# Journal of Performing Arts Leadership in Higher Education

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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.

# Journal of Performing Arts
# Leadership in Higher Education

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# EMERGING DANCE PIONEERS:
# WOMEN LEADERSHIP IN DANCE
# AT HARVARD-RADCLIFFE FROM 1963 UNTIL 1977

## O RADCLIFFE, RADCLIFFE!
## WHEREFORE ART THOU RADCLIFFE?[1]

The purpose of this research is to explore the impact, motivation, and role of women administrators, faculty, and students in developing the dance program at Harvard-Radcliffe during the "non-merger merger agreement" period, from 1963 until 1977.[2] This research is important as it adds a new dimension to our insights into the history of dance education by deeply investigating the dynamics of change and female leadership in one emerging dance program. The transformation of dance education at one American, private women's college, such as Harvard-Radcliffe, may be seen as both a microcosm and representation for the transformation of dance education across the country during the latter half of the 20th century.

My research to date confirms that dance as a social and creative activity emerged in various forms at Radcliffe College starting in the late 1890s, creating and cultivating a separate social life for the academic annex until its coeducational merger with Harvard University. Radcliffe, like other early women's colleges, nurtured a growing extracurricular culture and community in which female students could participate in athletics, theater, and dance. Under the auspices of women leaders, dance at Radcliffe retained a distinct single-sex nature as a legitimate womanly activity, which allowed Annexers — a term used to describe the female students at the Harvard-Annex — to step literally into the arena of an appropriate and socially acceptable female campus culture at an Ivy League institution.

Notwithstanding Radcliffe's exemplary educational reputation among women's colleges, it was not until the beginning of 1963 that Radcliffe College conferred joint Harvard-Radcliffe degrees, and a formal merger agreement with Harvard was not signed until 1977. During this merger period, women were still regarded as marginal to campus life, but at the same time "Harvard's long coexistence with Radcliffe made it difficult to summarily dismiss women as alien beings in the Harvard world" (Morton Keller and Phyllis Keller 277). Although Radcliffe was still considered a college of its own, the male-dominated Harvard administration was "officially" in the company of women.

Radcliffe's philosophy of college life had always included a strong recognition of the art of movement as an "important activity and part of students' experiential education" ("Dance at Radcliffe" 1); without a doubt, the Harvard-Radcliffe merger period marked an era in which female leaders established the roots for the dance program at this Ivy League school. Admittedly, the occurrence of emerging female leadership and the receding of physical education as a general education requirement along with the development of dance as

art form — separated from physical education — are very common events for this time period. The important issue here is the intersection of these events and the impact one has upon the other in the development of dance at Harvard-Radcliffe during the "merger period." While it is probably true that each of these events might have occurred in isolation, it is vital to consider how their interaction influenced and shaped the circumstances during this period of change and shaped the emerging dance program. Indeed, I argue that the intersectionality of visionary women in the changing landscape of dance in higher education creates a particularized story about "emerging leadership" and identifies the individuals who became symbols of this progressive collegiate and social change at Harvard-Radcliffe.

When the dance program — under female leadership — was finally placed under the auspices of the Office for the Arts in 1973, dance as an extracurricular activity gained visibility in a way that met with official Harvard-Radcliffe approval ("Dance at Radcliffe"). While Radcliffe appears to have always been willing to support the development of the performing arts, it seems that for a long time the male administration at Harvard, which was in control of all administrative decisions, viewed dance as a less-than-scholarly activity during the first half of the 20th century. The development of dance at Harvard-Radcliffe, from its emergence as an extra-curricula activity for members of the Harvard-Radcliffe community — administrators, faculty, and students — until its recent and current status as a secondary field in Dramatic Arts (Theatre and Dance), progressed at a very slow pace with bursts of activities in different periods of time.[3] Within the merger period, it is important to consider women leaders who laid the foundation for the future of Harvard's dance program.

## METHODOLOGICAL APPROACH: NARRATIVE HISTORY

This research was shaped through an educational history approach analyzing primary source documents held in Harvard's digital archive. Indeed, *The Harvard/Radcliffe Online Historical Reference Shelf* provides open access to frequently consulted sources on the history of Harvard and Radcliffe, including the *Radcliffe College: Report of the President* and *Radcliffe Magazine*, which contributed to the documentation of dance at Harvard-Radcliffe. The impact of women administrators at Harvard-Radcliffe from 1963 until 1977 on the development of dance is documented in numerous primary sources, including annual reports, speeches of college officials, and student publications accessible through Harvard's digital archive. For the purpose of this research, I confined the scope of my investigation to the *Radcliffe President Reports* as a primary source because they document the development of dance from an administrative perspective.

Through narrative inquiry (Clough; Goodson; McCulloch, Richardson and Watts) and women's leadership theory (Niddiffer and Bashaw) as historical methodologies, this paper attempts to develop a narrative account generated

from the *Radcliffe President Reports*, in order to create a nuanced description of the impact, motivation, and role of women administrators at Harvard-Radcliffe between 1963 and 1977, as documented in official reports issued by Harvard University. Particularly, this research develops a descriptive historiographical narrative as a set of interpretive practices making the unheard articulated, the unknown familiar, and the unseen visible. Through "story-ing" (Sikes), that is writing a story from the interaction of ideas gathered from the data collected, I attempt to report historical events that might otherwise not be made public by traditional approaches to data analysis. Clough explains that, "the 'real' events may well undergo transformations, at the researcher's will, in order to tell a (particular) story — a *version* of the truth as the researcher sees it" (18).

The importance of story in educational research is that these narratives present *one point of view* as it derives from collected data featuring real events and real people. However, ultimately it is important to acknowledge that these stories are "fictions" situated in historical contexts. The three stories created in this research paper, the faculty stories, the administrators' stories, and the students' stories become the heart of the research that depicts how I interpret these events in this particular educational setting at Harvard-Radcliffe.

## PHYSICAL EDUCATORS: NEW "DANCE" ORIENTATIONS

Some of the most influential women leaders who developed dance at Harvard-Radcliffe were the physical educators, who, like the Radcliffe students, were affected by a policy change that eliminated all requirements for physical education, beginning with the class entering in September 1961. As noted in the *Radcliffe College: Report of the President 1960-61*,

> This is a transition year for the Department of Physical Education which has been very ably administered by Mrs. Nathaniel Parker. […] Next year the requirement in physical education will be dropped and a more vigorous effort initiated to interest as many students as possible in sports and other forms of recreation. (39-40)

It is remarkable that the physical education requirement was dropped for the class entering in 1961 because of the historical role of women physical educators. Traditionally, the role of physical educators was of an encompassing nature, in which women faculty acted as "agents of social control" (Joan Paul 184) guiding not only the physical behavior of their female students, but also their mental and social behavior. Given this historical legacy of physical educators as "guardians of women's health" (183) in women's colleges from the inception in the first half of the 19th century, and in particular in the history of Radcliffe College, this curricular change marked a radical departure from the structured physical activity programs, which were in place for its students since 1881 (Cottrell 23). Perhaps not surprisingly, it is noted in the *Radcliffe College: Report of the President 1961-64* that the decision to eliminate the requirement

was not made because it was felt that physical activity was unimportant for Radcliffe students (11-12). Rather this decision was based on the piteously limited resources that had been allocated over the years to provide adequate facilities for physical education courses. A pervasive obstacle was the seriously inadequate facilities for Radcliffe students, the Hemenway Gymnasium, which was built in 1881 and had undergone little modernization. In fact, "Probably there is no aspect of college life in which the discrepancy between what is offered to Harvard students and to those at Radcliffe is so great" (*Radcliffe College: Report of the President 1961-64* 11-12).[4] The poor state of the physical education facilities at Radcliffe reflects both the "tradition of separate existence" (John T. Bethell 152) and the gendered norms faced by women physical educators, which had proved particularly durable. For example, during the same period, the athletic facilities provided for the men at Harvard were state-of-the-art.

Despite these difficult circumstances, evidence in the *Radcliffe College: Report of the President 1960/61* suggests that Radcliffe physical educators, in particular Mrs. Nathaniel Parker, demonstrated a strong leadership vision in keeping the high ideals of contributing to young women's healthier and happier lives through physical education, including dance and movement classes. As noted in the report,

> "[t]he importance of taking responsibility themselves in a voluntary program for maintaining good physical health and a balanced way of life will be stressed." (39-40)

While the report leaves a lot of ambiguity as to how this "balanced way of life" will be achieved and what will replace the physical education requirements, it also leaves sheer unlimited space for faculty and administrators to take the lead. On the positive side, the decision to eliminate the physical education requirement freed the staff from teaching freshmen, and hence, physical educators could devote time "to those students who had a real interest in sports participation or in developing physical capabilities" (*Radcliffe College: Report of the President 1961-64* 12). With Radcliffe's long history "as a pioneer not only in liberating women's intellect, but also in liberating the female body through the art of movement" ("Dance at Radcliffe" 1) as a core institutional value, the shift away from the physical education requirement called for a very different curriculum, the elective approach, leading to a notable increase in the variety of extracurricular offerings[5] by specialist physical educators (*Radcliffe College: Report of the President 1961-1964*), though these specialists often lacked academic credibility.[6]

Although the absence of academic faculty rank represented an area of concern to many women physical educators, some women demonstrated leadership skills occupying double roles, both as educator and administrator. As Joan Paul notes, "Some physical educators used the quest for academic

respectability as a driving force to produce programs that were more educational and academic" (189). One woman known as a pioneer in this field was Mary G. Paget, Coordinator of Sports, Dance and Recreation at Radcliffe since 1960, who set the groundwork for developing a Radcliffe dance program that was separate from athletics.

One of the stated goals of Radcliffe's philosophy was the development of a sense of responsibility for commitments, a virtue that was highly valued in accordance with "acceptable social mores of femininity" (Paul 183); indeed, "the importance of honoring short-range commitments is [was] considered a valuable part of a Radcliffe education" (*Radcliffe College: Report of the President 1961–1964* 13). With the elimination of the physical education requirement, Paget cultivated this virtue through implementing dance classes, such as modern dance, which included planning an end-of-semester performance, whose success was dependent on the tediously regular attendance and active participation of each student member.

While the elective approach had changed the face of physical educators as "agents of social control" (Paul), the new specialist offerings represented a gateway for female instructors to foster and develop students' ability to honor short-range commitments in dance, which ultimately helped dance to blossom in the years to follow.

## WOMEN DANCE ADMINISTRATORS: SETTING UP DANCE

Beginning in 1960 with the appointment of Mary G. Paget as Coordinator of Sports, Dance and Recreation at Radcliffe, women administrators demonstrated strong leadership skills that fostered the development of dance at the Harvard Annex community to the extent that dance developed into a diverse extracurricular program with a wide range of offerings. The growth of dance occurred despite the local merger crises looming over Harvard-Radcliffe. Due to the ongoing "merger-non-merger discussion," the years between 1967 to 1972 were "frustrating years for college administrators, faculty and trustees and also for students" (*Radcliffe College: Report of the President. 1967–1972* 4), leaving very limited opportunities to "evaluate existing programs or plan for future needs" (4). Given this historically difficult situation, it is remarkable that women administrators in dance set the leadership course to establish a solid dance community at Harvard-Radcliffe.

While Paget could be considered an initiator in setting the foundation for the extracurricular dance program at Radcliffe, it was Claire Mallardi, who in her role as Director of Dance developed the dance classes into a "full-scale extracurricular program for the Harvard and Radcliffe community" ("Dance at Radcliffe" 1). Indeed, in 1964, Paget brought Mallardi to Radcliffe to expand the dance offerings into a full-sized curriculum, which included classes in African dance, ballet, folk dance, jazz, and modern dance. According to archival evidence left by former students, it appears that Paget's and Mallardi's efforts to increase the visibility of dance at an Ivy League institution were truly appreciated by the

thriving dance community at Harvard-Radcliffe. The quote below suggests that the extracurricular dance program was considered by many students to be a vital component of the Radcliffe college experience: As one student wrote,

> "What has been essential to the growth and continued success of the dance program is the part that is the least tangible and yet the most vital. And that is the cloak of support and warmth and concern that exists in the Radcliffe gym, making it a haven for the growth and creativity of the dance in a large and otherwise impersonal university. God bless Mary Paget and Claire Mallardi!" She spoke for many. (*Radcliffe College: Report of the President 1967–1972* 44)

Apparently, this spirit of dance transcended the state of the dance facilities that were still in place at this time. Her reference to Paget and Mallardi also points us to the importance of these driving personalities. Mallardi's professional career as a dance member of the Donald McKayle Company, as a dancer with Eve Gentry, Jack Moore, and Remy Charlip, and as a student of Hanya Holm, Martha Graham, Jose Limon, and Merce Cunningham ("Dance at Radcliffe College" 1), gave her professional credibility, if not academic credentials, as a potential leader in dance, which she proved from the beginning of her career at Harvard-Radcliffe. For instance, Mallardi initiated a dance film series and a guest teacher series "which provided opportunities for study with professionals representing a diverse spectrum of approaches to technique and choreography" ("Dance at Radcliffe College" 1). As a woman administrator, Mallardi appears to have created conditions that supported a wide range of approaches to dance, and these gains were particularly significant for establishing an extracurricular dance program based on a strong and diverse foundation. While Mallardi in her function as Director of Dance continued to be sensitive to issues of dance and would implement strategies leading to the diversity of the dance program, it is noteworthy that at the same time, Paget continued to supervise the performing arts program "with a touch of genius" (*Radcliffe College: Report of the President 1967–1972* 44), a duty that required excellent organizational skills.[7] Indeed, in her role as Director of Sports, Dance and Recreation, Paget was confronted with the task of establishing relationships between dance in its physical education home with drama in the department of Arts and Sciences. Thus, Paget helped create alliances between the performing arts, while establishing and strengthening the women's athletic department at Harvard (*Radcliffe College: Report of the President 1972–77* 12-3). Both women administrators, Paget and Mallardi, made great strides in locating dance as an extracurricular activity at Harvard-Radcliffe, but the outcomes of establishing dance as a recognized academic field at this university were yet to emerge.[8] While Paget and Mallardi laid the groundwork for the future of an academic position for dance, Radcliffe students also contributed significantly to progressive collegiate and social change in and through dance and movement.

## STUDENTS AS PIONEERS: DANCE AS A
## CREATIVE LEADERSHIP OUTLET

Women's leadership in dance at Harvard-Radcliffe includes the distinct dance initiatives of Radcliffe students, who contributed to the development of a diverse extracurricular dance program. Indeed, during the merger period, several female students were actively engaged in educational dance practices that gave them the opportunity to gain teaching and leadership experience in dance. They employed a variety of strategies that reinforced the ideas that a dance curriculum was a legitimate endeavor. These strategies resulted in important milestones in the development of a dance program at Harvard-Radcliffe. The leadership skills demonstrated by Radcliffe students are in line with synchronous patterns of the movement of women into powerful positions in higher education in general. As Cynthia Farr Brown put it, "they concentrated on developing faculty, attracting students, and garnering publicity" (37). Annexers adopted a more hands-on approach to initiate change. Radcliffe students demonstrated their leadership potential through initiatives that supported the administrative efforts to strengthen the development of an extracurricular dance program. Student-led initiatives in dance boosted leadership skills of Radcliffe students as a whole, and as a result, benefits "trickled up" to reinforce Harvard-Radcliffe's reputation as an institution that equally liberated women's intellects and bodies.

One example of student-led initiative in dance can be seen in the work of Cherry Ward, "who had the insight, talent and energy to initiate an African Dance Program" (*Radcliffe College: Report of the President 1967-1972* 33). Ward's expertise and instruction that began as an informal African dance class in the dormitory living room became an official extracurricular offering of the Department of Sports, Dance, and Recreation. Eventually, Ward's African dance offering attracted more than 50 black women and men, giving them "a chance to involve themselves wholeheartedly in an activity that they, and eventually many others, valued" (33). In her role as Director of Sports, Dance and Recreation, Mary Paget enthusiastically supported Ward's dedication and motivation by seeking funds "to provide highly skilled musical accompaniments and instructors for the group" (33). This was no small achievement during the merger period, where the budget for new activities was put on hold. Indeed, spending funds for extracurricular activities was still viewed with suspicion by the male administration. Ward's African dance initiative, however, emphasized the potential of student leadership skills. As noted in the *Radcliffe College: Report of the President 1967-1972*:

> The African Dance Program was not just an outlet for bursting energies, it became an exciting and convincing demonstration of the members of the troupe and won widespread admiration and respect within the University and elsewhere. (33)

The "bursting energies" referred to in the *Report of the President* above represented an intersection of gender and race initiatives that were coming to fruition nationally during this time period. The successful advent and development of the African dance program allowed more conservative members of the male-dominated Harvard administration to seem both contemporary in philosophy and responsive to students. At the same time it established the precedent for the power to influence curriculum. Individual achievements, such as the African dance initiative, allowed female students, in particular, to take on leadership roles, while at the same time strengthening the dance administrative goal of adding credibility to the position of dance at Harvard-Radcliffe.

## THEORETICAL THEMES AND CONCLUSION

What themes emerge from the varied stories of "coming to power" and leadership in dance at Havard-Radcliffe? Through this paper I have tried to describe a sense of the relevance of the intersectionality of the leadership roles demonstrated by women administrators, faculty, and students in dance at Harvard-Radcliffe. Beyond a mere reporting of events related to the establishment of a dance program at this institution, I examined the shared vision that energized all women who were involved in promoting dance at Harvard-Radcliffe — administrators, faculty, and students — as they made dance visible through putting practices and programs in place that enhanced the presence of dance as a legitimate and valuable extracurricular activity. In particular, the intersection of visionary women in the changing landscape of dance in higher education creates a particularized story about "emerging leadership" at Harvard-Radcliffe. Each of the pioneering women's groups presented in this paper contributed their leadership and vision to the development of dance at Harvard-Radcliffe, leading to a synergistic effect that helped the dance program to grow strong roots at this Ivy League institution; physical educators facilitated initial dance and movement classes; dance administrators found funding and sources to set up a diverse dance program in mid-merger "local crises" times; and Radcliffe students contributed through informal dance initiatives to the growth of the dance program. The joint leadership effort of Radcliffe women was essential in transforming the dance program into a vibrant community of dancing pioneers who were a symbol of pride for the Harvard Annex. Administrators, faculty, and students were able to find common cause in support of dance, allowing women to take leadership roles while fostering solidarity and college spirit.

The passion for dance that these women shared flourished through their team spirit that reflected the impact of establishing a dance culture as a vital extracurricular activity. The women highlighted in this paper — like many women in higher education (Nidiffer and Bashaw) — exerted a far-reaching influence on the development of dance from extracurricular to curricular at

Harvard-Radcliffe. The way they influenced and shaped circumstances *together* during this period of change appears to be the key to understanding "emerging leadership" at this institution, as they became literally the "dancing pioneers" at Harvard-Radcliffe.

## AVENUES FOR FURTHER STUDY

This paper presents only a small fragment of the larger historical landscape of the development of dance at Harvard-Radcliffe, but provide initial insights into the joint efforts that women made to establish a dance program at this private women's college. With a plethora of information available through the administrative reports, I navigated between the different emerging stories from administrators, faculty, and students, and consequently made decisions about how to present this multitude of information in a concise and rigorous way, without loosing the interconnectivity of the stories presented. What makes this approach interesting is that none of the different leadership initiatives portrayed plays an inferior role in this investigation.

Based on this experience, there are several avenues for further research in this area. First, it is important to complete the "missing pieces," the pre- and post-merger periods, in a study that chronologically traces the historical development of dance at Harvard-Radcliffe. This will provide a foundation for further research, and give a broader view of the Radcliffe microcosm to scholars interested in dance education historiography. Another avenue for further research is provided by the wide range of other sources available, such as student newsletters and newspaper reports, which have not been taken into account for this research project. While increasing the number of sources is not without challenges, the possibility of contrasting different source material will be worth the effort in a larger historical study. Indeed, I hope that the research in this paper is the seed of a larger endeavor that contributes to the dialogue on the history of dance and leadership in the performing arts in American higher education.

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## Endnotes

[1] The subheading is inspired by William Shakespeare's *Romeo and Juliet*: "Wherefore" is a way of saying "why," referring to "why are you [dance] who you are at Radcliffe College?"

[2] It is important to note that this article refers to the first of Radcliffe's two major steps away from undergraduate education, the "non-merger merger" agreement, by which Radcliffe ceded much of its educational responsibilities to Harvard University. The second step in 1999 constituted an official merger of Radcliffe College with Harvard University, which fully transformed Radcliffe into the Radcliffe Institute for Advanced Study.

[3] Secondary fields at Harvard are optional, but provide an opportunity for guided work in a field outside of the major. The secondary field Dramatic Arts at Harvard includes the study and practice of theater and dance; students can concentrate on studies in theater (acting, directing), dance (choreography, technique), or both fields. "The goal of this secondary field is to encourage and make possible a mix of studio training and text-based academic coursework. Many departments and degree programs offer courses centered on drama and/or dance, and these courses represent a variety of approaches and emphases for the study of the history and aesthetics of these performing arts" (*Harvard Faculty of Arts and Sciences*).

[4] Though visual or written evidence supporting Radcliffe's inadequate facilities thesis is somewhat limited, what does exist is that compared with Harvard University, the Radcliffe facilities were rather poor.

[5] In 1963-64, 22 activities were offered.

[6] Records show that Radcliffe College offered departmental specialist classes through full-time members of the departments, for example Mr. Saro La Rocca, consultant in fencing, or students, such as Corlis Ware, a musical comedy dancing instructor, or Virginia Aldrich, who has assisted in Judo (*President's Report 1961-1964*).

[7] The performing arts program included dance, drama, and music.

[8] In fall 2007, the Committee on Dramatic Arts announced a secondary field in the study of theater and dance.

## EMPLOYING CONSENSUS IN HIGHER EDUCATION PERFORMING ARTS PLANNING AND LEADERSHIP

Arts leaders in higher education are faced with new leadership challenges and opportunities in developing community within their cadre of faculty and student performers, scholars, and creators — as well as audience members. In a recent blog from the *Harvard Business Review*, consultant Ron Ashkenas talks about "multiarchies" where many people in the organization have varying roles of leadership.[1] This is certainly the case at many performing arts institutions in higher education, where deans, chairs, heads, and other leaders are being challenged to develop new income streams in response to dwindling state funds and undependable returns on endowments. With so many constituencies to answer to, and with changing "rules" on expectations, leaders need to make faculty members, students, staff, and community partners aware of the benefits that will accrue through their participation in many aspects of community development, aside from teaching.

An important event in my career as a leader was meeting Peter Seldin, co-author of *The Administrative Portfolio: A Practical Guide to Improved Administrative Performance and Personnel Decisions*,[2] in the year 2001. When he learned that I wished to do an administrative portfolio for a new provost (I was then serving as a vice provost) to show him my capabilities, challenges, and achievements, Seldin invited me to contribute the portfolio as a chapter in his book.[3] I was able to work one-on-one with Seldin over a period of weeks, as he coached me in the formulation of this chapter. In subsequent years, I hosted Seldin and his team for a regional conference on portfolio development and continued to attend his presentations at national conferences and fora. My association with him has always been inspiring, and it provides the basis for this article in documenting effectiveness and accomplishment.

I was contacted about the deanship at the Louisiana State University College of Music and Dramatic Arts in July 2008,[4] was offered and accepted the position in December 2008, held a planning retreat with an outside communications strategist/facilitator in May 2009, and assumed the deanship in July 2009.

The following is the first part of the position description that outlined the duties of the new dean:[5]

- Provides intellectual and artistic leadership by inspiring faculty, students, staff, donor partners, and professional colleagues
- Guides signature initiatives at the College that are aligned with the strategic goals of LSU and thereby develop a better brand for the institution
- Effectively leads and manages the overall operations of the College of Music and Dramatic Arts
- Identifies and leverages opportunities that will capture the imaginations of a strategic and broad range of leaders in business, technology, and the performing arts

- Persuasively communicates the mission and vision of the College of Music and Dramatic Arts to a broad audience of stakeholders
- Develops and executes clear and realistic fundraising strategies along with sound fiscal policies
- Promotes collaborative opportunities internally and externally with the community, local, and regional arts organizations

It is clear that leadership challenges exist throughout higher education.[6] Performing arts leaders in higher education are uniquely positioned to see challenges as opportunities while our nation continues to experience seismic economic, demographic, and technological changes. One way to start a process of identifying community is to look within. Before the members of any organization can understand an external audience, they need to better understand themselves.

**Establishing Self-Identity**

In recent leadership positions at Columbus State University's Schwob School of Music, Shenandoah Conservatory, and the College of Music and Dramatic Arts at Louisiana State University, I hired an external communications strategist/facilitator to help identify each institution's vision, mission, and values and build a framework for planning an intended future.[7] A description of the three institutions follows:

**Columbus State University**, 100 miles southwest of Atlanta, is a member of the University System of Georgia, enrolling more than 8,200 students. "In 2008-09 the Schwob School was awarded the Regents Teaching Excellence Award for Departments and Programs by the Board of Regents of the University System of Georgia … Over 200 students and more than 20 faculty populate this elite music unit that has an international reputation for excellence and attainment."[8]

**Shenandoah University**, located on a rural campus 80 miles northwest of Washington, D.C., is a private institution of 3,800 students. "Shenandoah Conservatory is Virginia's, and one of the country's, premier conservatories with a faculty of more than 100 professionals in music, theatre, and dance … with 32 performing ensembles and more than 300 concerts, recitals, clinics, masterclasses, theatre and opera productions and dance concerts on campus each year."[9]

**The College of Music and Dramatic Arts at LSU** benefits from its association with an institution of more than 28,000 students in Baton Rouge, Louisiana. "The College, comprised of the LSU School of Music and the LSU Department of Theatre, includes almost 100 faculty

and staff, over 600 majors, and offers a wide array of degrees and curricular concentrations from the baccalaureate through the doctorate."[10]

The same approach to developing self-identity was followed at each of these three institutions:

1) A large retreat was held at an external site (off-campus).
2) The retreat was held before I started my actual appointment.
3) The facilitator was chosen with very careful and specific intent.
4) Each group that attended the retreat included the following participants: the entire faculty, the entire staff, several students (selected by the faculty), and several significant community partners (alumni, donors, and other significant stakeholders).
5) Ground rules for the day were set.
6) Senior institutional leadership was invited to an end-of-day reporting out.
7) At the conclusion of the day, each cohort affirmed the day's result by consensus (42 people at the Schwab School, 70 at Shenandoah Conservatory, and 113 at LSU).
8) As the incoming leader/executive, I attended but did not participate in these sessions. This was intentional. It allowed the participants to shape their own intended future, thus providing me with a path for leadership.

*Elements for a Successful Retreat*
Based on my experiences, the following elements are crucial for a successful retreat.

**Location**. Retreat location is very important. Having it off-site is viewed as essential to provide thinking and creativity that may be inhibited in familiar surroundings.[11] The three retreat locations were: Schwob — a historic landmark home; Shenandoah — a state park conference center in nearby West Virginia; and LSU — a large gymnasium in a church complex.

**Timing**. The timing of the retreat is especially significant, in that when a new leader is appointed, there may be a lag time of four to six months before he or she takes office. This gap can allow for negative speculation as to "what might be," likely to contrast with what will actually happen. To counter this effect, May seems to be an ideal time for a retreat, perhaps during reading week or the week after final exams.

**Selecting a facilitator**. This is perhaps the most important element — and maybe the most misunderstood. It is essential to have someone who is completely unconnected with the institution and knows nothing of its history, problems, or challenges. This frees the facilitator to listen to the attendees and guide their work by consensus. Furthermore, I have found it beneficial to have someone from out of town,[12] outside of academia,[13] and outside of the performing arts.[14] This allows the conversation to remain within the expertise of

the stakeholders and helps them envision an intended future through consensus.

**Selection of attendees**. The selection of individuals should include the entire full-time faculty and full-time staff, selected students, and an array of community partners. I suggest that only full-time faculty be chosen for this type of activity, since they have the greatest investment in the future of the institution. (If one part-time or adjunct faculty member is selected, all will need to be invited.) Faculty should then select a group of undergraduate and graduate students with a balanced demographic. And finally, it can be very advantageous to include eight to 12 community partners. These can be donors,[15] alumni, or board members of organizations that have interaction with the unit.

**Setting the ground rules for the day**. As far as physical location, a very large room with round tables works well — a key element being diversity of participants at each table (i.e., a well-rounded mix of faculty, staff, students, and community partners). The concept of consensus[16] (as opposed to voting) needs to be explained to the group. This is essential. Creating a safe environment for people to share their ides and beliefs is very important. Having done this at three different institutions, I find it is highly advisable to ban "yes, but …" from the day's work.

**Inviting senior administrators for a reporting out**. It can be very effective to ask the dean, chancellor, or provost to attend the wrap-up and let several of the participants make brief presentations on the results of the day. Not only can this provide valuable face-time for the community that has done the work, but it can also reinforce the commitment of the participants to invest in an intended future.

**An expression of consensus**. When the participants leave, they will have seen their work presented and will feel the affirmation of having achieved consensus on essential matters such as the formation of values, the authoring of mission, and the creation of vision. It may also be possible to use this material for further work in imaging and in the creation of a brand for the organization.

**The role of the incoming leader.** The incoming leader has "commissioned" this event, worked with the staff to provide infrastructure, and sat alongside a senior administrator as a peer, although his or her term hasn't started yet. This can be very valuable in reinforcing the perception of the successful hiring of a new leader. Faculty will tell their campus colleagues that their voices have been heard, students will tell their classmates that the student voices counted, staff will have equal standing (if only for a day) with the faculty, and community partners will leave feeling that they were not only heard but were also privy to "inside" information. All of these perceptions are powerful and enabling.

### Results from LSU's College of Music and Dramatic Arts Retreat, May 12, 2009

The purpose of the retreat was to arrive at consensus on elements of vision, mission, and values for the LSU CMDA. The results are listed below.[17]

*Vision*

The elements of vision created by the 113 participants in the May 12 retreat included:

- Excellence in performance and academics
- Endless performance opportunities
- Extensive collaboration
- Opportunities for involvement (for students, donors, faculty, staff, performers)
- Recognition of achievement
- Prepared students

The essence of the vision described by participants was that it's all about the quality of the experience of participating in the CMDA, whether it's from the perspective of the students, faculty, staff, or community partners. In follow-up clarification discussions, the group wants to be sure that the vision statement integrates students throughout, rather than calling their preparation out as a separate point, that it includes composition in addition to performance, that it reinstates community outreach as an element of our vision, and that it includes the creation of new works. Remembering that a vision statement is to express our desire for "who we want to be" in the future, and is thus aspirational, here is draft vision statement language for the group of 113 to bless, enhance, or modify:

*The CMDA stands for excellence in academics, performance, and composition. We create endless opportunities for our students, faculty, staff, donors, and community to engage and succeed in scholarship, performance, and the creation of new works. We reward and celebrate achievement, creativity, and collaboration. Those who encounter and engage with us come away prepared and motivated to contribute to the richness and diversity of the world's creative and artistic community.*

*Mission Statement*

The elements of mission created by the retreat participants included:

- Generate quality educators and performers
- Foster passion for the arts
- Collaborate with our community
- Recruit and retain world-class faculty and students
- Develop capacity to communicate and translate

In discussion, the group wanted to ensure that the creation of new works and programs was included in the mission. Remembering that our mission is what we must do to achieve our vision, the draft mission statement proposed for review by the group is:

*We train, cultivate, prepare, and reward excellent artists, educators, and performers, fostering passion for the arts, collaboration, and the creation of new works. We engage*

*with our community, heightening our collective ability to communicate with expressive power and purpose.*

*Values*
The group agreed on the following values:
- Integrity
- Excellence
- Respect
- Creativity
- Passion
- Curiosity

**Applying Retreat Results to Position Description and Generating Outcomes**
 Thus, as a new leader, I was able to take the results of the 2009 retreat and apply them to the Dean position description that was issued by LSU and the Russell Reynolds firm in April 2008.[18] As of the end of my first year (May 2010), here are some of the outcomes generated in regard to the position description and framed in the context of the retreat results. The retreat results generated to create vision, mission, and values are listed first.[19] They are then coded with lower-case letters next to the elements of the position description.

Vision:
 a. Excellence in performance and academics
 b. Endless performance opportunities
 c. Extensive collaboration
 d. Opportunities for involvement (for students, donors, faculty, staff, performers)
 e. Recognition of achievement
 f. Prepared students
Mission:
 g. Generate quality educators and performers
 h. Foster passion for the arts
 i. Collaborate with our community
 j. Recruit and retain world-class faculty and students
 k. Develop capacity to communicate and translate
Values:
 l. Integrity
 m. Excellence
 n. Respect
 o. Creativity
 p. Passion
 q. Curiosity

The Dean of LSU's College of Music and Dramatic Arts:

1. Provides intellectual and artistic leadership by inspiring faculty, students, staff, donor partners, and professional colleagues.
- Established annual CMDA Convocation. (August 2009) (h, i, m, o, q)
- Featured artist with Louisiana Philharmonic (October 18, 2009) in concert with cellist Yo-Yo Ma at the invitation of Music Director Carlos Miguel Prieto (a, c, d, i, m)
- Featured artist with St. Paul Chamber Orchestra in performance with soprano Dawn Upshaw. Two performances, February 12–13, 2010 (a, c, d, i, m)
- Featured artist with Allentown Symphony, April 10 and 11, 2010 (a, c, d, i, m)
- Featured artist in performance with New York Philharmonic, Stravinsky's *Renard* (May 2, 2010); Actor Alec Baldwin also appearing on the program. (a, c, d, i, m)
- Featured artist with National Symphony of Mexico, June 4 and 6, 2010, in Mexico City ( a, c, d, i, m)
- Executive Editor of a CMDA publication (including the first comprehensive newsletter that features both music and theatre departments) (e, h, i, k)

2. Guides four signature initiatives at the college that are aligned with the strategic goals of LSU and thereby develop a better brand for the institution (a, c, d, f, g, h, i, k, m, o)

I. Louisiana: State of the Arts: From the Top (pending proposal) (a, c, d, f, g, h, i, k, m, o)
II. Interactive Distance Learning (a, b, c, d, f, g, h, i, k, m, o, p, q)
III. Performing Arts Academy (a, c, d, f, g, h, i, j, k, l, m, o, p, q)
IV. Janice Pellar/EMCO Entrepreneurism Project (2010-12) (a, c, d, f, g, h, i, k, l, m, n, o, p, q)

3. Effectively leads and manages the overall operations of the College of Music and Dramatic Arts.
- Hired Communications Director, Marketing Director, Graphic Designer, and Webmaster in the CMDA (January 2010) (c, h, i, k, l, m, o)
- Hired a Digital Media Specialist to support Communication Across the Curriculum, which will evolve into a full-time position in 2010–11 (January 2010) (a, b, c, d, g, h, i, k, m, o, q)
- Combined financial tracking operations from six distinct areas — ongoing (l, m)
- Established communications unit to serve five different areas that had previously been separate or competing (music, theatre, opera, band, and Swine Palace) (January 2010) (c, h, i, k, l, m, o)
- Established a CMDA Dean's Cabinet to facilitate operations of the College (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q)

- Introduced intranet project management system (b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q)

4. Identifies and leverages opportunities that will capture the imaginations of a strategic and broad range of leaders in business, technology, and the performing arts.

- Introduced and supported a new "culture" in the CMDA of making student success and faculty attainment public through strategic communication, marketing, imaging, branding, and positioning of LSU and the CMDA (a, b, c, d, f, e, g, h, i, j, k, l, m, n, o, p, q)
- Introduced four signature initiatives (see point 3 above)
- Arranged for professional consultants (technology and community programs) to visit campus

5. Persuasively communicates the mission and vision of the College of Music and Dramatic Arts to a broad audience of stakeholders. (b, c, d, e, f, g, h, i, j, k, l, m, o, p, q)

- Invited to lunch in Louisiana Senate Dining Room
- Presentation to Wallace Foundation in New York City (December 2, 2010)
- Introduced and maintains a Dean's Blog at http://cmdaatlsu.blogspot. com
- Introduced and maintains podcasts for the College Music Society Music in Higher Education Committee at: http://web.me.com/ kaptainld/Laurence_Kaptain_Podcasts/CMS_MIHE/CMS_MIHE. html
- Led production, design, and execution of M&DA Re-dedication and Re-opening celebration (September 2009)
- Christopher O'Riley and From the Top public announcement and press conference (December 2009)
- Attendance with Tiger Band on Capital One Bowl Trip, numerous contacts and interactions with LSU supporters and alumni
- Introduced "From the Top" to WRKF, Baton Rouge (first broadcast, January 7, 2010)
- Introduced "From the Top" to WWNO, New Orleans (first broadcast, April 6, 2010)
- Co-sponsor (with Associate Vice-Chancellor of Diversity) of MLK celebration with Sweet Honey in the Rock at First Baptist Church
- Social networking initiatives, with CMDA information on Facebook, MySpace, Twitter, and others
- Three invited appearances on "The Jim Engster Show"
- Numerous print interviews (InRegister, the Advocate, Neighbors, and others)
- Production of "Reimagine," the first all-CMDA newsletter
- Presentations at BR Music Club, Bocage Rotary, and others

- Member, Baton Rouge Rotary
- Member, Baton Rouge Symphony Board of Directors
- Attendance at MET performance of *Marriage of Figaro* and follow-up with aluma Lisette Ropes
- Introduced and supported a new "culture" in the CMDA of making student success and faculty attainment visible through strategic communication, marketing, imaging, branding, and positioning of LSU and the CMDA

6. Develops and executes clear and realistic fundraising strategies along with sound fiscal policies. (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q)
- $76,000 Student Technology Fee grant to establish podcasting and lecture capture equipment
- $70,000 gift to establish Janice Pellar/EMCO Creative Arts Entrepreneurship Project
- $120,000 raised by Friends of LSU Opera
- $90,000 raised by Swine Palace
- Bequests in the amounts of $100,000, $250,000, and $500,000
- $25,000 (LSU Opera and M&DA Gala Re-Opening Celebration)
- $15,000 to piano area
- $15,000 for communications
- $50,000 to LSU Band Hall

7. Promotes collaborative opportunities internally and externally with the community, local, and regional arts organizations. (a, b, c, d, e, f, g, h, i, j, k, l, m, o, p, q)
- Frequent contact with Derek Gordon, Baton Rouge Arts Council
- Personal visits with John Spain from Baton Rouge Chamber Area and Baton Rouge Area Foundation
- Membership in Baton Rouge Rotary
- Ongoing dialogue with Chancellor of LSU Law Center, Darryl Haymon, and Derek Gordon regarding Encore! Performances at CMDA
- Meetings with Headmaster of Dunham School, Episcopal Fine Arts faculty, University High School faculty, and Baton Rouge Magnet School Principal

**Goals for the Future**
  Goals for the future can be set using the same framework, as shown below.

*2010–11 Goals*
  The LSU CMDA's goals for the 2010-11 academic year (set in April 2010) can also be related to the descriptive elements of the position announcement. (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q)

  1.  Catalyzing the action that will transform higher education and

the performing arts at LSU while engaging the Baton Rouge, Louisiana, national, and international communities.

2. Working with and inspiring faculty to embrace and imbue best practices in producing superior student learning and creative outcomes.

3. Demonstrating the understanding and ability to provide leadership and direction in the meaningful assessment and evaluation of the institution, its faculty effectiveness, and student success.

4. Participating as a transformational leader in planning for LSU and in building a high-performance Office of the Dean.

5. Working with the other performing arts deans (I have a "brain trust" of six deans) in the realization of mutually beneficial linkages with other campuses.

6. Assuring that LSU is a central participant and catalyst in the network of conversations in the performing arts and higher education.

7. Expanding LSU's efforts to weave diversity into the fabric of everyday life in the institution, while assuring that multiculturalism is central to the student learning experience.

8. Inspiring and supporting faculty, students, and administrators to use the world and community as a classroom.

9. Confronting directly and transforming any limiting factors into enabling mechanisms for scholarly and creative achievement and student success.

*Long-term Goals*

I am dedicated to being a committed leader and contributor who supports excellence in learning, creativity, teaching, discovery, and the type of community engagement that draws on civic knowledge. I also stand for providing leadership for organizational and curricular transformation and change in higher education at both the institutional and national levels. (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q)

**LSU CMDA 2009–10 Accomplishments Reflect Vision, Mission, and Values from 2009 Retreat**

These selected examples of faculty and student accomplishments from 2009-10 reflect elements of the Vision, Mission, and Values formed at the May 12, 2009 retreat. (a, b, c, d, f, g, h, i, j, k, m, o, p, q)

- LSU Theatre invitation to "Young Theatre Festival" in Seoul, South Korea
- LSU Symphonic Band invited to CBDNA Regional Conference in Oxford, Mississippi
- LSU A Capella Choir performs with Memphis Symphony as featured ensemble at American Choir Directors regional conference in

Memphis, Tennessee
- School of Music Musical Theatre Class benefit concert for BRASS
- Dr. Michael Tick (former Chair of Theatre) accepts deanship at the University of Kentucky College of Fine Arts
- LSU Theatre students return to the Edinburgh Fringe Festival in Scotland
- LSU Opera featured in documentary film (David Aram's adaptation of Shakespeare's *Twelfth Night*)
- LSU Opera students participate in La Musical Lira Operatic Training Program in Novafeltria, Italy (10 students and one LSU faculty member)
- LSU Percussion Ensemble showcase appearance at Percussive Arts Society International Conference
- Professor Carlos Riazuelo conducts the Louisiana Philharmonic in three sets of concerts and finals of piano competition; receives favorable reviews in the *New Orleans Times–Picayune*
- Professor Carlos Riazuelo conducts *La Via* (zarzuela) in Madrid and receives favorable review in *El Pais*
- Professor George Judy lands important roles in 2010 Illinois Shakespeare Festival
- Music Forum Series at LSU initated by Professor Inessa Bazayev
- The Laptop Orchestra of Louisiana is introduced by Professor Stephen Beck
- Professor Dinos Constantenedes receives honorary doctorate from the University of Macedonia at Thessaloniki
- Graduate Student John Madere records CD
- LSU Opera student attends Franco-America Vocal Academy in Perigord, France
- Professor Joseph Skillen leads LSU Study Program in Ireland
- Professor Les Wade teaches at LSU in London Program
- LSU student performs with Ohio Light Opera Company
- Opera student performs with the Bay Area Summer Opera Theatre Institute in San Francisco
- Professor Ken White designs lighting for the 2010 Arkansas Shakespeare Festival

**Conclusion**

The isolation of the lab, practice room, office, or classroom needs to be supplemented and fulfilled by the openness of interaction and engagement in the performing arts community. Through an all-day retreat (May 16, 2009) facilitated by an external communications strategist, I was able to launch four projects that will place the LSU CMDA in a position of leadership in an intended future: (1) Louisiana: State of the Arts: From the Top, (2) Interactive Distance Learning, (3) Performing Arts Academy, and (4) Janice Pellar/EMCO Entrepreneurism Project. In so doing, I was able to fulfill the LSU CMDA

Dean Position description (created in April 2008).

The employment of leading by consensus in performing arts units at institutions of higher education is one way to provide planning and leadership. This allows a leader to privilege student and faculty accomplishment by encouraging diversity and capitalizing upon new technologies, and to establish a performing arts community without borders, one that creates in our students a sense of commitment and openness that enhances and furthers creativity.

...

**Laurence Kaptain** became Dean of the College of Music and Dramatic Arts at Louisiana State University in Baton Rouge in 2009. In his previous position he was the seventh dean in the 138-year history of Shenandoah Conservatory — Virginia's largest performing arts institution. Prior to his appointment at Shenandoah, he was Director of the heralded Schwob School of Music in Georgia and Vice Provost at the University of Missouri-Kansas City. At LSU he has initiated several highly visible projects, including the appointment of pianist/media personality Christopher O'Riley as the James M. Syler Distinguished Visiting Artist, as well as a partnership and affiliation with the popular NPR program *From the Top*.

## Endnotes

[1] Ron Ashkenas, "How to Succeed When Everyone Is in Charge," *Harvard Business Review* blog, entry posted July 13, 2010, http://blogs.hbr.org/ashkenas/2010/07/how-to-succeed-when-everyone-i.html?utm_source=feedburner&utm_m (accessed September 6, 2010).

[2] Mary Lou Higgerson and Peter Seldin, *The Administrative Portfolio: A Practical Guide to Improved Administrative Performance and Personnel Decisions* (Bolton, MA: Anker, 2002).

[3] Ibid., 186–201.

[4] LSU was assisted in this search by Russell Reynolds Associates, a provider of senior-level executive search and assessment assistance for more than 40 years. Paul Chou, Executive Recruiter at Russell Reynolds Associates, Washington, D.C., office, coordinated this search with the Provost of LSU and a committee of faculty, staff, students, and community partners.

[5] LSU CMDA Dean position description, created April 2008.

[6] Jeffrey Selingo, "Colleges Must Plan Better to Attract and Keep Key Personnel, Panel Speakers Say," *The Chronicle of Higher Education* ( July 13, 2006), http://chronicle.com/article/Colleges-Must-Plan-Better-t/119419/ (accessed September 6, 2010).

[7] Jeanne Schwartz is a Kansas City-based communications strategist who is presently Vice President of Assurant, Inc. and former Executive Vice President of Corporate Communications Group, a Kansas City area communications consulting practice where children's causes and social marketing accounted for more than half of the company's business.

[8] "Columbus State University: Schwob School of Music," <http://music.colstate.edu/> (accessed September 6, 2010).

[9] "About Shenandoah University," <http://www.su.edu/conservatory/C50A3C6DF29C4249B69E635F4D6558DA.asp> (accessed September 6, 2010).

[10] "LSU: The College of Music and Dramatic Arts," <http://www.cmda.lsu.edu/About/index.html> (accessed September 6, 2010).

[11] Melissa Raffoni, "This Year's Management Off Site: Necessary or Negligent?" Harvard Business Review blog, entry posted July 2, 2009, http://blogs.hbr.org/hbr/hbr-now/2009/07/the-pros-and-cons-of-canceling.html (accessed September 6, 2010).

[12] This can be difficult in certain locales, as local communications and facilitation businesses will want this account. By hiring a local firm, numerous conflicts can arise, such as choosing between several firms and dealing with pre-existing relationships among individuals, organizations, and other stakeholders.

[13] For an all-institutional planning retreat, a university I was affiliated with hired two faculty members from another academic institution to conduct a planning retreat. They were specialists in a specific area of study, which limited their credibility with the group. Furthermore, they used a formula approach: trying to fit the institution into the model of planning they were already endorsing.

[14] Someone with a background in the arts may bring a perceived bias to one area or another. With a facilitator from outside of the arts world, any specificity related to programmatic or curricular planning will stay within the expertise of the faculty, staff, students, and community partners.

[15] In several cases, over these three institutions, donor participants were so impressed with the interaction (and with being invited to participate in forming an intended future) that they made unsolicited donations to support future communication and planning efforts.

[16] Larry Dressler's *Consensus Through Conversation: How to Achieve High-Commitment Decisions* (San Francisco: Berrett-Koehler, 2006) is an excellent reference on achieving consensus in groups. Many participants may not be familiar with consensus, so this explanation is essential.

[17] The information on retreat results is taken from a report prepared and submitted by the facilitator, Jeanne Schwartz. The retreat took place on May 12, 2009, and the results were codified and issued by Jeanne Schwartz on May 22, 2009.

[18] See notes 4-5.

[19] See note 17.

## TOWARD A HOLISTIC EDUCATION

*A sound mind in a sound body is a short but full description*
*of a happy state in this world.*
John Locke, Some Thoughts Concerning Education (1693)[1]

### The Genesis

In November 2009 in San Diego, as one of its pre-conference workshops, the National Association of Schools of Music (NASM) presented "The Entrepreneurial Music School in a Challenging Economy." Presentor Bob Johansen, Director of the Institute for the Future, stated that the health industry is currently among our greatest economic resources and that music schools would be well served in partnering with health care institutions. He provided two examples, including the use of music therapy in treating patients and the use of music in creating a hospital atmosphere of serenity. But health care is a wide umbrella that encompasses lifestyle and prevention, not just care. To this end, perhaps music schools should focus more on how students and faculty choose to lead their lives — what we eat, the degree to which we exert our bodies, the levels of stress we endure, and our outlook on life. The author took a brief hiatus from the conference to contemplate the connections between healthcare and higher education, and a pilot program emerged.

### Making the Connection

Institutions of higher education, particularly those that are residential, are self-contained villages, each providing education, food, shelter, medical attention, protection, transportation, and more to their residents. Students joining "the village" for the first time harbor apprehensions that center as much, if not more, around the non-academic elements of college life as those pertaining to their discipline. Questions such as, "Will I like my roommate?" "Should I join a fraternity?" "How much partying can I handle?" "Will I have sex?" and "How much should I tell my parents?" undoubtedly go through the minds of students about to leave their protected nest. The peers with whom these students will soon get to know will indeed have an impact on their lives. In her recent book, *Hooking Up: Sex, Dating, and Relationships on Campus*, Katherine Bogle, Assistant Professor of Sociology and Criminal Justice at LaSalle University, states, "When examining the impact of perceptions on students' behavior, one should not underestimate the power of an individual's clique."[2] She continues, "College students' preoccupation with the sexual behavior of their classmates is not all for idle gossip. By studying how other men and women behave, college students learn the norms for their peer group, which in turn affects their own choices."[3]

And what questions might be in the minds of parents about to send their 18-year-old sons and daughters to join this "village"? Perhaps they include, "Will the residence hall be quiet enough for my kid to sleep at night?" "Will

my kid go to class?" and "Can my kid resist drinking, smoking, drugs, cheating, and sex?" According to University of Notre Dame psychology professors Daniel Lapsley and Darcia Narvaez, these parental concerns are quite common. "Most parents," say Lapsley and Narvaez, "want to raise children to become persons of a certain kind, persons who possess traits that are desirable and praiseworthy, whose personalities are imbued with a strong ethical compass."[4] But the influence of the parents is tempered by the student's new environment. W. Brad Johnson, Associate Professor of Psychology at the United States Naval Academy and a Faculty Associate in the Graduate School of Business and Education at Johns Hopkins University, states, "College students are often undergoing a thorough transition in their sense of self; it is during the undergraduate years that ties to parents are redefined and the rudiments of adult identity are established."[5] According to author and futurist Karl Albrecht, in his book *Social Intelligence: The New Science of Success*, "Increasingly we see that peer influence, as modulated by the influence of entertainment idols, popular music, TV shows, and movies, outweighs parental influence after the age range of about seven to ten years. Until that time, parents can have a significant influence on shaping a child's approach to life; after that, other influences tend to have a much stronger effect."[6]

Such trans-generational concerns by students and their parents go well beyond the purview of the discipline and lend greater understanding of the need for health programs available on campus. Universities have at their disposal highly educated academicians, counselors, and specialists whose job is to meet a specific need of the student. The missing component, however, appears to be in not having a central program that brings everything together, a program that guides students in learning and living on their own while, at the same time, helping them meet the expectations of their faculty and the university.

And thus the connection between healthcare and the music school was made.

### Creating the Program

CNU EXCEL was created as a free and voluntary program marketed to undergraduate music majors. The program focuses on nurturing mind, body, and spirit, sending a clear message to students and their parents that the department is committed to helping students become well-educated and well-balanced musicians and citizens. The department and University recognize that the stress of performance, study, and the amount of practice required to develop highly specialized skills, all while adjusting to a new living environment with new peers and new instructors, can be overwhelming. Students must be encouraged to maintain a healthy balance in mind, body, and spirit and to seek, without hesitation, assistance and encouragement along the way.

The partner programs, with the enthusiastic support of their directors, include the Departments of Music, Health and Wellness, Dining Services, and Counseling Services and the Fitness Pavilion. As a special incentive to encourage participation in the program, students are given three, free training sessions in

the Alexander Technique, taught by a certified instructor who is also a musician of the Virginia Symphony. Although Christopher Newport University, like all institutions of higher education, offers programs and professionals who address the needs of all students, CNU EXCEL is exclusive to music majors. Being a project that involves human subjects, it was necessary to seek approval from the CNU Institutional Review Board (IRB) for the Protection of Human Subjects before instituting the program.

As stated by editors Frank Sloan, Professor of Health Policy and Management at Duke University, and Hirschel Kasper, Professor of Economics at Oberlin College and Conservatory, in their recent book, *Incentives and Choice in Health Care*, "The ultimate goal of consuming health services is to improve one's personal health."[7] But the challenge is to help students want to lead a healthier lifestyle. The importance of health may well take on an even more important role in the future, perhaps in the form of taxes on foods and behaviors that are health risks. John Cawley, Associate Professor of Policy Analysis and Management at Cornell University, states, "Unhealthy behaviors such as drinking alcohol, smoking, taking drugs, engaging in risky sex, and eating and physical activity patterns that lead to obesity are of considerable policy concern for a variety of reasons."[8] But lifestyle changes can be made over the long term when those participating immerse themselves in a culture that supports a healthy lifestyle. Suzanne Cashman, Professor of Family Medicine and Community Health at the University of Massachusetts Medical School, and Laurie Forlano, Medical Director of the Manchester (Massachusetts) Health Department, state, "In suggesting that collective approaches are based on "doing with" rather than "doing for" or "doing to," the authors concluded that health promotion and behavior change initiatives could be most effective if they adopted a collaborative or partnership model and took advantage of the best elements that community control and decision making offer."[9] Of course, the individual must want to make a change. James R. Whitehead, Associate Professor of Health and Physical Education at the University of North Dakota, writes, "Our intrinsic need to be competent or effective motivates mastery behaviors. If the attempts are self-determined and successful, then intrinsic motivation is maintained or enhanced. If not, intrinsic motivation is undermined and may be replaced by extrinsic motivation or amotivation."[10] Perhaps stated clearest in the article "Psychosocial Barriers to Adherence and Lifestyle Change," by doctoral candidate Sumner L. Williams and Distinguished Professor M. Robin DiMatteo of the Department of Psychology at the University of California Riverside, and Kelly B. Haskard, Assistant Professor of Psychology at Texas State University at San Marcos, "Simply put, in order to adhere, patients need to *know* what they must do to care for themselves, *want* to take those actions, and be *able* to take the necessary stops toward adherence."[11]

It is perhaps no surprise that CNU EXCEL was met with enthusiastic support by the President of the University who requested that it serve as the pilot for a potential university-wide program.

## The Mind

CNU EXCEL requires no additional oversight in the academic progress of the student, for the Department of Music has several incentives already in place to encourage success. The national music honor society Pi Kappa Lambda, for example, recognizes seniors and juniors whose GPAs are in the top 20 or 10 percent of their class, respectively, and who have demonstrated outstanding musicianship, service to the department, and character.

Undergraduates who have a GPA of 3.5 or higher are encouraged to pursue the Music Major with Distinction program, requiring membership in a professional student music organization, a guided project not associated with a class, and maintaining a GPA of 3.5 or higher each semester. A grade of C-or higher is required to pass every undergraduate music course, and music majors are required to meet each semester with their advisor before they can register for courses. Music faculty are expected to fill out the Notice of Academic Warning or Failure form for students who are either in danger of failing or who have already failed their course, and music advisors are expected to complete the Notice of Academic Violation form for their advisees who have failed a course or whose cumulative GPA has fallen below that which is required for acceptance into a program, graduating, or required for their scholarship. Student mentors are funded by the University, and various student music organizations offer free, individual tutoring to first-year music majors. The departmental attendance policy allows a maximum of three unexcused absences for a course meeting three times a week, two unexcused absences for a course meeting twice a week, and one unexcused absence for a course meeting once a week before a student automatically fails the course. The policy covers also makeup assignments and examinations and tardiness. The ensemble and applied music grading rubrics provide clear and objective criteria with which to assess performance-based instruction. The sophomore review process determines whether or not a student may continue in his or her degree program and requires successful completion of four courses each of theory, ear training, keyboard skills, recital attendance and convocation, applied music, and a major ensemble and two courses of music history and courses in the liberal learning curriculum. Also required are a minimum cumulative GPA of 2.5 and positive recommendations by the major applied music instructor and the director of their area of specialization. This is in addition to the ongoing semester juries, recital hearings, and entrance and exit examinations and interviews.

## The Body

In his book *Music, Society, Education*, Christopher Small, New Zealand composer and retired lecturer in music at Ealing Technical College in London, writes, "The idea of knowledge as an independent entity, that is, as existing outside the knower and regardless of whether anyone knows it or not, pervades our entire system of schooling from beginning to end."[12] To that end, it follows that an institution that chooses to encourage its students to pursue a healthy

lifestyle is helping break the myopic focus of the past.

Exercise has been associated with a decreased level of mild to moderate depression, a lessening of anxiety levels, a decline in stress, a reduction in neuroticism, and an increase in self-esteem and well-being.[13] In her article "Clear the Cobwebs, Go for a Run," freelance author and guest editor of *MindMatters* Elaine Mulcahy, Ph.D. states that exercise improves a person's ability to think more clearly and triggers elevated mood states, keeping stress, anxiety, and depression to a minimum.[14] Thus, physical condition does have an impact on one's ability to learn and function — knowledge is perhaps not an "independent entity."

As stated by Charles Corbin and Robert Pangrazi, professors in the Department of Exercise Science and Physical Education at Arizona State University, "The evidence suggests that humans were designed to be physically active and that physical activity has great potential for enhancing quality of life and sense of well-being."[15] As part of CNU EXCEL, the University's health and wellness program provides free, weekly monitoring of a student's weight and body mass index and offers advice regarding exercise, nutrition, and health care. Dining Services informs students of the caloric content of most of its food, making food choices faster and the number of ingested calories easier to monitor. The Trieshmann Health and Fitness Pavilion offers free exercise, fitness programs, and trainers and suggests to the students activities that more closely align with their academic schedules and preferred methods of physical exertion.

Every participating student in CNU EXCEL is given a journal in which to record and monitor on a weekly basis his or her weight, body mass index, exercise, calorie intake, and any other information deemed appropriate. The student may elect to keep the information private or to share it as he or she sees fit. Although students are encouraged to exercise daily and to gradually increase their exercise time, they are not expected to become overly obsessed with exercise, for there is no evidence that highly intense exercise enhances brain function. In fact, the positive effects of exercise appear to be less apparent when a person goes beyond his or her physical limit, and even 15 to 20 minutes of exercise a day appears to be enough to stimulate the brain.[16] According to B. Don Franks, Professor and Chair of the Department of Kinesiology at the University of Maryland, "For those individuals who want to prevent cardiovascular and other diseases and to promote general health, the emphasis should be in including activity as part of the daily routine and accumulating 30 minutes of moderate-intensity activity daily."[17] And exercising to music provides an opportunity for students to listen to their required listening assignments while also fulfilling their need to exercise. As reported by Dr. Len Kravitz, Associate Professor and Coordinator of Exercise Science at the University of New Mexico, listening to music during exercise improves a person's enjoyment and perhaps even their performance during physical activity.[18] As a special incentive to participate in CNU EXCEL, the participants are offered three

sessions each semester in training in the Alexander Technique. Based on the teachings of Tasmanian-born actor and teacher Frederick Matthias Alexander (1869-1955), this valuable teaching method focuses on developing correct posture, stance, and movement. It is based on the principle of isolating and correcting improper use of the body in order to minimize stress, tension, and pain and to maximize usage. Musicians, as with others who work for long periods of time in one particular position, may develop physical problems owing to improper use of the body. The goal is to "re-educate" students in how to best sit, stand, squat, rest, and move. Like the CNU EXCEL program itself, the Alexander Technique is a holistic, "psychophysical" approach that teaches proper body control leading to healthier mental and emotional states.[19]

## The Spirit

As stated so poignantly by Daniel Lapsley and Darcia Narvaez, "We must not only live well, but live well the life that is good for one to live."[20] The spiritual needs of students involve morality, personality, and character. In his book *Social Intelligence: The New Science of Success* Karl Albrecht states, "Second, we need an educational system that honors the principles and behaviors associated with high social intelligence, and that teaches our young people to understand the cultures and subcultures through which they must navigate in this modern world, and that emphasizes the value of collaboration over conflict."[21] Major General Josiah Bunting III, superintendent of Virginia Military Institute and former President of Hampden-Sydney and Briarcliff Colleges in Virginia, in his book *An Education for our Time*, suggested to the late John Adams, chairman and benefactor of a new college founded in Wyoming, "Therefore build into the daily curriculum — I have shown where you might put it — an hour of silence and contemplation, a time which we ordain and expect all our students will allow themselves to be alone with whatever their souls and minds set before them."[22] Moreover, as stated by William J. Bennett, former Secretary of Education under President George W. Bush, in his foreword to Bunting's book, "Education is about more than knowledge of academic interests. It is about the formation of character."[23] Bunting continues, "Virtuous" for the College must mean a way of living that both exalts and works to inculcate qualities of character that required by those who — whether in government or not — will be public persons; not only the classical virtues of courage, temperance, wisdom, and justice, but also those that are among the chief virtues of the faiths of our Fathers — charity and faith, which, Aquinas believed, are complementary to the classical virtues."[24] W. Brad Johnson, Associate Professor of Psychology at the United States Naval Academy and a Faculty Associate in the Graduate School of Business and Education at Johns Hopkins University, supports these beliefs in stating, "Virtuous mentors offer models of moral, ethical, and professional behavior for students, and they form relationships with protoges rooted in integrity, trust,

and support."[25]

    All freshmen entering CNU are required to attend the Honors Convocation Ceremony held each fall prior to the first day of classes, a formal ceremony resembling commencement, replete with a procession and faculty in regalia. The freshmen hear addresses by select faculty, administrators, and a guest keynote speaker and then sign the Honor Code, promising to never cheat, steal or lie as a member of their new community of honor. Participants in CNU EXCEL are reminded of positive character traits by seeing printed in their journal the 14 basic traits of effective leadership as written by Retired Commandant of the U.S. Marine Corps Charles E. Krulak, former member of the Joint Chiefs of Staff and former CEO of MBNA Europe.[26]

    Mentoring of students by both their peers and their faculty can also have an enormous impact in determining the success of a student. As stated by W. Brad Johnson, "Good developmental relationships (mentorships) promote socialization, learning, career advancement, psychological adjustment, and preparation for leadership. Compared to non-mentored individuals, those with mentors tend to be more satisfied with their careers, enjoy more promotions and higher income, report greater commitment to the organization or profession, and are more likely to mentor others in turn."[27] All first-year music majors are assigned a music faculty advisor and a student mentor with whom these first-year students are encouraged to interact throughout the year. As stated by Johnson, "Effective mentors keep students on track, clear unnecessary obstacles, and provide essential doses of motivation and encouragement."[28]

    And students are encouraged to become mentors themselves to at-risk children in the community by participating in service-learning courses and opportunities. CNU's Opera Workshop, for example, performs for young children in at-risk neighborhoods, bringing great music and enthusiastic young role models into these children's classrooms. The CNU Indoor Drumline participates in a program that brings at-risk children to campus to interact with college students and to participate in select rehearsals. These are opportunities for students to further develop their sense of belonging in and giving back to their community. As stated by Lapsley and Narvaez, "Identity is deeply characteristic of persons, to be sure, but like dispositional coherence of any kind, it plays out in dynamic interaction with community, culture, and context."[29]

    Although there is no formal, ongoing program in spiritualism in which the students are encouraged to participate, the students are reminded of positive character traits and are encouraged to record notable, positive deeds in their journal. The University's Counseling Services provides a staff of certified therapists who specialize in helping college students cope with the stress of academe and with personal issues that may arise during their tenure as a student. CNU EXCEL encourages its participants to speak with professional counselors, as needed, in order to air concerns that could have a negative impact on their concentration, performance, interaction, and sense of well-being. As stated by

Karl Albrecht, "If you are self-centered, preoccupied with your own feelings, needs, and interests, and not open to the feelings, needs, and interests of others, it will probably be more difficult for you to get them to accept you, share themselves with you, like you, and cooperate with you."[30]

## Assessment of the Program

CNU EXCEL was assessed at the conclusion of the Spring 2010 semester by asking participating students to complete a questionnaire. Each question ended with, "because of this program," in order to make clear to the student that every question is tied to the impact of the program. The response options included Strongly Agree, Agree, Somewhat Disagree, Strongly Disagree, and Don't Know. Questions 1 through 6 were based on *Body*, including diet, weight, body mass, and sleep; questions 7 through 12 were based on *Mind*, including preparation for class, progress, and impact on grades; questions 13 through 18 were based on *Spirit*, including self-confidence, relationships with peers and colleagues, concentration, and handling stress; and question 19 was whether or not the student would recommend the program to others. The results were as follows:

## CNU EXCEL QUESTIONNAIRE RESULTS

| Because of CNU Excel program: | Strongly Disagree | Disagree | Neither Agree Nor Disagree | Agree | Strongly Agree | Responses | Mean |
|---|---|---|---|---|---|---|---|
| a. I eat healthier foods. | 1 | 1 | 5 | 17 | 1 | 25 | 3.64 |
| b. I exercise more. | 0 | 5 | 6 | 13 | 1 | 25 | 3.40 |
| c. I have lost weight. | 1 | 9 | 7 | 8 | 0 | 25 | 2.88 |
| d. My BMI has decreased. | 0 | 9 | 11 | 5 | 0 | 25 | 2.84 |
| e. I sleep more. | 3 | 10 | 3 | 7 | 2 | 25 | 2.80 |
| f. I feel healthier. | 1 | 4 | 5 | 13 | 2 | 25 | 3.44 |
| g. I feel better prepared for classes and lessons. | 1 | 4 | 11 | 6 | 3 | 25 | 3.24 |
| h. My grades have improved. | 2 | 4 | 11 | 5 | 2 | 25 | 3.04 |
| i. I practice more. | 0 | 5 | 5 | 12 | 3 | 25 | 3.52 |
| j. My relationships with peers have improved. | 0 | 2 | 8 | 14 | 1 | 25 | 3.56 |
| k. My relationships with faculty have improved. | 0 | 2 | 6 | 15 | 2 | 25 | 3.68 |
| l. My concentration has improved. | 0 | 2 | 11 | 10 | 2 | 25 | 3.48 |
| m. My ability to handle stress has improved. | 2 | 4 | 8 | 8 | 3 | 25 | 3.24 |
| n. My level of self-confidence has improved. | 0 | 1 | 10 | 11 | 3 | 25 | 3.64 |
| o. I will recommend it. | 1 | 1 | 5 | 13 | 3 | 25 | 3.80 |

| Statistic | a. I eat healthier foods. | b. I exercise more. | c. I have lost weight. | d. My BMI has decreased. | e. I sleep more. | f. I eat healthier. | g. I feel better prepared for my classes and lessons. | h. My grades have improved. | i. I practice more. | j. My relationships with peers has improved. | k. My relationships with faculty has improved. | l. My concentration has improved. | m. My ability to handle stress has improved. | n. My level of self-confidence has improved. | o. I will recommend it. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Mean | 3.6 | 3.4 | 2.9 | 2.8 | 2.8 | 3.4 | 3.2 | 3 | 3.5 | 3.6 | 3.7 | 3.5 | 3.2 | 3.6 | 3.8 |
| Variance | 0.7 | 0.8 | 0.9 | 0.6 | 1.5 | 1 | 1 | 1.1 | 0.9 | 0.5 | 0.6 | 0.6 | 1.3 | 0.6 | 0.9 |
| Standard Deviation | 0.8 | 0.9 | 0.9 | 0.8 | 1.2 | 1 | 1 | 1 | 1 | 0.7 | 0.8 | 0.8 | 1.1 | 0.8 | 1 |
| Total | 25 | 25 | 25 | 25 | 25 | 25 | 25 | 24 | 25 | 25 | 25 | 25 | 25 | 25 | 25 |

Comments/Suggestions:

The questions garnering the most positive responses (Agree or Strongly Agree) include eating healthier foods and recommending the program to others. Also earning high marks were improved relationships with faculty and peers, feeling healthier, feeling better prepared for classes and lessons, practicing and exercising more, and improved self-confidence. Among the questions earning unfavorable responses (Disagree or Strongly Disagree) were sleeping more, losing weight, and handling stress better.

A few of the comments included:

1. *I already had pretty healthy habits of eating and exercising, but this program encouraged me to continue those habits even in times of great amounts of stress. I think it's a wonderful program for anyone who needs to learn about healthy habits, because it really does affect our studies. It is especially hard for music majors to find time to exercise, and this program did not make it any easier to find that time, but it at least put a positive light on the idea of exercising.*

2. *That was my biggest problem with CNU Excel — there just wasn't time to make and keep those appointments. Especially considering the limited hours of operation for the nurse's office — my only free time during the day to go was, inconveniently, during their lunch hour. Otherwise, my participation in CNU EXCEL has been positive — I enjoyed the energy and health*

*benefits, the opportunity to take Alexander Technique classes, and*
*the motivation to be more healthy. I was more likely this semester than in*
*semesters previous to search out healthy alternatives and chances to exercise.*

*3. This being the first semester I think it was a good start. I would like to*
*continue it next semester, and I think I can then make an even better*
*improvement. While I definitely lost some weight and ate healthier, I could*
*do more for myself, and that will take time. But I really like the program,*
*and I would recommend it to anyone.*

*4. Considering that the music major is one of the busiest majors on campus,*
*that also means that a lot of us are too busy for this program. It was especially*
*difficult to try and coordinate meetings with the nurse and so on.*

It would appear that students appreciate the benefits of the program, especially
in the areas of better nutrition, improved relationships, and a stronger sense of
self-worth. Unfortunately, the reality of having limited time to spend on outside
activities and, for some, lacking the self-motivation to stick to the program may
have been contributing factors leading to feelings of disappointment or cynicism.

## Summary

Students coming into higher education, despite parental control and their es-
tablished behaviors and beliefs, are impressionable. The influence of peers and the
media do have an impact on students in their journey of deciding for themselves
what to value and toward what to strive. Music schools, and perhaps universities
themselves, are in a unique position to help students develop and lead a well-bal-
anced life, one of intellectual curiosity, physical and emotional health, and positive
character. Music schools undoubtedly have established curricula, faculty, programs,
organizations, and assessment that educate, challenge, inspire, and reward their
students. By encouraging students on a frequent basis to take advantage of the
other resources available to them — fitness, nutrition, and counseling — the music
school assumes the larger role of mentoring students in becoming not only suc-
cessful performers, composers, teachers, and scholars but also healthy, productive,
and vibrant citizens. The components are already in place — it's simply a matter of
bringing it all together.

...

**Dr. Mark U. Reimer** is Conductor of the CNU Wind Ensemble and Chair of the
Department of Music at Christopher Newport University. He teaches undergradu-
ate and graduate conducting and wind literature and serves frequently as a guest
conductor, clinician, and adjudicator in the United States and abroad. He earned
the Bachelor of Music Education degree from Drake University, the Master of
Music degree in wind conducting and literature from the University of Cincinnati
College-Conservatory of Music, and the Doctor of Music degree in wind conduct-
ing and literature from Indiana University, the first student to earn this degree.
Dr. Reimer founded the *Journal of Performing Arts Leadership in Higher Education*.

## CNU EXCEL BROCHURE

## CNU EXCEL POSTER

# CNU EXCEL JOURNAL

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SPRING 2010
CNU *Excel*
**Journal**

CHRISTOPHER NEWPORT UNIVERSITY
**DEPARTMENT OF MUSIC**

Name _____
Semester/Year _____

## LOOK GOOD, FEEL GREAT, PERFORM YOUR BEST

At CNU, we nurture **mind**, **body** and **spirit**. After all, your education is in the balance.

*Mind*

*Body*

*Spirit*

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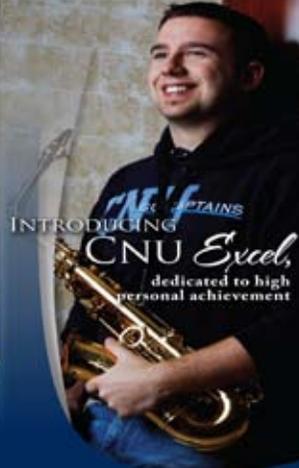
**Congratulations** on your commitment to excel in mind, body and spirit! Being both a musician and a scholar is challenging as you strive to perform at your highest potential. CNU recognizes these unique challenges and is dedicated to helping you every step of the way. Take advantage of the many classes, workshops, equipment, staff, faculty and facilities dedicated to your achievement. **Blending mind, body and spirit is a key to success — not only in music, but in life.**

### Mind

• **Pursue knowledge and skills with passion.**
• **Be prepared for every class and performance.**
• **Focus on your progress.**

Your academic progress is monitored closely by highly engaged faculty advisors in your discipline who are there to guide and inspire you. Your professors will expect you to be well prepared for every class, lesson, rehearsal, performance and examination as you strive to acquire the knowledge and skills necessary for success.

### Body

• **Exercise daily.**
• **Eat healthy foods.**
• **Get plenty of rest.**

Good health is critical to your success. Through exercise, good nutrition, rest, wise personal choices and careful monitoring of your progress, you will be well prepared for the rigors of academe and performance. You will exercise under the guidance of certified fitness experts, consult weekly with certified health professionals and train in the Alexander Technique.

### Spirit

• **Be positive in speech, thoughts and actions.**
• **Recognize the accomplishments of others.**
• **Take time to reflect.**

You are expected to nurture positive thoughts, to be passionate in what you do, to celebrate the success of your colleagues and to build positive relationships with your faculty and peers. You will learn to practice the three Rs — reflect, review and renew your vision and goals for the future and act on challenges.

### Partners in Your Success

CNU Department of Music -
**Dr. Mark Reimer, Director**

CNU Health and Wellness -
**Ms. Rita Cenname, Supervisor**

CNU Trieshmann Health and Fitness Pavilion -
**Ms. Lisa Wingfield, Director**

CNU Counseling Services -
**Dr. William Ritchey, Director**

CNU Dining Services -
**Mr. Kevin Ososkie, Director**

# CNU EXCEL JOURNAL

**WEEK 1**
Weight _____ BMI _____
Exercise _____ _____ _____ _____
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Compliments to others _____
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Accomplishments _____
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Goals _____
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**WEEK 2**
Weight _____ BMI _____
Exercise _____ _____ _____ _____
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Compliments to others _____
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Accomplishments _____
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Goals _____
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Thoughts _____
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**WEEK 3**
Weight _____ BMI _____
Exercise _____ _____ _____ _____
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Compliments to others _____
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Accomplishments _____
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Goals _____
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Thoughts _____
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**WEEK 4**
Weight _____ BMI _____
Exercise _____ _____ _____ _____
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Compliments to others _____
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Accomplishments _____
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Goals _____
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Thoughts _____
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**WEEK 5**
Weight _____ BMI _____
Exercise _____ _____ _____ _____
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Compliments to others _____
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Accomplishments _____
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Goals _____
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**WEEK 6**
Weight _____ BMI _____
Exercise _____ _____ _____ _____
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Compliments to others _____
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Accomplishments _____
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Goals _____
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**WEEK 7**
Weight _____ BMI _____
Exercise _____ _____ _____ _____
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Compliments to others _____
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Accomplishments _____
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Goals _____
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Thoughts _____
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**WEEK 8**
Weight _____ BMI _____
Exercise _____ _____ _____ _____
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Compliments to others _____
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Accomplishments _____
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Goals _____
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Thoughts _____
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## CNU EXCEL JOURNAL

### ■ WEEK 9

Weight _____ BMI _____
Exercise _____ _____ _____ _____

Compliments to others _____
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Accomplishments _____
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Goals _____
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Thoughts _____
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### ■ WEEK 10

Weight _____ BMI _____
Exercise _____ _____ _____ _____

Compliments to others _____
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Accomplishments _____
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Goals _____
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Thoughts _____
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### ■ WEEK 11

Weight _____ BMI _____
Exercise _____ _____ _____ _____

Compliments to others _____
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Accomplishments _____
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Goals _____
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Thoughts _____
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### ■ WEEK 12

Weight _____ BMI _____
Exercise _____ _____ _____ _____

Compliments to others _____
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Accomplishments _____
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Goals _____
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Thoughts _____
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### ■ WEEK 13

Weight _____ BMI _____
Exercise _____ _____ _____ _____

Compliments to others _____
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Accomplishments _____
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Goals _____
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Thoughts _____
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### ■ WEEK 14

Weight _____ BMI _____
Exercise _____ _____ _____ _____

Compliments to others _____
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Accomplishments _____
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Goals _____
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Thoughts _____
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## The Fourteen Basic Traits of Effective Leadership

**General Charles C. Krulak, U.S. Marine Corps**

I. Bearing
II. Courage
III. Decisiveness
IV. Dependability
V. Endurance
VI. Enthusiasm
VII. Initiative
VIII. Integrity
IX. Judgment
X. Sense of Justice
XI. Knowledge
XII. Loyalty
XIII. Tact
XIV. Unselfishness

*Leaders worthy of respect do the right thing,
in the right way, for the right reasons.*

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[22] Josiah Bunting III, *An Education for Our Time* (Washington, D.C.: Regnery Publishing, Inc., 1998), 119.

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### CULTURE AS CATALYST:
### SHIFTING CURRENTS
### BENEATH THE MUSIC BUSINESS MODEL

As a rule, our profession loathes terms like "business model" or "entrepreneurship," terms that seem to sully the purity of our missionary work as artists. Yet most in the arts expect to be compensated for their work, implying an expected commercial transaction — thus implying a business model.

The artistic temperament tends to lean toward a business model of need-induced chaos. At the opposite end are the alleged "bean counters," abacus-waving number crunchers who so tightly control the business model that they squeeze the life out of creativity and spontaneity. Arts administrators are expected to be both sensitive artist/scholars *and* just chancellors of the exchequer. Caught in the mill between the grindstones of art's purest ideals and its expectation for a paycheck, and having to face the inevitable change about which many of our constituents seem to bristle, it's tempting to toss the next generation of arts leaders under this truck. But the fact remains: We want our faculty artists and students and graduates to create significant, inspiring art, and hopefully have some prospect for gainful employment. And we bear some responsibility for giving this condition serious thought and action. The purpose of this essay is to suggest that what and how we teach is intertwined with our assumption about what actually going on out there in the culture, i.e., some business model, even if we didn't begin planning our arts curricula with "business" in mind. That assumption appears to be showing signs of evolutionary wear and tear.

In 1964 the media thinker Marshall McLuhan advanced a rather simple but eventually prophetic proposition: While "content" had been viewed as a principal catalyst in some of civilization's monumental shifts, the "medium" transmitting the content would eventually generate far greater energy.[1] The late 20th- and early 21st-century revolution in communications would ultimately bear this out.

Is there a corollary phenomenon in the arts education field? In some cases, yes. Many arts education fields have adapted to changes in their media, largely due to their very nature. The visual arts and design have been changing their materials for quite some time, digital media now being an essential component of many if not most visual arts curricula. The mutations of film and television have spawned an immense multimedia revolution, with the computer screen turning out to be the single most visited dramatic stage history has ever known. The academy has responded, with media programs sprouting up everywhere. The arts of dance, drama and opera now routinely deploy riveting, dynamic "virtual" sets, a whole new art form in itself. Although there is innovative work being done in alternative music programming and presentation, the context for classical music's mainstream, though, still remains pretty much intact.

In the main, music schools have a primary mission: to train young performers, composers, scholars and teachers. Typically, music students carry out exhaustive studies of music history, counterpoint, orchestration, improvisation, the liberal arts, and group and solo performance experiences. The applied performance

mediums are long-standing and traditional: orchestra, chamber ensemble, choir, wind ensemble, and others, made up of instruments that have not changed much in the last 100-plus years. (Percussion is an exception, as the array of instruments that a professional percussionist must have at command today is vastly more than even 50 years ago. Similarly, the world of electronic music has ventured forth with a rich new sonic world of sounds.)

     None of this is particularly bad. In fact, these forms of music-making have not only sustained the classical music genre for some time, they continue to do so today. These music forms have sustained large economies. And traditional ensembles command a vital, dynamic, rich repertoire, to which significant new work is added constantly. Aside from providing stirring aesthetic experiences, ensemble work instills in music students some of our bedrock values: technique, expression, intonation, style, and working in groups, the cumulative aspiration being a musical total that is greater than the sum of its parts. Whatever one's musical focus – composer, solo instrumentalist, chamber musician, voice – all are rooted in the same core music curriculum. Furthermore, the musical life of each is imagined in a well-framed context of a traditional concert or operatic experience, honed over decades, with fairly well-defined codes of behavior for both performer and audience alike.

     These "well-framed contexts" formed the basis upon which our music curricula were built. From the practical standpoint, there has been a justifiable economic rationale: Graduates have had and continue to have a shot at gainful employment in the professional world of solo, orchestral, choral, opera, or teaching, either K-12 or in colleges, conservatories, and universities. There are still robust sub-economies as well, like studio music for film and television, or the still vibrant life of the freelance musician in our larger cities where the supply of such work is still reasonably abundant. But just as the advent of musical synthesis altered forever the music-for-film economy in Los Angeles and elsewhere (the assumption was that every film would have an *orchestra* to underscore its visual), we cannot ignore the fact that the culture's media pallets change. Furthermore, many of our basic business model assumptions are based on a time when unit sales ruled, royalties were reliable, and purchases justified the model. It was a good model. It really was. People purchased tickets or CDs or videos or DVDs. In the not-for-profit arts world, in order to fill in the gap, there would be appeals to generous, philanthropically inclined donors. Enough people bought the context, the medium, *and* the message to justify the business model. Based on these assumptions, music schools ushered in thousands upon thousands of eager music students expecting the turnstiles to click when it was their turn to come on stage.

     Then things got digitized.

     And the business model fell apart.

*The new ways and means of information transfer*

Marshall McLuhan was, in fact, right. The medium argument swarms. Corporate marketing wars rage over whether to get your information over a Blackberry or an iPhone. Telecom companies battle for your deregulated cellular phone contract. Faculty argue whether their schools should go Mac or PC, and in these heated discussions, we even profile ourselves: if you're Mac, you're creative, free-spirited, colorful, eccentric, dramatic; if you're PC, you're primarily interested in processing information, colorless, feeling-less, information. We are also surrounded by various media that, we are told, are on the verge of extinction. Like the traditional newspaper, the compact disk is supposed to be a thing of the past. Fueled by convenience and ease-of-access, downloads rule.

*Explosion of content, access unlimited, compressed structures*

The sheer amount of content saturating our over-stimulated collective consciousness is bewildering. Take television. If you grew up in a small town like I did, there were only three big-network channels on your TV. There was no screaming O'Reilly, maybe just *Bonanza, The Ed Sullivan Show, Beverly Hillbillies,* and *Hootenanny.* Cable was a new invention; if you were lucky enough to have it, the number of available channels was still relatively small. Compare this to my Time-Warner cable package today in Rochester, New York, with more than a thousand possibilities. Of course the Internet, the mother of all cable packages, has billions. According to some, this abundance of information has logarithmically increased our distraction coefficient, thus atomizing our attention spans.

The means by which we consume our content has radicalized, and also how we conceive, process, study, organize, market, and distribute it. Content is now compressed into ever-thinner slices of specialization, in part because of our insatiable Aristotelian propensity for categorizing things to an ever-higher degree of refinement. (Academics *and* marketing folks like things "micro-niched.") We also seek to compress more information into smaller spaces, like cable, or the microchip.

As a species, we have always leaned toward convenience, which means ease-of-access. And we prefer our access to be nearly effortless. The task of opening a thick slab of pages of Webster's Third Dictionary, then searching for the page with an undefined word, has been replaced with a Google search or myriad other dictionaries a mere icon-click away. For musicians, the chaotic Internet cloud means we have instant access to an abundance of free or cheap material, instantly downloadable. Moreover, we can get musical product out there without any meddlesome vetting at all, no editor, no filter. Some would argue that the artist is finally in control. The problem, others would say, is that ease-of-access has made it possible for anyone to *consider* himself or herself an artist.

Some media have learned the hard way. Antonio Perez, the visionary CEO of the Eastman Kodak Company, talked about a banner hanging on the wall of

his office when he arrived at Kodak. The banner said, "Expand the benefits of film." Perez had the banner removed. The dominant technology of imprinting an image, film, had gone digital years before. Kodak had not. Clearly Perez had to bring Kodak into the digital age. But he faced a big internal paradox. He went on worldwide junkets to visit Kodak employees. After gathering them together, he would routinely ask, "Would you please raise your hand if you have a digital camera in your household?" After a strong show of hands to the positive, he'd let the other shoe drop: "Then we have a problem here. You make your living making film, and you're not buying it." I asked the same question, with its music parallel, of our new undergraduate class at the Eastman School of Music this last fall. For those of us in the music profession, and particularly the education of music students, well, the analogy is obvious.

### The dénouement of the proprietary; the slow death of engagement

In his remarkable book *From Dawn to Decadence,* Jacques Barzun summarized the birth of the artist, particularly in the context of the early information age of the printing press.

> "Eager for novelty in all things, confident of possessing vast quantities of new knowledge, proud of their scholarly and other fresh methods, the Humanist generations, armed with print, set about educating the world in all the arts and sciences. From anatomy to arithmetic and from painting to metallurgy, the presses kept issuing treatises, treatises….
> The guilds of artisans kept the tricks of the trade secret; they were valuable property, as are today patents and copyrights."[2]

Be it an invention, piece of music, recording, or any expression of one's creative work, the concept of "patents and copyrights" has been fundamental. Back in the early Renaissance, as fiefdoms diminished and individual ownership became more prominent, it was no surprise that people wanted to protect their property, including their inventions or creative work.

Although digital technology has empowered creation, the digital world's open-source mantra has had an insidiously corrosive effect on the old notion of "proprietary." An unlikely symptom can be found very close by in the academic world: plagiarism. In our institutions of higher learning, the process of an author acknowledging another's work isn't just a supercilious exercise; it symbolizes our respect for the work's origins and, more particularly, the individual who sweated out a lot of energy to get it there. Yet just as our judicial courts are crammed with cases of people accusing others of stealing their work and calling it their own, the dockets of our academic integrity committees are equally crammed with cases of students being accused of "patching in" another author's work, without appropriately citing the original. We used to pin the blame on students who came from countries where "proprietary" didn't mean much. We indoctrinated

them on our cultural value (or tried to), but still ended up catching a lot of students in the sieve as eagle-eye faculty watched very carefully for unattributed patch work. But then something weird started to happen. We realized that this code violation couldn't be tagged primarily on the student from abroad. As reported recently in *The Chronicle of Higher Education*, there's a creeping carelessness about what we would term disrespect for the proprietary, *found increasingly in students in American high schools matriculating in our universities.* Whether it's a symptom of ease-of-access or brazen disrespect for something that traditional academics hold dear, "proprietary" seems to be struggling on the vine.

It would be tempting to pin the blame for the demise of the proprietary on all things digital. Some have argued that our personal obsessions with property rights squeezed the process *and* the pipeline so much that it caused this reaction. Others claimed that old-school professional cliques – journal article reviewers, music publishing houses, academic associations, writers' workshops, museum curators, Pulitzer committees, the literary ruling class – brought on their own demise. Yet optimists argue that we are in for a similar transformational age as when the printing press of the 1400s spawned a tidal wave of information. Contrary to the doomsday predictions of the time, one of the world's great knowledge explosions *followed* the invention of the printing press, and along with it a cascade of rich new arts, ideas, scientific breakthroughs — and, by the way, clever ways of sustaining one's material existence.

*Cultural behavior and the music curriculum*

Our core music curriculum is rooted in a model of performance and historical/theoretical study dating back to the late 19th and early 20th centuries. Yet we in the music school arena find ourselves ensnared in a perverse inverse proportion. Most of our music schools, flush with talented students, see a rapid downward slope on the graph toward available *traditional* job prospects at the end of the academic line. (To be clear, *opportunities* for making music are not diminishing, nor is there a downturn in the sheer amount of spirited performing musical activity going on. But as one artist friend said to me, "Opportunities for painters are not going away; jobs for painters are.")

Amid all this, it seems reasonable to ask, how related is our curriculum to the shifting currents beneath the business model, the über-force that transforms our various mediums and in turn alters our behaviors? Not just of artists, but the global population? We've never experienced a massive behavior change that has swept the globe this quickly and purposefully. Put more tartly: For musicians, if fewer and fewer people are experiencing the way we traditionally teach our music to be made, is there a rational explanation for us insisting that we keep things this way?

*The argument for entrepreneurship in music schools*

There have been some futuristic efforts toward this larger cause. Back in the mid-'90s, the Eastman School of Music launched an agenda called The Eastman Initiative under then-director Robert Freeman. This was not simply a generative discussion of music entrepreneurship, but an impassioned call to new thinking about the very basis for why we make music in the first place. Subsequently, under the leadership of then-Eastman director James Undercofler, Douglas Dempster imagined a curriculum that would bridge the ivory tower and the real world, which resulted in the creation of Arts Leadership Program (ALP). Undercofler and Ramon Ricker took this a step further by establishing the Institute for Music Leadership (IML) at Eastman, a model that holds to this day. Students at Eastman have access to a revolving set of some 25-plus courses in subjects ranging from the practical (auditions, marketing, copyrights) to the philosophical (developing an entrepreneurial mindset).

*The case for innovation and engagement*

We generate a lot of noise about making the arts essential. But I think we first ought to make a case for *re-humanizing the arts*. So much of our rhetoric centers on us, the size of our audiences, our failing orchestras, our budget deficits — or *mezzo forte* proclamations imploring the common citizen or politician to *please* consider our arts valuable. When we speak to the public about what we do (program notes, museum exhibition catalogs, pre-concert lectures), we use whole new languages that *we've* invented. As for our students, we prepare them professionally to unsurpassed levels of excellence, but we spend frightfully little time discussing the vital relationship between the artist and the individual in the audience. It's a conversation that has very little to do with how avant-garde or hopelessly romantic the artist is, but has much to do with becoming humanly *authentic* as an artist, as opposed to humanly unique. It also involves asking a very tricky but uncomfortable question: *Do we really want our music to be a public art anymore?*

And so the music world's next evolutionary step is to redefine our mission. For music schools in particular, we must build schools that not only pay homage to the past, *but take the lead in evolving new forms of music-making for the future.* In order to immerse ourselves in the current of this core new opportunity, the Eastman School of Music is building a new Center for Music Innovation and Engagement, a laboratory that will focus not just on how to be entrepreneurial in the traditional music marketplace, and what it means to engage, but actually developing a new musical marketplace altogether, rooted in a simple notion of art as a human expression that requires human engagement in its fullest capacity, not merely the hyper-abstract, the clever, the "original," the academically correct. Completing this circuit is one of the most inspiring goals any artists can set for themselves.

Furthermore, we must consider research and development as the métier of

the arts academic. There was a time when the great entrepreneurial scientific "invention houses" existed in places like Bell Labs. But the impetus for breakthrough research is now in universities, supplanting in many ways the old private Bell Lab model, so much so that we now call our institutions "research universities." Some in the music school world would argue that we've been doing our own "R&D" for a very long time by being the only place where new music is composed and premiered. Remarkable as that is, it's content generation. It's not enough to simply have a riveting idea; music is, after all, full of riveting ideas, new and old. Music must be *dramatized* as a human art form, in terms that mean something to the dynamic 21st-century human being. Toward that end, we must be willing to engage and evolve an idea *with* an audience and not assume that what we do is great by virtue of history, tradition, and self-evident pre-ordination.

For music schools this is the argument for music entrepreneurship in higher education. Interestingly enough, our students already are busy at work creating that new medium for our musical messages. Improvisation, visual accompaniment, choreography, the inclusion of unorthodox drama into musical experience, and most importantly, capitalizing perhaps on one of this young generation's most remarkable traits, an extraordinary diversity of tastes in musical styles. As I am prone to tell colleagues, don't think for a second that your student's iPod is chock full of only the Schubert and Brahms and Mahler you want him or her to study. No, their iPod is likely to have a rich, spicy blend of hip-hop, Latin, soul, big band jazz, arrangements of the American songbook, syrupy pop, country western, folk, ethnic music, you name it. This is the global musical mosh pit, and it's time to lighten up and celebrate its fertility.

After all, cultural diversity may be this generation's most powerful hope for creating the medium that will serve as the conduit for our musical message.

Is the clock ticking for our curricula?

...

**Douglas Lowry** began his tenure as sixth Dean of the Eastman School of Music in 2007. Prior to his arrival at Eastman, he served for seven years as Dean and Thomas James Kelly Professor of Music at the University of Cincinnati's College-Conservatory of Music. As a composer, Lowry has written for a wide variety of media. Recent commissions and premieres include works for the Cincinnati Symphony Orchestra, the Louisville Orchestra, Cincinnati Playhouse, St. Louis Repertory Theater, the CCM Chamber Players in performance at the University of Michigan, and the Cincinnati Pops. His compositions appear on recordings issued by Summit Records and BIS. Lowry holds degrees in composition, conducting and music performance from the University of Arizona and the University of Southern California.

## Endnotes

[1] What resulted was McLuhan's seminal book, *The Medium is the Message*.

[2] Jacques Barzun, *From Dawn to Decadence,* p. 64.

## DRINKING FROM A FIRE HOSE: A PRIMER ON SOCIAL MEDIA FOR ARTS SCHOOLS AND ARTS STUDENTS[1]

Social media are exploding. There is no way to keep up, no way to "know it all." The flow of information that comes to us in our positions is already more than we can handle. We're all drinking from a fire hose.

And now we're supposed to blog and tweet?
Right.

Why? And how will we know it is working? What are the tangible benefits for our students, our faculty, staff, and our institutions?

Vital questions. Answering questions about social media in a print journal is, in words attributed to both Elvis Costello and Martin Mull, "like dancing about architecture." So this article lives online and includes links and videos that may be useful.

JPALHE's Mark Reimer asked me to write a primer of sorts about communication in a digital age. First, it is an infinite topic. Second, like you, I'm learning as I go. Third, I've written with hopes of providing a starter set of concepts, practices and resources you may already know, combined with others that may be new. Finally, this article will age poorly. It is already out of date. Apologies.

To begin, let's focus on our students' careers. Let's consider the world as they have known it and the world they will navigate upon graduation. Today's freshman was born in 1991. Should the concept of retirement survive that long, our incoming class of 2013 will retire in 2057. Our calling is to draw from our students the skills and attitudes they will need to make a life in the arts for 40 years. Big task. What will the world be in 2050? Bigger, faster, and more diverse certainly. Consider the following, already a year old:

Did You Know 4.0

One constant is that most of our prospective students, the people we pledge to educate, are roughly 18-35 years of age (should your institution offer terminal degrees). So to communicate, we should focus on how this group experiences the world. Our students are the same age every year. We get older.

Beloit College reminds us that for this year's freshman "text has always been hyper." We teach digital natives – people for whom the distinction of "online vs. offline" really doesn't exist. That distinction may live in our minds and those of some (many? most?) of our fellow faculty and staff, but our students see things differently.

In explaining his notion of Cognitive Surplus, artist/theater director turned new media specialist Clay Shirky describes the shift from 20th- to 21st-century media as one from consumption to one of creation,

"The media landscape in the 20th century was very good at helping people consume, and we got, as a result, very good at consuming. But now that we've been given media tools, the Internet and mobile phones, that let us do more than consume; what were seeing is that people weren't couch potatoes because we liked to be, we were couch potatoes because that was the only opportunity given to us. We still like to consume of course, but it turns out we also like to create, and we like to share."

Watch his 15-minute TED Talk

### It's about relationships

Michael Wesch, in an essential 55-minute lecture given at the Library of Congress in 2008, shared:

as an anthropologist I think of media differently than most people out there – I don't see it as content, nor tools of communication – I think of media as mediating human relationships. That's important: ***When media changes then human relationships change.***

An anthropological introduction to YouTube

We would do well to use Wesch's premise as a tool to understand the changing relationship between teachers and students, arts organizations, and audiences.

In a rapidly changing environment, where do we start? With *play*, I suggest. As we play with these toys and gadgets on a personal level, the uses for our students and institutions become clear.

Recall the *Daily Prophet*, a must read at Hogwarts in the Harry Potter books and movies. Pictures in the *Daily Prophet* showed the story, enhanced understanding. The London Symphony Orchestra's 2010-2011 season brochure now works the same way. The *Daily Prophet* is here. These tools mediate our relationships; for skillful users, they may break down barriers between performers and listeners, between preparation and performance.

### A baker's dozen starter steps in social media:

1.   **Aggregate.**  If you aren't yet, start with an aggregator, a way to bring content from your favorite sites to you automatically. It is easy. I use Google Reader. For me, RSS (Really Simple Syndication) is the foundation to understanding social media. It's the easiest way to learn how to make information find you, rather than you finding it. Understand aggregators; have your students, faculty, and staff get this, and ideas will start to flow.

Google Reader in Plain English

    Included in my Google Reader are the following sources that help me stay connected in the worlds of art, policy, and higher education. Early each morning I skim through these and other blogs before I head in to the office. Frequently, I'll share with colleagues as appropriate. Doing so helps build a sense of connection and currency within our institution.

- .eduguru
- 24 usable hours
- Art Works - The National Endowment for the Arts
- Artsblog - Americans for the Arts
- Artsjournal - Doug McLennan's gift to us all
- Richard Florida's Creative Class
- Marc van Bree's Dutch Perspective
- Beth Kanter - Networked Non-Profit
- Andrew Taylor's Artful Manager
- ProfHacker

    In addition to RSS, I also use Google Alerts and Social Mention to keep track of when our organization, or those associated with it, are making news. If you haven't yet, egosurf a bit: type your name or your school's name into Social Mention and see what pops up. Helpful. Tangible.

2.  **Use Facebook.** You're on Facebook already, right? Right? Good, OK. Start small. Good luck staying small. From there, a fan page for your institution is an easy way to share announcements, accomplishments, gig requests, and it is helpful in connecting prospective students and alumni with current students. Marc van Bree, whom we brought to UMKC to get us oriented to social media, suggests that specificity, and calls to action are key with Facebook.

    Have a clear, fairly singular goal for your Facebook page (create different pages for different goals/audiences). Create a custom welcome tab and other custom tabs with a clear call to action (click "like," to sign up for a newsletter, to visit a particular site).

    For readers more fully versed in social media practices, Marc's recent co-presentation (with Beth Kanter) to the Association of California Symphony Orchestras gives a sense of what is possible with a fully engaged marketing/ communication strategy.

3.  **Start a personal blog for the sake of learning how and seeing what they do.** This terrified me, still does. I found a dead simple way through Posterous, the location of this article. WordPress is another established blogging platform. Many of your institutions will have a WordPress license that allows faculty and

departments to blog. The Yale School of Music uses WordPress for its online presence. The site, like the school, is inspired and inspiring. As an example of the vision at Yale, with a click we are able to sit in with Greg Sandow and students discussing "an audience your own age."

4.  **Take a Sunday afternoon and start your own YouTube channel.** Start subscribing to other channels.  In doing this you can subscribe to other schools and arts organizations. Similar to Facebook and RSS, the videos find you. Start to get a sense for when you lose interest in a video in this format. Start to learn what fits your messaging intent:

> Broadcast Your Cause – YouTube Nonprofit Program

One of the gems that came to my channel recently, from Emory University, was Robert Spano's riff on Mozart as entrepreneur. In hearing Spano share about Mozart's savvy, i ask myself, If Mozart had the social media tools we have at hand, wouldn't he have used them?

> Robert Spano on Mozart

 5.  **Track your impact.** Here's tangible benefit.  In the 20th century, we learned to advertise in journals/publications/print/radio/televsion with larger audiences and paid according to the influence of the media. But how did we track the readers who responded to the ad? Perhaps a coupon code? Perhaps.  Measuring the impact was iffy, right? Enter Google Analytics. You MUST play with Google Analytics. This is a free service by Google that allows you to track the behaviors and locations of the people that click on your website. Given the number of events that our arts units present, our sites generate a lot of traffic. Now we can gather an immense amount of information about the people who are interested in us. This is the way of the world, tracking site analytics, conversion rates, etc. Play for a bit with it to get oriented (find a freshman to help you). Then find a digital-native with a web-consulting firm (aka a junior) and ask her for additional help. There is more tangible, real-time information in Google Analytics than we had in our print advertising efforts. We can now learn what's being read, for how long, on what platform and in what city.  We can use this information to direct our recruiting and marketing efforts. Our students can use this information to build and maintain an audience. This is the data that makes social media tangible and measureable. After you've oriented yourself to Google Analytics, Marc van Bree stresses focus and specificity:

1) You can gather all the analytics you want, but you have to have a clear goal in mind to measure what you need to know. Pageviews won't tell you much, nor will Facebook fans or Twitter followers.

2) which leads to number two, it's all about behavior. It's great to know where your visitors come from (to geo-target your ads), but it's more important to know what they do.

Just like our 8 a.m. classes, our online audiences are filled with "inactives, spectators, joiners, collectors, critics, conversationalists and creators" in the words of Josh Bernoff. In time, and as we develop skills, we can build a strategy for each of these overlapping groups, just as our colleagues do in guiding ensembles, lessons and courses.

6. **Use Twitter.** This takes a while. Once/if you burst through though, you learn that Twitter is a very fast way to learn news and connect with taste-makers. Twitter gives users a 12- to 16-hour jump on the TV/print worlds. You can follow organizations, people and conferences that use hashtags. (They're not what you think.) You can enter into discussions, or retweet things of interest. I started by following interesting people and retweeting interesting links/ ideas. Over time people began to follow me. I started to learn the value. Our conservatory has about 500 Twitter followers as of this writing. One of our alums whom we hired to help with concert programs/publicity, Lee Hartman, became the "voice" of our Twitter feed. He is funny, musically interesting, and responsive. As a result, other organizations started to follow the conservatory. We've been able to expand recognition of our work with peer organizations through Twitter. Through sites like Klout, you can measure your reach. Through sites like Backtweets, you can "listen" to what is being tweeted about your organization.

Twitter in Plain English

I've learned by following these "hashtags" and lists:

- #musiced
- #mpln
- @mcmvanbree/classicalmusic

7. **Calendar management/Concert management.** Old school: create a website and enter the text of your concerts/recitals, etc. into that page. New school, find a calendar management platform (we use Trumba to connect our events with UMKC's academic and geographic community and Instant Encore to connect with our artistic community) that you can embed as a widget into as many university pages as you like in your site. As a result, you can make one update (that recital that changed from 4:30 to 2:00) and the change populates to all sites that employ the "widget." Much easier.

8. **Make a video.** For the cost of one print piece, you can get someone to help you with a video. Again, those tykes that saw the first Harry Potter movie are now sophomores in your aural skills class – they'll get it immediately. They expect the *Daily Prophet*. Keep it short. Ours are 90 seconds; here's one about UMKC dance alumnus Erik Sobbe:

> Ballet student Erik Sobbe talks about the UMKC Conservatory of Music and Dance

We sensed that longer videos aren't watched. We also wanted to show stories rather than tell them. Donors, administrators, parents, prospective students, faculty, we all connect through story. You needn't be the Berlin Philharmonic to show a compelling story through the arts. Be authentic, and light. Remember, our students do this for sport:

> Epic Edit Choir

As an aside, realize that these media will stretch our definition of what it means to be a musician. Below is an original composition, fully staged and recorded by Lasse Gjertsen, who cannot play an instrument in the traditional sense. A topic for another day: How do we make a place in the world for this kind of creativity and musicianship?

> Amateur – Lasse Gjertsen

9. **Create an online community manager.** Get a sharp, funny, mature student assistant and/or staffer to build and then guide your Facebook/Twitter page. Dialogue and response help to build audience, so be responsive. Also, realize that part of being "legit" in the social media world is letting people vent about your weaknesses a bit … like faculty meetings.

10. **You are static AND dynamic.** Differentiate between static information (things that change rarely, or semesterly, or annually) and dynamic information (concert information, news, and events). The static information should go on your website. The dynamic information is much easier to manage through a content management system or on a blog platform that is connected to your website. Took me far too long to understand this. At present, website = static information; blog = dynamic info. The two are siblings. Having a website with no dynamic info, well that shows a digital native that nothing's happening at your institution, and that is not the case.

11. **Map your stories to your mission and goals, not to the loudest, biggest event/voice, unless that is indeed one of your mission points.** There are

thousands of touching stories to show, many of which are intimate and don't happen on stage; let those moments shine, too. We are, all of us, deeply connected to people in our communities and institutions. Show what happened when the students played at the retirement community. Let us see the choir singing at the elementary school. Avoid the voice-over, talking head "message from the dean/ department chair" bit. Let the story show itself.

12.  **Make it easy to share.** Make every page on your site shareable through Facebook/Twitter/RSS.  You want people to share what they are reading at a click.

13.  **Look ahead — and be mobile.** UMKC is working with Margo Drakos and Instant Encore to enhance its online presence. Instant Encore is to music organizations, individual artists, and institutions, what Facebook is for individuals: a platform for sharing. With Instant Encore, students, chamber ensembles, each ensemble at a school, can start a tailored online presence, inclusive of video, audio, radio buttons, event calendars, and "Buzz."

     The New York Philharmonic, Curtis Institute, Aspen Music Festival, and Chamber Music at Lincoln Center have been using Instant Encore for years. Instant Encore, with an impressive API and phone app solution, could become a resource for students hoping to start their online presence — imagine providing this tool to students in their first weeks at school. Additionally, our staff and faculty who type up endlessly repetitive concert programs to share digitally and physically benefit from the Wiki-like wisdom of the repertoire pulldowns Instant Encore provides.
     The platform will become more intelligent and useful as it adds more and more users. Margo Drakos and her colleagues at Instant Encore are connected, digitally native, curious, and entrepreneurial: attributes that may define success for 21st-century musicians.

### Why bother?

So, why do all of this? Arizona State University's Michael Crow shared the following recently in a piece for the American Association of Governing Boards of Universities and Colleges:

> While clock time in academia is often measured in quarters or
> semesters, dramatic shifts in policy and culture and technology now
> occur at warp speed. Universities generally err on the side of being too
> deliberative, which means that they often miss out on opportunities.

Are we missing out? Are our students? If we're preparing students for our past, they certainly may be. Echoing Shirky and Wesch, today our students and institutions have new opportunities to share, to create, to relate.  These are the very calls we answered in becoming artists and educators.  The same is true for our students, yes?

Our students have a long, exciting, turbulent, ever-changing path ahead of them, and they've asked for our help. We can't teach them everything they need to know anymore than we can learn every tool that is out there ourselves. But our students grow, as do we, when we learn to use the right tools for the right job.  Our students are digital natives, and their students will be, too. For future generations, media are now social.  These realities are here to stay, even as we elders reconsider many of our 20th-century norms about recordings, subscriptions, and tuition models. The ways we share are evolving; yet sharing art is our constant.  There is power here for the flexible artist, always has been.

### Use the right tool for the job.

To be clear, digitals tools are not always appropriate — sometimes and for some people they are off-putting. Choose accordingly. We need face-to-face communication, the centering power of live performance. We need to hold things in our hands, and we need to draw on a napkin with colleagues to imagine solutions.  The choice of *either* social media *or* traditional media is a reduction that is too easy to be instructive. Just as Dan Pink affirms that ours is an era for a whole new mind, one that unites right-brained and left-brained thinking (and a unity central to great art), so too can we blend traditional media with social media in ways that advance art and artists.

...

**Peter Witte** was appointed Dean of the Conservatory of Music and Dance at UMKC in 2008. Previously he served as Chair of the Department of Music at Kennesaw State University in metropolitan Atlanta. At KSU Witte helped plan and open $12 million in music facilities, including the Dr. Bobbie Bailey and Family Performance Center hailed as "a beaut" by the *Atlanta Journal-Constitution* and as a "Georgia Jewel" by maestro Donald Runnicles. Additionally, Witte appointed more than 30 faculty and staff and helped shift the program from a department to a school of music.

As a conductor, he led performances in Carnegie Hall with the National Wind Ensemble and with the Atlanta Wind Symphony, with whom he served as Music Director for seven years.

While earning degrees from the University of Michigan, Witte studied horn with Louis Stout, Lowell Greer, Bryan Kennedy; musicianship with Marianne Ploger; and conducting with H. Robert Reynolds, who remains a particularly close mentor.

### Endnote

[1] http://witte-jpalhe.posterous.com

# Submission Guidelines

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, friend 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.

Each submitted article is forwarded by the editor to three members of the Editorial Board, with at least two of the three members specializing in the subject area of the article (Dance, Music, Theatre). The deadline for submission is June 1, and notification of acceptance, deferral, or denial is June 15. The accepted articles are posted on the website on September 1.

Submissions are to be sent via e-mail, with the article as an attachment, to:

Dr. Mark Reimer
reimer@cnu.edu

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