, it stops short of identifying two critically important aspects.

First, the literature seems to always state, imply, or suggest that these

questioning techniques should be used with a leader's "leadership team." This may be appropriate for many situations, but it also has its limitations. For example, the team knows the "ins and outs" of the organization and situations from dealing with them on a daily basis. While this can allow for substantive discussion, it also means that everyone is starting from the same place and often from the same perspective. They know what the group values and what it does not. They "know" what is possible and what is not. They know what you, as the leader, want to hear. Talking with them is efficient and eliminates naïve or unknowledgeable comments. Unfortunately, it also eliminates coming at a new problem in a new way. The team has probably solved many problems before, so they will approach a new one by utilizing the techniques that have worked in the past. Only through bringing in some fresh ideas and perspectives can the leadership questioning reach its fullest potential.

The leader needs to expand his or her horizons to include new members into the team that is doing the brainstorming. It is probably preferable to add new minds to an existing group rather than holding separate parallel sessions. While this holds the risk of the new group members being hesitant to speak out, it holds the advantage of eliminating the need for the leader to go back and explain to another team what was said. It also eliminates the risk of competition between the individual groups for "the best idea" or the leader's "praise."

Secondly, the leader must ask the right question. As in this example, being sure to ask the right question is of prime importance. It can be difficult, however, to know when you have actually asked the right question. It is much too easy to confuse enthusiasm and involvement with actual substance of ideas.

Because I was not embedded in the dance profession, I think it was easier for me to see that what I was getting was not beneficial. At some point it became obvious that I, an outsider, could have come up with the first ideas being presented to me. This forced me to reconsider the fundamental question.

Fortunately, there is a fairly easy test for the leader to determine if they have asked the right question of the right people. If the right question has been asked of the right people, the question will usually be met with silence. This silence is the result of the person processing the implication of the question and forming a thoughtful response. I have found that in just about every situation I have been in since, a quick response is usually an opinion, while a delayed response is substantive. Opinions don't help a leader make a decision. Opinions also are personal to the person stating them, leading to undo ownership which makes the act of making a decision more difficult as it results in winners and losers. Thoughtful, reflective insights into the problem are what help, and reflection takes silence. Yet, one finds in the research literature a basic

distrust of silence in the workplace and often treats silence as something to be avoided.¹⁰

Interestingly, silence has another role. If a leader has included a new member into the team that is exploring a problem, he or she can judge the quality of an idea by the response of the rest of the team. If a new member's contribution is met with silence by the more established members of the team, it is assured that the person's comment is naïve, inappropriate, or ingenious. The leader can quickly determine into which of these categories the response falls and respond appropriately, especially if he or she needs to reestablish "psychological safety" for the group.¹¹

Clearly questioning and listening is a tool that many good leaders use in their daily professional lives. However, being aware of these two additional subtleties can make the process more powerful, more inclusive and, importantly, more useful to the leader. Without them the process can inadvertently add to the confusion and noise and actually inhibit sound decision-making.

...

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¹⁰ James R. Detert and A. C. Edmondson, "Why Employees Are Afraid to Speak Up," *Harvard Business Review* 85, no. 5 (May 2007). James R. Detert, Ethan R. Burris, and David A. Harrison, "What's Really Silencing Your Employees," *Harvard Business Review*, June 8, 2010.

¹¹ Abraham Carmeli, Zachary Sheaffer, Galy Binyamin, Roni Reiter-Palmon, and Tali Shimoni, "Transformational Leadership and Creative Problem-Solving: The Mediating Role of Psychological Safety and Reflexivity," *Journal of Creative Behavior* 48, no. 20 (2014): 115-35.

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The *Journal of Performing Arts Leadership in Higher Education* (JPALHE), published once a year, presents a wide range of topics relevant to visionary leadership in the performing arts in higher education. Topics include, but are not limited to, curriculum development, assessment, goal setting, career preparation, governance, fund raising, technology, retention and recruitment. As a peer-reviewed journal, JPALHE presents articles that are supported by facts and cited appropriately, using the latest edition of *A Manual for Writers of Term Papers, Theses, and Dissertations*, by Kate L. Turabian. Articles for consideration are submitted electronically to the editor and must be in the 12-point font of Times New Roman, double-spaced and no longer than 12 pages. The author's name must not appear on the attached article. Submissions from all countries are welcome, although the journal is published in English. Authors are responsible for securing all copyright clearance.

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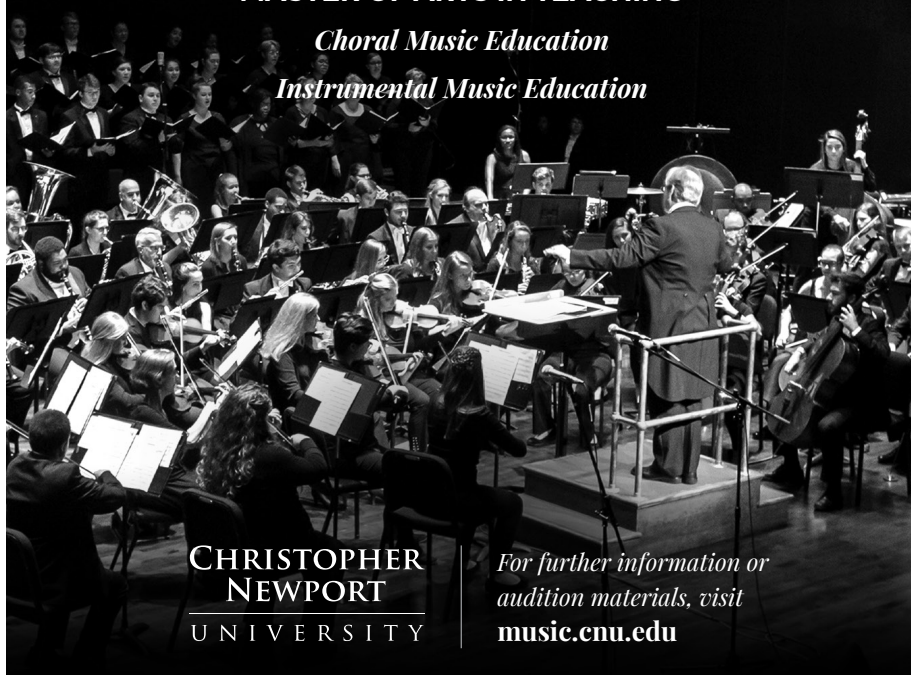
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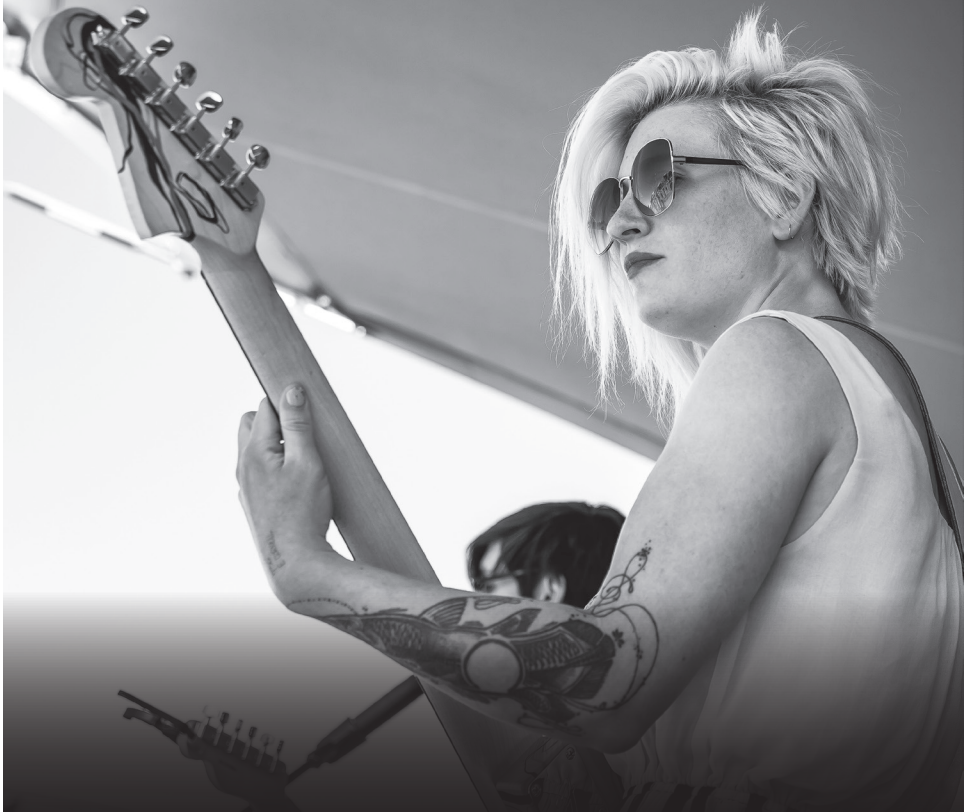
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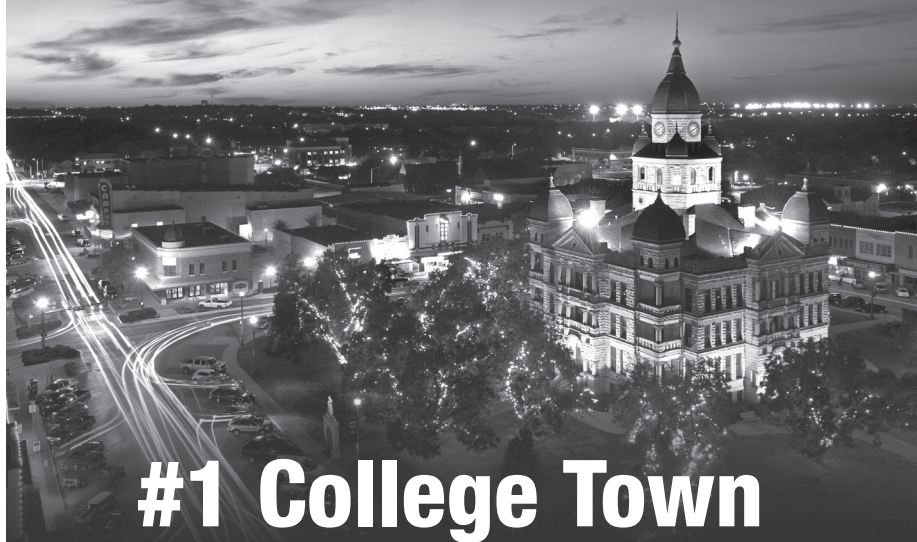
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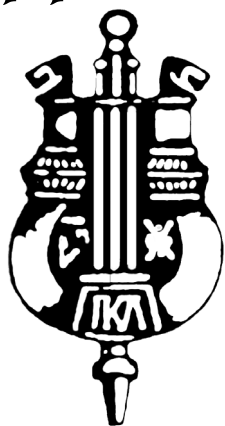
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