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Mission

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

Goals

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

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THE IMPORTANCE OF ARTISTRY IN ARTS LEADERSHIP

Introduction

Arts administrators face decisions that require expertise in both the hard skills of business and the soft skills of communication, interpersonal relationships, and advocacy.

The most logical decisions, the most promising initiatives, and the most inspiring projects can fail if leaders lose track of the core artistic values that brought them to the profession in the first place.

The most effective administrators possess both a thorough knowledge of art and the sensitivity to articulate the arts experience on a deep level. They understand the transformative power of art as the core of the mission.

This is more than bridging a gap of understanding, being sensitive to the sensibilities of artists, and being a good listener; and it is certainly more than simply parroting the organization's messaging. Rather, this is a set of values acquired from *being* an artist, and/or having personal experience with arts' ability to affect and change lives of individuals and communities.

Artistry must be at the foundation of training for arts administrators, and at the center of their professional practice.

Part One: Leading Through a Lens of Artistry

For arts organizations, the clearest vision of operational, artistic, and economic success comes through a lens of artistic insight.

Arts organizations – sometimes just one poor season away from financial collapse – are particularly vulnerable to severe economic downturns. In response to the 2008 recession, most arts organizations decreased their annual budgets. In the arts capital of New York City, 39 percent canceled or postponed programs.¹ In the same period, the unemployment rate for artists more than doubled that of other professionals.²

Faced with economic issues that threatened their organizations, many arts administrators, boards, artists, and donors were forced into decisions that challenged their ability to work as a team with common visions. Their futures, in part, are determined by the ability of leaders that not only understand, but *feel* the artistic missions of their organizations. The story of Charlie Owens and the Hartford Symphony Orchestra (HSO) provides a solid starting point.

¹ Patricia Jones and Christina Knight, ed., "The Recession & the Arts III: The Impact of the Economic Downturn on Nonprofit Cultural Organizations in New York City," *Alliance for the Arts* (June 2011), accessed April 12, 2017, <https://www.nyc-arts.org/pdfs/Recession&theARTSIII.pdf>, 4.

² "Artist Unemployment Rates for 2008 and 2009: An Addendum to NEA Research Note #97," *National Endowment for the Arts Research Bulletin*, (January 2010), accessed April 13, 2016, <https://www.arts.gov/sites/default/files/97-update.pdf>, 1.

Despite economic and labor pressures, the HSO has been one of the leading medium-market professional orchestras in North America for several decades. In the early 1990s, a new model of governance emerged for the HSO after a period of contentious labor negotiations. Labor mediator Ron

Compton suggested that 10 HSO musicians become full voting members on the board of directors, which was declared “unprecedented territory for members of an orchestra.”³ For the first time, the board was to experience representation from its artists, who would bring firsthand knowledge of the artistic process to the governing body. In the 15 years that followed, the HSO flourished:

From 1993 until the economic recession of 2008, the HSO boasted a series of successful contract negotiations and not a single grievance filed by its musicians. More than half of that prosperous time was under the leadership of executive director Charlie Owens, who guided the orchestra through a period of significant fiscal and artistic growth through his term from 1999 to 2007.⁴

Owens, with a strong record of business and administrative skills, also brought an artist’s background and sensibilities, having earned master’s degrees in music and English from Dennison University. His decision-making reflected a dedication to the mission of the orchestra. His relationship with musicians, coupled with his instinctive artistic leadership, paved the way for collaborative and positive growth.

But in 2007, Charlie Owens left the HSO, causing a notable shift in the ability of management to communicate effectively with its musicians and to face the difficult situations yet to come.

The serious financial challenges of the recession and the inability to sustain the orchestra’s growth forced the HSO to consider new cost efficiencies, including a merger with its longtime performance venue, the Bushnell Center for the Performing Arts. Hoping to save administrative costs, management consolidated the administration of these two organizations, but in so doing it also removed essential leadership personnel, most notably the leadership that possessed a central understanding of the artistic mission of the HSO.

Musicians felt that the mission of the orchestra was no longer understood or supported. The trust and shared vision that had been guided by knowledgeable leadership soured, as noted by an HSO musician on the negotiating team:

³ Michael Anderson, “At the Core: Contract Negotiations at the Hartford Symphony Orchestra, *Eastman Case Studies*, Vol. 1 (Rochester: Eastman School of Music, 2016), 3.

⁴ *Ibid.*, 4.

A symphony orchestra is about number one, the music; number two, the musicians, who are the music makers, we're the product; and number three, everything else. We believe that this management and this board, are concerned with everything else, above numbers one and two. One does not grow the Hartford Symphony by cutting the Hartford Symphony.⁵

The necessity for cost-cutting may have been obvious, but its implementation lacked the sensitivity that Owens' artistry may have brought to the role. The resulting environment lacked the trust, teamwork, and sacrifice necessary to successfully implement painful adjustments. Today, the HSO continues to face these challenges.⁶

Making difficult decisions from *within* a mission-positive environment is much likelier to succeed than from one perceived as disloyal to the central mission of the organization.

The Rhode Island Philharmonic Orchestra and the Music School faced similar hardships during the recession.⁷

In 2000, these leading Rhode Island musical organizations engineered a successful merger of a professional orchestra and existing music school. United by a common mission, yet with unique operational and programmatic needs, they approached navigating the economic challenges of the recession differently from that of the HSO and the Bushnell Center.

This merger was initiated because one organization's strength compensated for the other's weakness.

The school in fact was facing nearly the exact opposite challenges of the orchestra. Whereas the orchestra had financial stability and was looking to strengthen its educational programs, the Music School's programs were flourishing in spite of financial instability. Despite the institutions' distinct objectives, the two musical arts organizations were inherently linked by their mission of enhancing the region's cultural landscape and offering robust music education programs.⁸

The merger made initial progress in operational efficiencies. However, the combined organization neglected to create a unified culture that married the best practices of the predecessor organizations (performance and education).

⁵ Anderson, 7.

⁶ Ann Drinan, "Hartford Symphony Ratification: Two Views," *Institute for Music Leadership Blog*, February 22, 2016, accessed May 6, 2017, <http://www.esm.rochester.edu/iml/prjc/poly/2016/02/22/hartford-symphony-ratification-two-views/>.

⁷ Eric Laprade, "Culture Shock: The Merger of the Rhode Island Philharmonic Orchestra & Music School," *Eastman Case Studies*, Vol.1 (Rochester: Eastman School of Music, 2016), 1.

⁸ *Ibid.*, 3.

It took the vision of a new administrator – one who had *both* artistic and education experience and who understood the content, passion, and missions of both original organizations – to unite the team, successfully leading it through the challenges of the recession.

The appointment of (David) Beauchesne was controversial as he had little experience with the leadership of orchestras. However, with experience as both a performer and educator, he brought fresh perspective to the entire organization and had no obvious biases towards either facet of the organization.⁹

The entire organization – including administration, musicians, faculty, board, and donors – agreed that the mission of the organization was the prime directive and must drive the path to economic stability.

Leading by example, management and staff accepted salary cuts before approaching musicians and faculty to ask for the same. While reflecting upon these sacrifices, board member Marie Langlois recalls “everyone shared the vision of moving forward and coming out of the financial collapse with success.”¹⁰

How important was the presence of a leader with an artist’s (and educator’s) perspective in responding successfully to the crisis at the Rhode Island Philharmonic Orchestra and Music School? What could the HSO and the Bushnell have achieved if all its stakeholders were perceived as mission-driven?

We may not know the answer to these specific questions. However, leadership undergirded by personal understanding of the artistic principles of the mission, *and* empowered by effective business acumen and skills, is more likely to lead arts organizations to long-term artistic success and financial stability.

Part Two: Relevance

For decades, arts organizations have argued the importance of being relevant to their communities. However, business relevancy and artistic relevancy are not only different, but sometimes antithetical. The inherent conflict between the two often stirs great emotion and controversy within the community, and can result in a major impact on the health of arts organizations.

In his essay “Being Relevant – Who Cares?” conductor Jed Gaylin frames the history of relevance and how this quest to be relevant is a requirement of music director searches:

⁹ Ibid., 6-7.

¹⁰ Laprade, 8.

We in the classical music world are tasked now with “making music relevant for current and future audiences”.... Certainly nobody – least of all a performer – wants to be irrelevant. The art-world is striving for relevance as a prevalent value, and it seems all conductors (in addition to being consummate musicians, masterful technicians, savvy business minds, powerful communicators and ambassadors in the community) are expected to make music relevant.¹¹

Gaylin then continues with an essential point: “In other words, really, relevant is a nice way of saying ‘sellable.’ Yet, relevance and marketability are *not* in the least interchangeable.”¹²

He is right. Arts organizations that are relevant to their communities, one would presume, would be marketable, would attract philanthropic and government support, and would be financially stable if effectively managed. But attempting to be relevant solely from a business perspective, and creating marketing strategies that are disconnected from the mission of the organization may be both misguided and ineffective.

An interesting parallel may exist between classical music organizations and churches, in that both have attempted to attract larger audiences by modifying delivery of their products, sometimes to the detriment of their central mission.

David Haskell explores this phenomenon in his article “Liberal Churches Are Dying. But Conservative Churches are Thriving.”

To increase membership, many liberal churches have sought to make services more relevant to their communities by “modernizing” the experience – and (some would say) “diluting” the theology. In some cases, the quest for business relevance overtakes the essential relevance of the core message. One theory suggests that it is not the delivery (perhaps not even the content) but the *conviction* and *strength* of belief in a central mission that leads to growth.¹³

So how might this theory relate to musical arts organizations? The Los Angeles Philharmonic Orchestra, under the notable leadership of President and CEO Deborah Borda, may well have set the bar for effectively building relevance with communities and clearly aligning these efforts with its artistic mission.

In the recent article “Los Angeles Has America’s Most Important Orchestra. Period.” *New York Times* music critic Zachary Woolfe states:

¹¹ Jed Gaylin, “Being Relevant – Who Cares?,” October 5, 2015, accessed March 8, 2017, <http://jedgaylin.com/being-relevant-who-cares/>.

¹² Ibid.

¹³ David Haskell, *Washington Post*, January 4, 2017, accessed January 12, 2017, https://www.washingtonpost.com/posteverything/wp/2017/01/04/liberal-churches-are-dying-but-conservative-churches-are-thriving/?utm_term=.bcc247cbda6a.

As it prepares to celebrate its centennial in 2019, the Philharmonic puts more energy into new work than any other orchestra. It presents a greater sense of the diversity of today's music and its creators than any other orchestra. It ties its mission to education and social justice in its city more than any other orchestra. And, yes, more than any other orchestra, it combines a commitment to the future with a fresh eye on the past.¹⁴

The quest for this mission-positive relevance reflects the perspective and skills of its leadership. Borda – who studied at the New England Conservatory of Music, the Royal College of Music, Jacobs School of Music, and the University of Minnesota, where she earned a law degree – is an example of a leader with a thorough and personal understanding of music at the highest levels, combined with a robust and equally impressive toolbox of business skills and acumen.

One result of Borda's leadership is that the Orchestra's relevance has developed alongside notable, and national, artistic impact. As Alan Ross writes in *The New Yorker*, "The ascendancy of the Los Angeles Philharmonic is the salient event in American orchestral life of the past 25 years."¹⁵

There are many examples of relevant connections being made with audience and community members, and not necessarily in the concert hall. Perhaps none has resonated so strongly, has been so personally stirring, or is so applicable to arts organizations as Street Symphony, founded by Los Angeles Philharmonic violinist Vijay Gupta.

Street Symphony bridges the gap between the highest levels of classical music-making and the most marginalized communities, and presents opportunities for unfettered classical music performance to be relevant to audiences not likely to attend a Disney Concert Hall performance.

Street Symphony places musical performances and storytelling at the heart of important social conversations. By supporting an authentic connection between distinguished musical leaders and communities experiencing incarceration and homelessness, Street Symphony serves to foster a dialogue which tells the unheard stories of the most marginalized communities in Los Angeles through the power of musical expression.¹⁶

¹⁴ Zachary Woolfe, "Los Angeles Has America's Most Important Orchestra. Period," *The New York Times*, April 18, 2017, accessed April 18, 2017, https://www.nytimes.com/2017/04/18/arts/music/los-angeles-has-americas-most-important-orchestra-period.html?emc=eta1&_r=0.

¹⁵ Alex Ross, "How the L.A. Phil Can Stay on Top of the Orchestral World," *The New Yorker*, March 23, 2017, accessed April 18, 2017, <http://www.newyorker.com/culture/cultural-comment/how-the-la-phil-can-stay-on-top-of-the-orchestra-world>.

¹⁶ "What We Do," Street Symphony, last modified 2016, accessed February 28, 2017. <http://street-symphony.org>.

In an appearance before the Eastman School of Music's "Leadership Issues in Music" class, Gupta described the reaction by an inmate at a Los Angeles prison in response to a Street Symphony string quartet performance held in the prison. The performance included repertoire from several composers of the traditional canon. The inmate stated, "I love these composers because all of them had 'real stuff' happen to them, in fact, ... **Schumann died in a place like this.**"¹⁷

In response, Gupta said,

He totally took me aback. He was absolutely right...When you talk about approaching and playing Schubert for an audience in a concert hall or university we talk about the fact that Schubert might go through three different keys in the exposition of one of his quartets. Or, do we talk about the story that Schubert was gay, and that he couldn't come out, and that music was a safe place for him, and chamber music was something that he played in his living room. What's the better story? Right? And we take that story and then tell, well maybe because his emotions were so quickly vacillating and suppressed, that's why he had to seek out all these different tunes, and maybe that's what informed the counterpoint, and so the *personhood informs the music making*. And I think that that applies to the composers, the performers and the audience members.¹⁸

Similarly, Gaylin makes the following statement in "Being Relevant – Who Cares?"

...(Let's) remind ourselves daily that art functions by connecting each individual soul to something greater, in a shared environment that creates a mysterious bond for all in the concert hall (*or prison*). The more we distract ourselves from that central purpose, the more we weaken our bond to the audience members, and then, yes, we *do* lose relevancy.¹⁹

I would propose that arts administrators who institutionalize the practice of developing genuine, honest, arts-centered connections with their communities – whether in the nation's leading orchestras or in grass-roots initiatives like Street Symphony – will create a relevance that *results* in marketability and stability. Connecting artistry to personhood can, and should, be the lifeblood of administrators who keep arts at their core. Borda and Gupta have shown us how.

¹⁷ Vijay Gupta, Personal interview, February 13, 2017.

¹⁸ Gupta, Personal interview.

¹⁹ Gaylin, "Being Relevant – Who Cares?"

Part Three: Justifying the Arts

As leaders, we must seek support from a wide circle of influencers, many of whom do not relate to arts in the same way we do. When addressing business, government, philanthropic, and educational leaders, we often speak about the associated economic, community, and educational benefits of the arts. This is essential information for policymakers, including boards, politicians, and voters.

Using non-arts-related metrics may offer temporary strategic benefits, but may not hold up to the test of time and rigor of analysis. It may even diminish the most valid justification for support of the arts, which is of course, its humanizing value as art. Leaders who can deliver personal and compelling messages about the value of arts and complement it with secondary data for important influencers possess a powerful formula for success.

The National Association for the Advocacy of Music Education (NAFME) produces valuable tools for schools, teachers, and parents. One, “Twenty Important Benefits of Music in Our Schools,” provides an example. NAFME understands that these are “secondary” benefits to music education, and states this in the introduction to the list, “Read on to learn why music education is so important, and how it offers benefits even beyond itself.”²⁰

1. Musical training helps develop language and reasoning: Students who have early musical training will develop the areas of the brain related to language and reasoning. The left side of the brain is better developed with music, and songs can help imprint information on young minds.

2. A mastery of memorization: Even when performing with sheet music, student musicians are constantly using their memory to perform. The skill of memorization can serve students well in education and beyond.

3. Students learn to improve their work: Learning music promotes craftsmanship, and students learn to want to create good work instead of mediocre work. This desire can be applied to all subjects of study.

4. Increased coordination: Students who practice with musical instruments can improve their hand-eye coordination. Just like playing sports, children can develop motor skills when playing music.

²⁰ “Twenty Important Benefits of Music in Our Schools,” *National Association for Music Education*, July 21, 2014, accessed April 2, 2017, <http://www.nafme.org/20-important-benefits-of-music-in-our-schools>.

5. A sense of achievement: Learning to play pieces of music on a new instrument can be a challenging, but achievable goal. Students who master even the smallest goal in music will be able to feel proud of their achievement.

6. Kids stay engaged in school: An enjoyable subject like music can keep kids interested and engaged in school. Student musicians are likely to stay in school to achieve in other subjects.²¹

These are important points to raise in conversations about the value of music education. However, by not focusing on the primary benefits of music in our advocacy, we risk that others will say that these benefits may be attained through other more efficient and effective means. Eliciting support from those who have not experienced the arts personally is difficult and requires an arts-literate and passionate leader.

In reaction to President Donald J. Trump’s proposal to eliminate funding for the NEA, Jamal Rossi, Dean of the Eastman School of Music, Gloria Culver, Dean of the University of Rochester College of Arts and Science, and Jonathan Binstock, Director of the University’s Memorial Art Gallery, co-authored an essay in Rochester’s *Democrat and Chronicle* newspaper.²² In it, the authors quote another U.S. president as he launched the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH) in 1965.

The arts and humanities are one of the most important ways we can satisfy the universal ‘desire for beauty and hunger for community,’ and a budget that ignores the arts and humanities is a disastrous one for many people.²³

The writers then provide data that appeals directly to this group of stakeholders: “As a result, the NEA generates \$135.2 billion annually in economic activity, supports 4.1 million jobs in the arts and related industries and returns \$9.6 billion in federal income taxes.”²⁴

Our goal is not to justify our organizations based on secondary benefits, but to effectively communicate the power of the arts and create cultural ambassadors – especially those with financial and governmental power – by engaging them with personal, visceral, and meaningful experiences with the arts.

²¹ Ibid.

²² Jamal Rossi, Gloria Culver, and Jonathan Binstock, “The Arts Yield Benefits for All.” *Democrat and Chronicle* (April 1, 2017): A17.

²³ Ibid.

²⁴ Ibid.

The role of the arts administrator is to construct a compelling pathway for funders, government officials, educational decision makers, community leaders – and even more importantly, community members – to experience art in relevant ways.

Administrators who call on their personal experience in the arts are best able to demonstrate the credibility, sensitivity, and passion to deliver this message effectively. Those who bolster their appeal with data regarding the secondary benefits of the arts have a powerful combination. One without the other is not as likely to succeed in advocating for the arts and arts organizations.

Part Four: Conclusion

Many arts administrators succeed because they combine personal understanding and passion with the hard skills of leadership, business, administration, development, and marketing. They are fundamentally artists who also possess outstanding leadership and management skills.

Must an arts administrator be an artist? Perhaps not – but they must possess a profound and heartfelt knowledge of the transformative power of art. In the words of Andrew Jorgensen, from the Washington National Opera, in his interview with Eastman’s “Leadership Issues in Music” class:

What is the most important piece of advice that I can give to future arts administrators?

It’s about passion. That sounds very cliché, but I think, at its core, it isn’t just that leaders need to understand the art form; leaders need to care deeply about the art form. I am passionate about the place of opera in our society. My most transformative experiences have been at performances.

Our passion will be the driving force that convinces philanthropists to sign up, that convinces audiences to come to see it, that convinces artists to join with us and partner with us and make things happen, even under increasingly adverse circumstances, and that keeps us getting up every morning, and excited to go to work, and work towards presenting that next opera.

Everything else will come; everything else that is strategic can be learned and can be taught, but the passion, I think, is what keeps us doing it, and what reminds us of why we do it.²⁵

²⁵ Andrew Jorgensen, Personal interview, February 21, 2017.

Arts administration programs need to provide an integrated approach of developing artistry, arts knowledge, and essential leadership and business training.

Of course there will always be examples of arts administrators who have little or no arts background, and who follow their own unique paths, developing successful careers and providing outstanding service to their organizations. We will be fortunate to work with these leaders.

Though we would not dishonor an arts administrator because she is not, herself, an artist, we should also not create barriers that force students to choose leadership without the opportunities – or requirements – to be knowledgeable and passionate artists. Rather, we should encourage (and make it feasible) for artists to acquire essential administrative, leadership, and business skills while being fluent in the language, canon, and sensibilities of the art that their organizations present.

Arts organizations need passionate, knowledgeable and personal advocates for the value of the arts. They must speak the language of the arts when working with stakeholders. They must connect, with passion and conviction, the power of the arts to our communities and their leaders.

By providing students with the opportunities to develop a deep, personal understanding of the artistic process, along with high-level skills in business, governance, marketing, and advancement, we will nurture a new generation of articulate and effective leaders of our arts organizations, leaving a legacy that will benefit us all.

...

Jim Doser is an educator, administrator, musician, and entrepreneur, and director of Eastman's Institute for Music Leadership. He served as music administrator in the Penfield Central Schools and taught at all levels of public school and at Eastman as director of the Eastman New Jazz Ensemble and various undergraduate and graduate classes. For nearly 20 years he was co-owner of Tritone Music Inc., a company specializing in jazz instruction for adults. Doser holds degrees in music education, jazz and contemporary media, and the Performer's Certificate from Eastman. He is the recipient of the Smithsonian Award in Education for his work on the Smithsonian's traveling exhibit *The Jazz Age in Paris*.

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MINDFULNESS AND THE COLLEGE MENTAL HEALTH CRISIS

There is great concern among mental health and university professionals about the psychological crisis of modern college students. Since the mid-1990s, the number of college students with severe mental illnesses has increased steadily, and demand for services at college counseling centers has skyrocketed. The severity of student stress has increased as well. In addition to the expected “growing pains” of young adult life, many college students suffer from depression and anxiety disorders. Substance abuse, self-injury, and eating disorders are on the rise.¹ *The Chronicle of Higher Education* often feature articles and comments about this modern dilemma, using the phrase “epidemic of anguish” to describe the problem.²

In response, university professionals are attempting to be proactive about mental health issues and are making concerted efforts to organize and create effective support initiatives.³ However, some questions arise: How do colleges and their faculty provide services that are relevant, cost effective, and impactful? How does one help students sustain their well-being without sacrificing standards of achievement and rigor? Out of this predicament, one wellness model that has grown steadily in popularity on college campuses is mindfulness meditation.

Scientific and anecdotal evidence demonstrating the tremendous psychological benefit of mindfulness are myriad. Mindfulness practices have proven to help people manage chronic pain, improve sleep, and cope with stress. Psychologically, it has demonstrated effectiveness in decreasing depression, alleviating anxiety, and reducing suicidal thoughts.⁴ Relatedly, therapists often utilize mindfulness practices to supplement their treatment plans, and several popular psychotherapy models are theoretically rooted in mindfulness principles. Because of its proven effectiveness in dramatically improving physical performance and mental focus, mindfulness-based programs are permeating the world of athletics, business, health care, and public school education. Slowly building in popularity since the 1970s, mindfulness is now mainstream, and in a January 2014 *Time* magazine cover story, journalist Kate Pickert declared that a “mindful revolution” is afoot.

History of Mindfulness

During the mid-20th century, Eastern culture began to migrate west and became immensely popular, influential, and even fashionable during the

¹ Arielle Eiser, “The Crisis on Campus”

² Robin Wilson, “An Epidemic of Anguish”

³ Eiser

⁴ Wolf and Serpa, *A Clinician’s Guide to Mindfulness*, 27-33.

American Cultural Revolution of the 1960s. Novelists such as Somerset Maugham and Hermann Hesse highlighted Eastern mysticism in their narratives, the Beats wrote Zen-inspired poetry, and the Beatles incorporated the Sitar and other traditional Indian instruments into their music. Well-established spiritual teachers such as Thich Nhat Thanh (Zen) and Yogi Satchidananda (Hindusim) relocated to the West and became modest celebrities through their teaching and activism.⁵

The foundation of contemporary mindfulness practices were included in this migration in the form of Vipassana (“insight”) meditation, the primary meditation practice of Theravada Buddhism. Insight meditation organizations cropped up in the United States in the late ’60s and early ’70s after a number of ambitious American Buddhists moved back to the United States after practicing Vipassana in South Asia. Of these organizations, the Insight Meditation Society (IMS), located in Massachusetts, was highly influential, and many mindfulness practitioners still regard it as the preeminent center for mindfulness training. Founded by meditation teachers Joseph Goldstein, Jack Kornfield, and Sharon Salzberg in 1975, IMS, while not a traditional Buddhist monastery, provided Vipassana training with Buddhist monks often leading their programs.⁶

While at an IMS meditation retreat, American molecular biologist Jon Kabat-Zinn had the initial inspiration to offer mindfulness in a secular context.⁷ Encouraged by his experiences with Korean Zen, Yoga, and Vipassana, he realized that mindfulness was universally applicable and could benefit people of all lifestyles in addition to Buddhists and those open to Buddhist ideas. He realized his vision in 1979 by leading his first mindfulness class at the University of Massachusetts Medical Center. His first meditation students were patients suffering from a broad variety of chronic medical conditions and psychological maladies. He discovered that the practices yielded remarkable results: Participants reported tremendous improvements in their abilities to cope with pain and marked enhancements in their sense of well-being. Some patients reported that their problems resolved completely. Bolstered by such positive results, Kabat-Zinn and other dedicated peers facilitated more classes, conducted rigorous research, and continued to refine their training methods. Soon, the Mindfulness-Based Stress Reduction system (MBSR) was born.

MBSR became highly reputable in the following years. Kabat-Zinn’s classes formed the foundation for the Center for Mindfulness in Medicine, Health Care, and Society at the University of Massachusetts Medical School, an organization that continues to offer classes, perform research, and

⁵ Oliver, *Hinduism and the 1960s*.

⁶ Wolf and Serpa, 19-20.

⁷ *Ibid.*

certify MBSR teachers. In 1990, Kabat-Zinn authored a book about MBSR called *Full Catastrophe Living: Using the Power of Your Body and Mind to Face Stress, Pain, and Illness*. MBSR gained more exposure in 1993 through Bill Moyers' PBS series "Healing and the Mind," and in 1994 with Kabat-Zinn's book *Wherever You Go, There You Are*. MBSR's popularity continued to grow rapidly over the next 20 years.⁸ MBSR and other mindfulness-based training programs are now available in hospitals, universities, public schools, community centers, fitness pavilions, inter-faith gatherings, standalone centers, and on the Internet.

Mindfulness Defined

As Buddhist monk Bhante Henepola Gunaratana states in his classic work *Mindfulness in Plain English*, "[mindfulness] is not going to make perfect sense. It will always remain beyond verbal logic. But you can experience it."⁹ Like the concept of "love," mindfulness defies precise labeling, and its true essence is impossible to capture in language. As such, any attempt to form a fastidious definition would come up short. Although descriptions are needed for the purposes of communication, one should humbly bear in mind that the true spirit of mindfulness is inexpressible. Kabat-Zinn describes it this way:

Mindfulness is awareness, cultivated by paying attention in a sustained and particular way: on purpose, in the present moment, and nonjudgmentally. It is one of the many forms of meditation, if you think of meditation as any way in which we engage in 1) systemically regulating our attention and energy, 2) thereby influencing and possibly transforming the quality of our experience, 3) in the service of realizing the full range of our humanity, and of 4) our relationship to others and the world.¹⁰

Essentially, mindfulness is the state of being "awake." It is a focused and engaged attentiveness to the occurrences of life, highlighted with the qualities of acceptance and unconditional kindness. Mindfulness is being present to the current moment as it is, not as we wish it to be. This quality is called "equanimity" by mindfulness teachers and is characterized by an open-armed, receiving attitude toward all aspects of an experience regardless of its pleasant or unpleasant qualities. This also entails self-trust, patience, and the willingness to release controlling behaviors. Personal peace and freedom from suffering result, as well as profound insight into self-nature. It is the art of living joyfully.

⁸ Wolf and Serpa, 21.

⁹ Gunaratana, *Mindfulness in Plain English*, 137.

¹⁰ Kabat-Zinn, *Mindfulness for Beginners*, 1.

Controversies

Despite the solid reputation of mindfulness practices, the contemporary secular mindfulness movement is not without criticisms and controversy. Numerous Buddhists, academics, journalists, and social pundits have taken aim at the growing cottage industry known as “McMindfulness”: a disparaging term commonly used to describe commercial appropriation of mindfulness practices. They highlight that in the Buddhist tradition, mindfulness is taught as a both a means to, and an expression of, a moral way of life. Removing mindfulness from this context strips it of its potential and true purpose by reducing meditation to a system of artificial, marketable techniques. Mindfulness then becomes degraded and unable to serve its utmost purpose of total liberations from suffering.¹¹ British academic Terry Hyland offered the following explanation:

McMindfulness is the commodified, marketised and reductionist version of mindfulness practice which consists in the construction of courses, “apps”, books, and other items for sale to the public. McMindfulness techniques fully satisfy Ritzer’s original model of McDonaldization – the commodification of all aspects of life through standardization, calculability and control in the relentless capitalist pursuit of profits – and are distinguished by their denaturing and reductionism of basic practices and the divorcing of these from their ethical groundings in contemplative Buddhist traditions. The goals of McMindfulness products are typically strategic/operational and linked to the achievement of materialist outcomes such as selling books and courses, increasing productivity in workplaces or achieving short-term objectives in education and training.¹²

Furthermore, critics contend that this separation from an ethical frame of reference could lead practitioners to engage in practices that preserve rather than alleviate suffering. Bhikku Bodhi, a well-known Buddhist monk and Pali scholar, has commented that when practitioners are disconnected from an ethical foundation, they risk either enabling or promoting social injustice. He highlighted that when practiced superficially, ideals of “acceptance” and “non-judgement” can lead to passivity and reticence when corrective action would be more appropriate.¹³ For instance, over-stressed employees diligently practice “letting go” techniques during work-sponsored mindfulness workshops rather than petition solutions to such problems as low morale, stagnant wages, gender inequality, and poor benefits.

¹¹ Purser and Loy, *Beyond McMindfulness*.

¹² Pellissier, “McMindfulness”: *is Buddhism contaminated by capitalism?* – Interview with Terry Hyland.

¹³ Bhikku Bodhi, *Conscientious Compassion: Why Mindfulness Alone Is Not Enough*.

Along with the issue of morally problematic dispensation of mindfulness systems, the meditation practice itself has drawn attention for potential negative side effects.¹⁴ Vipassana teachers have traditionally been keenly aware that meditation could be problematic for some people, especially those with pre-existing mental disorders. In fact, it is common practice among meditation retreat centers to require applicants to disclose mental health conditions so that center administrators can make an informed decision about whether attendance is in the applicant's best interest. Prolonged periods of meditation can make practitioners more vulnerable to unprocessed psychological material such as traumatic memories, disturbing mental imagery, and repressed emotions. In some cases, mindfulness meditation has led to mania, depression, and psychosis.¹⁵

Despite the possibility that mindfulness can have negative effects on some individuals, scientific research has not confirmed that mindfulness is dangerous. However, as mindfulness becomes more accessible to the public, researchers are beginning to investigate the full range of its possible effects. A comprehensive research base would help teachers and practitioners become more informed about risks, vulnerable populations, and necessary safeguards. Regardless of any possible pitfalls, mindfulness experts overwhelmingly affirm that these negative occurrences are the exception rather than the rule. They believe that the likely benefits outweigh the potential risks, and mindfulness meditation is safe for the public.

Implications

Considering that MBSR and other mindfulness programs are becoming common on college campuses, it is beneficial for college personnel to be knowledgeable about mindfulness resources on campus and surrounding communities. Many large, well-endowed colleges and universities, especially those with medical schools, offer mindfulness classes or groups. Typically housed in either health services, counseling services, or the college fitness center, these groups tend to make efforts to be highly visible and often perform outreach programs by request. Some universities will have their own self-standing mindfulness centers, complete with trained staff, group offerings, introductory classes, drop-in meditation hours, relaxation rooms, meditation gardens, and even therapy animals. Typically, these centers provide Kabat-Zinn's flagship MBSR program by certified teachers. If an MBSR program is not available, several other recognized mindfulness systems may be offered. For instance, the Koru Mindfulness System[®] is designed especially for college students and has a certification process for its instructors.¹⁶

¹⁴ Rocha, "The Dark Night of the Soul."

¹⁵ Crawford, "The dark side of meditation and mindfulness."

¹⁶ *The Center for Koru Mindfulness*, accessed on April 15, 2017, korumindfulness.org.

Institutions that do not have an organized mindfulness presence may have modest, hidden pockets of mindfulness practice somewhere on campus. Mindfulness-Based Cognitive Therapy (MBCT), Dialectical Behavioral Therapy (DBT), and Acceptance and Commitment Therapy (ACT) are three popular psychotherapeutic modalities in the counseling field and may be offered at counseling centers in confidential counseling sessions. Religion and philosophy departments can also provide mindfulness resources, as faculty members may have teaching or research interests in mindfulness or Vipassana. Relatedly, campus religious organizations, especially those with a pluralistic philosophy, may offer some form of mindfulness practice or can recommend community meditation groups.

In general, college personnel can feel confident referring almost anyone to a mindfulness group. When connecting someone to a mindfulness resource, it is important to consider several important factors. First, mindfulness practice requires commitment, and results may take time. Some students may be discouraged by the level of discipline that it requires, or they may lack the patience necessary to be successful. Secondly, mindfulness is neither a medical treatment nor psychotherapy, and students should not expect meditation to cure illnesses or mental disorders. College personnel should not refer a student to a mindfulness resource over a referral to the counseling center when the latter would be more appropriate. Finally, certain programs require fees, which may be cost prohibitive to some students. MBSR, for example, can cost between \$300 and \$500 per module. Vipassana groups, especially those operated by traditional Theravada Buddhist organizations, typically run on a donation-only basis. However, these groups may not be appropriate for students who are uncomfortable in a Buddhist setting.

Conclusion

With a tradition spanning over 2,600 years, mindfulness is now capturing the attention of scientists, mental health professionals, medical practitioners, and others impressed by its ability to contribute to personal well-being. Although it is not appropriate for every individual, mindfulness can be practiced by a wide variety of people seeking solutions to the stresses of modern life. On college campuses, mindfulness is proving to be an invaluable tool in the fight against a growing student mental health crisis. College administrators and other personnel can play a significant role in helping students identify and connect with mindfulness resources on campus and in the community. College personnel should become informed about the benefits and potential risks mindfulness programs, and maintain relationships with campus counseling centers and medical facilities. As researchers and practitioners continue to explore the many benefits of mindfulness and introduce it to

people on a wider scale, college administrators can support these efforts by encouraging mindfulness practices on college campuses and beyond.

...

Kevin Joyce graduated from James Madison University with a bachelor's degree in music performance with a jazz emphasis and from the University of Cincinnati College-Conservatory of Music with a degree in music performance. After playing professionally for several years, Joyce earned his master's degree of education in mental health counseling and his education specialist degree in mental health counseling from the University of Virginia. He occupied several mental health appointments in both Williamsburg and Newport News, providing life skills coaching to people with severe mental illness, in-home counseling to at-risk youth, on-call community crisis counseling, and outpatient counseling. After earning his professional license in 2007, Joyce entered the field of university mental health counseling. His professional interests include person-centered therapy, trainee supervision, mindfulness-based stress reduction, trauma recovery, dreams, spirituality, Jungian thought, and Eye Movement Desensitization and Reprocessing (EMDR).

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A HEALTHY PARTNERSHIP

Abstract

In much the same way that athletic trainers remain actively engaged with athletes from the sidelines and during cross-training sessions, performance artists are increasingly finding benefit from working with specially trained medical professionals to help maintain health, improve strength, prevent injury, and rehabilitate in their performance discipline. For schools with performing arts programs, a partnership with local or regional health providers brings a breadth and depth of resources that go well beyond what most institutions can provide in-house. With a shared interest in promoting health and wellness among performing artists, the partnership between Christopher Newport University and Riverside Health System has resulted in increased awareness, education, and healthier practice of the arts.

Performance Artists Are Athletes

Performing arts – whether focused on voice, musical instrument, dance, or theater – require intensive practice, rehearsal, and performance demands on the body. For collegiate students studying performance arts, there are hours of practice, often repetitive postures and actions that carry a risk of injury in much the same way that an athlete risks injury on the sports field.

Studies have demonstrated the incidence of overuse injuries that can occur across performance disciplines. Whether the musician who suffers focal dystonia from holding an instrument in a position that compromises good posture for many hours¹², a dancer who injures a foot or ankle joint³, or a singer with vocal strain, there is an ever-growing body of literature that addresses the specialized needs of performing artists and effective strategies to combat some of the most common problems.⁴

Performing arts medicine, as a formal practice in the United States, began in the 1980s.⁵ In the years since, many specialized programs and clinics have developed across the country, pointing to an increased awareness of

¹ Quarrier, Nicholas F. "Performing Arts Medicine: The Musical Athlete." *Journal. Of Orthopaedic & Sports Physical Therapy*. (1993): 90-3.

² Bragge, Peter, Andrea Bialocerowski, and Joan McMeeken. "Musculoskeletal Injuries in Elite Pianists: Prevalence and associated risk factors." *Australian Journal of Music Education*. 1 (2008): 18-31.

³ Hincapie, Cesar A., Emily J. Morton, and J.D. Cassidy. "Musculoskeletal Injuries and Pain in Dancers: a systematic review." *Archives of Physical Medicine and Rehabilitation*. 89, 9 (2008):1819-29.

⁴ Lederman, Richard J. "Primary Bowing Tremor: a task-specific movement disorder of string instrumentalists." *Medical Problems of Performing Artists*. 27, 4 (2012): 219-23.

⁵ Fry, Hunter J.H. "Incidence of Overuse Syndrome in Symphony Orchestra." *Medical Problems of Performing Artists*. (1986): 51-5.

the specific needs that accompany performance artists. Historically, many performers simply lived with an injury without awareness that it could be treated. One study from 1993 that focused on musicians cited the “no pain, no gain” principle in which artists accepted discomfort as part of their art. In addition, there was a concern by many musicians that seeking treatment might mean a stoppage in their practice.⁶ So many artists have hidden or quietly dealt with pain to continue performing without interruption or mandated time away from their art. There may also be a perception that injury comes with a stigma of losing ground or not being a quality performer upon return.

Since its inception, performing arts medicine has also evolved. While it may have once been focused on treatment of injury, today performing arts medicine promotes general wellness for performance artists, as well as preventative practices that can be employed to avoid common and overuse injuries associated with practice and performance. Performing arts, like athletics, takes a much more holistic approach to maintaining health. Screenings and education focus on what can be done when an artist is healthy to enhance performance and ensure longevity in their chosen art.⁷

Mental health and the psychosocial aspects of performance are also addressed through many performing arts medicine programs. Addressing body image issues, maintaining healthy body weight and nutrition, and even confidence and performance anxiety issues help ensure a well-rounded approach to making sure performance artists are healthy and thriving.⁸

Access and Education Have a Positive Influence

Performing arts schools and programs within the higher education setting are uniquely positioned to optimize the benefits of a robust performing arts medicine program for its artists. Students in their college years are still developing health behaviors and attitudes. For performing arts students, their access to screenings, lectures, and medical professionals can help instill healthy behaviors that will carry forward. In addition, the advantage of having a medical professional who is specialized in his or her art creates a more individualized and significant experience.⁹

⁶ Quarrier, Nicholas F. “Performing Arts Medicine: The Musical Athlete.” *Journal of Orthopaedic & Sports Physical Therapy*. 17, 2 (1993): 90-3.

⁷ Athletes and the Arts. “An Overview of Health Issues for Performing and Visual Arts Students.” April 17, 2017. <http://athletesandthearts.com/an-overview-of-health-issues-for-performing-and-visual-arts-students/>.

⁸ Foster, R. “Adolescence: a time of vulnerability and opportunity.” *New York Academy of Sciences Magazine*. (2003): 2-5.

⁹ Athletes and the Arts. “An Overview of Health Issues for Performing and Visual Arts Students.” April 17, 2017. <http://athletesandthearts.com/an-overview-of-health-issues-for-performing-and-visual-arts-students/>.

While many colleges and universities cannot offer a full continuum of performing arts medicine professionals in-house, a partnership with a local health provider can prove mutually beneficial. In the case of Christopher Newport University and Riverside Health System, the partnership launched in 2013 and has enabled CNU performing arts students to have access to specially trained physicians and clinicians covering music, theater, and dance:

- Vocal health management and a voice clinic
- Heart Rate Variability Biofeedback to combat anxiety or stress and enhance performance
- Body mechanics and postural re-education
- Screenings and ergonomic assessments from physical and occupational therapists
- Orthopedic, otolaryngology, and physical medicine specialists
- A host of recovery services and therapies, many provided by current and former performing artists.¹⁰

Another benefit of working in partnership with a health-care system is the multidisciplinary approach to wellness, injury prevention, and recovery. The team at Riverside has developed a network of providers that can collaborate on best practices and work with an artist over a period to ensure the best approach or the completeness of recovery.

Program Offerings as Unique as the Artists Themselves

The partnership between Christopher Newport University and Riverside Health System is designed to address the needs of performing arts students studying dance, music, and theater. While some of the modalities and techniques encompass all modalities, there are customized approaches that the team at Riverside has adapted to ensure the most targeted approach to address the individual performing artists' needs. In addition, the partnership between CNU and Riverside promotes wellness through education and screening for common issues. For more advanced issues within the performing arts community, the Riverside Performing Arts Medicine program is designed to treat and recover artists, so that they can return to performing stronger and more safely than before.¹¹

¹⁰ Riverside Performing Arts Medicine. April 6, 2017. <https://www.riversideonline.com/arts/>.

¹¹ Ibid.

What follows is a brief overview of the professionals and program elements offered through the CNU and Riverside Performing Arts Medicine program.

Dance

For Shantel Blume, a physical therapist with the Riverside Performing Arts Medicine program, her background as a dancer combined with her passion for helping people gain better mobility come together to benefit her patients. A big part of her job with CNU dancers is to screen and educate the artists. Her professional goal with each patient is to help develop strength, improve range of motion, address any posture issues, and adjust dance mechanics. In the Performing Arts Medicine program, Blume works alongside Dr. Robyn Vargo, also a trained dancer who is now an orthopedic surgeon specializing in the foot and ankle.

Arielle Poe is another physical therapist in the Performing Arts Medicine program who helps dancers as well as other performing artists with posture and body mechanics. Her focus in evaluating artists is a focus on spine alignment, core strength, and flexibility. She often assigns exercises for dancers and performers that will help them improve how they carry themselves. As a singer and pianist, she has a firsthand appreciation for the benefits that come from being proactive about all elements of performance health.

Blume notes the most common issues for dancers are pain in the knee, foot or ankle. Identifying issues in a screening can lead to a more in-depth physical therapy evaluation, and from there, a plan of care. In addition, the Performing Arts Medicine team from Riverside can evaluate a dancer's routine using Dartfish video to analyze movements, pinpoint potential weaknesses, and offer feedback to dancers and instructors. Blume can also put her training to use to provide backstage therapy for dancers. This can range from soft tissue massage to stretching, as well as any bracing or taping that may be needed for additional support.

Blume has been involved with the Performing Arts Medicine program since it began and has seen the program grow each year as awareness increases. Using screenings and lectures to help educate CNU dancers and other studio dancers, she notes that 2016 saw the highest utilization to date.

Music

Like Poe, Patty Howard, an occupational therapist with the Performing Arts Medicine program, spends a lot of time evaluating ergonomics and its long-term impact on musicians. She focuses her work on retraining musicians to avoid habits that can cause problems down the road. In her experience, performers who play instruments like guitar, piano, and flute are most

vulnerable. Problems like tendonitis, nerve compression, and neck issues are common, so she works with performers on range of motion, strength and flexibility.

In her years with the Performing Arts Medicine program, Howard has seen a noticeable increase in students who welcome the idea of injury prevention.

For CNU students who use their voice as a primary instrument, Dr. Catherine Lintzenich and Ann Cyptar bring a long history as trained singers as well as medical professionals to the Performing Arts Medicine program. Serving as a resource for the broader arts community, Lintzenich and Cyptar specialize in vocal services for singers and professionals who rely on their voice. Employing state-of-the-art technology like videostroboscopy, which helps examine the vibrations of the vocal chords, Lintzenich offers a range of otolaryngology procedures and medical treatments. Cyptar works on restorative exercises as well as preventative measures for optimizing vocal health.

Through their relationship with CNU, the Performing Arts Medicine team at Riverside also participates in the Torggler Summer Vocal Institute, an intensive two-week residency for high school students. Cyptar firmly believes that the earlier vocal health education begins, the more successful it will be for artists. Expanding the Performing Arts Medicine program to the Vocal Institute is a natural extension of the CNU partnership.

Theater

In addition to the posture, body awareness, and vocal health analysis discussed above, CNU theater students interact with the Riverside Performing Arts Medicine program through heart-rate variability training. Using biofeedback to help performers control stress, decrease stage fright and improve performance, Dr. Raouf Gharbo, a physical medicine specialist, and his clinical team provide tools and tips to help stage performers through breathing exercises, meditation and other learned skills.

Case Study 1: Stepping Back Into the Spotlight

For Casey Kennedy competitive Irish dancing had been part of her life since the fourth grade. As a performing arts student at CNU, she spent as many as six hours a week on practice and rehearsals, with a competitive season and performances that spanned most of the year. In May 2016, Kennedy underwent her third ankle surgery at Johns Hopkins Hospital in Baltimore. When her recovery was not progressing, she was referred to Riverside's Performing Arts Medicine program to help aid in a more specialized recovery plan.

Having been through physical therapy in the past, Kennedy immediately noticed a difference this time around. Working with Shantel Blume, Kennedy says her recovery included a focused effort on getting her back into shape for competitive dance. Other therapists had been focused on getting her up and walking, but not on the kinds of exercises she would need to strengthen her ankle for dance.

Blume focused on strength and balance using resistance bands and, eventually, light weights before getting back to weight-bearing exercises. She also did a lot with icing, taping, and bracing as Kennedy's ankle continued to heal. Blume focused on strengthening the muscles around the ankle as well to keep the joint stable and balanced.

As her treatment progressed, Blume evaluated Kennedy's routine by having her perform parts of her routine in the clinic. She offered small corrections and mobility exercises to help ensure that her dancing form was safe and stable.

Kennedy noted that throughout her work with the Riverside Performing Arts Medicine program she did not lose strength and muscle tone in other areas while she was away from dancing. Previous surgeries had meant starting over with weakened and stiffened muscles when she was ready to begin dancing again.

After working with Blume through the summer and fall, Kennedy competed again for the first time in December 2016 – seven months after her surgery – earning a second-place finish. She has continued to dance and perform without pain and competed again in May over Memorial Day weekend.

Case Study 2: Returning to Vocal Health

Susan, a CNU music major, came to Riverside's Voice Clinic where she was seen by Lintzenich and Cyptar. At the Voice Clinic, the voice clinicians take a collaborative approach in determining the best treatment options for each patient. In this case, Susan was complaining of increased hoarseness with both her speaking and singing voice, throat pain when singing, effort to speak, breaks in her singing voice, and vocal fatigue after using her voice for extended periods of time. She had started student teaching and had been over-singing in both an a cappella group and her college choir. She was also stressing her speaking voice by using an excessively loud and pressed voice, especially when student teaching.

State-of-the-art instrumentation was used to diagnose her problem. Through videostroboscopy, she was diagnosed with vocal fold nodules. Nodules are benign lesions caused by voice misuse and overuse, and they interfere with how the vocal folds function. Vocal fold nodules often resolve

with voice therapy, and it was Lintzenich's decision to try therapy first before surgical intervention. Susan underwent three months of voice therapy with Cypstar where she learned how to use both her speaking and singing voice properly, learned what harmful vocal behaviors to avoid, how to balance her many vocal demands, and what voice exercises would help to strengthen and rebalance her vocal musculature. After attending therapy once weekly for three months, her nodules resolved, and she was singing well and comfortably again. The pain with using her voice that she once experienced went away. She no longer experienced breaks in her voice, and her endurance for speaking and singing improved.

Susan now has the tools to prevent further damage to her own voice with her newfound knowledge. She can safely pursue her passion for teaching and singing. She also intends to promote good vocal health and technique to the students she will be teaching in the future.

Case Study 3: Singing a Different Tune

For many singers, the stress of performing combined with an illness can have dramatic consequences without the proper amount of rest and recovery. It is often a trauma that brings them to seek the appropriate medical care, as was the case for Ryan, a local performing artist and a graduate from CNU, who suffered a sudden loss of voice and laryngeal pain after performing over the weekend in two musical theater shows.

An examination by Lintzenich revealed a vocal fold hemorrhage. Hemorrhages of the vocal folds are phonotraumatic events that can be multifactorial. In Ryan's case, he had been getting over a cold, coughing, all the while keeping up with a pretty hectic tech week rehearsal schedule while also singing in three different choirs. Singing when ill, especially at increased volume and frequency, can be the perfect storm in causing a bleed into the superficial layers of the vocal folds. Singing with sufficient force can cause a rupture in a vocal fold blood vessel, resulting in sudden loss of voice and often pain. It is important that vocal fold hemorrhages are identified early, given that there is evidence to suggest that repeated hemorrhage can lead to persistent vibratory changes, polyp formation and even permanent scarring.

Ryan was put on total voice rest for 10 days, and a steroid was also prescribed to aid in the healing process. His initial follow-up evaluation with Cypstar, voice pathologist, indicated that the hemorrhage was starting to heal but was not completely resolved. Despite the many upcoming demands for auditions and rehearsals, full return to performing was not recommended because Ryan had several harmful vocal behaviors that needed to be addressed in therapy.

Therapy consisted of eliminating harmful vocal behaviors such as throat

clearing, excessive speech loudness, and hyperfunction. Specific voice exercises were started to promote healing and reduce tension. Ryan underwent several weeks of therapy and then returned to Lintzenich who, together with Cyptar, helped him with a gradual plan to return to performing. Ryan also worked with his CNU voice teacher to revisit his singing technique – making it safer to perform and ensuring more longevity to his singing career. Ryan fully recovered and has returned to auditioning and performing.

A Broader Perspective: Collaboration and Innovation Are the Hallmarks of Performing Arts Medicine Success

Performing arts medicine programs throughout the country are as varied as the performing arts themselves. Some may begin as a natural outgrowth of one college or university's program development in both medicine and performance art.

The Ohio State University is just one of many larger universities with established medical school. They have found synergies between performing arts and sports medicine to develop programs aimed at keeping performing artists healthy. Going to new heights, Ohio State opened the Jameson Crane Sports Medicine Institute on the north end of campus in fall 2016, complete with dance floors and ballet bars to specifically address the needs of its performing artists in both prevention and rehabilitation.¹²

Houston Methodist in Texas has a performing arts medicine program that has existed for more than 20 years. With a network of more than 100 providers, its program focuses on a regional approach to performing artists of every level – from student through professional. As the program has developed, Houston Methodist has successfully found ways to marry performing arts and medicine in traditional and innovative ways. It has the specialists to raise awareness of this specialized field of medicine, to provide education about prevention and wellness, and to treat injuries or correct deficiencies of performing artists. In addition, it has collaborated with the arts community to provide therapies and complementary services within its health-care facilities.¹³

The Texas Center for Performing Arts Health was developed as a collaboration between the University of North Texas Health Science Center and College of Music. It recognized an opportunity to address student health, as well as to conduct research that has led to national and international recognition in the field.¹⁴

In the case of CNU, the collaboration with an established health system allows for a robust program without the investment of a specialized institute.

¹² Johnson, Dominique, "Ohio State Performing Arts Medicine opens new facility," *The Lantern*, October 4, 2016.

¹³ Frazier, Todd J. "Taking Care of the Artistic Soul." *Art Angle*. (December 2016): 2-3.

¹⁴ Texas Center for Performing Arts Health. May 30, 2017. <https://tcpah.unt.edu/history>.

For CNU performing arts students, they have access to educational and screening opportunities because of this collaboration. They receive prioritized access to services when they are needed, and their prevention and wellness programs are specific to their needs as performing artists.

Conclusion

Performing artists may still be considered underserved as related to focused medical care and injury prevention, but with growing awareness and more research, performing arts programs at every level are recognizing the need for education, awareness, and a safer practice of the arts. By better understanding the needs of this specific population of patients, medical professionals can apply existing concepts and knowledge from a host of disciplines, including orthopedic, ENT, voice therapy, physical and occupational therapies, and more to impact a patient base that will greatly benefit from this specialized care.

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LEADERSHIP FOR HIGHER EDUCATION AND THE PERFORMING ARTS: CRITICAL ANALYSIS OF THE ASSOCIATION FOR THEATRE IN HIGHER EDUCATION'S LEADERSHIP INSTITUTE

Abstract

In today's increasingly globalized, competitive, and fiscally afflicted higher education environment, academic leaders are regularly expected to serve as both "visionaries" and "managers" adept in all forms of political, economic, and social engagement. Likewise, performing arts leaders share a similar fate, as they need to be versatile tacticians skilled equally in both business and art. Given these realities, for higher education performing arts programs, the challenges are greater. These programs — and their parent institutions — require leadership and leaders capable of handling both immediate complexity and long-term transformation. As such, leadership development critical to this mission is a priority. This article explores the intricacies of higher education and the performing arts, and discusses the correlative characteristics of leadership, management, mentoring, coaching, and networking. Additionally, it provides in-depth description and critical analysis of the Association for Theatre in Higher Education Leadership Institute — as the institute is a unique leadership initiative specifically designed to address this enigmatic niche subset of higher education.

Effectual leadership is an essential element in any organization. It is the element that organizations rely on to translate goals and objectives into accomplishments (Rowley and Sherman, 2003; Simon, 1976). Equally as important is the need to develop leaders surefooted in handling the complex challenges and problems often associated with great responsibility. Further still, developing leaders must also be cognizant of the human factor inherent in organizational structures, as this often requires them to deliver otherwise seamless fluidity in their treatment of socialized activities. Therefore, the successful development of effective leadership is critical for both performance and accomplishment. This is not just true of commercial organizations, but also of academic agencies (Bensimon and Neumann, 1992; Braun, Nazlic, Weisweiler, Pawlowska, Peus, and Frey, 2009; Rowley and Sherman, 2003). Arsenault (2007) states, "Universities are definitely not immune to this need for effective leadership as they face similar challenges as any other organizations" (pg. 14). In these settings, academic leaders must conjointly serve as both a "visionary" and a "manager" adept in all forms of political, economic, and social engagement. Comparably, the performing arts, too, face similar challenges and dilemmas, as leaders in the arts need to be versatile tacticians skilled equally in both business and art (Parrish, as cited in Volz, 2007). Given these realities, it is fair to say that higher education performing arts programs are rife with unfathomable

expectations and imposing tests of fortitude, wherein those leading the charge must do the seemingly impossible.

Consequently, this raises several critical questions. First, what exactly is leadership, and what do leaders do? Second, what tribulations regarding leadership surround both the arts and higher education? Third, why is leadership development crucial to these fields — particularly when they are in concert? Lastly, where can one look to for leadership development facilitation in higher education performing arts programs, and how are developing leaders aided in embracing and executing challenges?

Literature Review **Leadership, Management, or Both?**

“If your actions inspire others to dream more, learn more, do more and become more, you are a leader.” – John Quincy Adams

In *The Special Challenges of Academic Leadership*, Rowley and Sherman (2003) posit that, “leadership is an essential ingredient of positions with supervisory responsibilities in any organization” (pg. 1058). While this sentiment indeed is sincere, it is important to define leadership to understand why it is indispensable to organizational success. According to Northouse (2016), leadership can be defined as “a process whereby an individual influences a group of individuals to achieve a common goal” (pg. 6). Delving deeper into this description, Astin and Astin (2000) characterize leadership as follows:

Leadership is a process that is ultimately concerned with fostering change. In contrast to the notion of “management,” which suggests preservation or maintenance, “leadership” implies a process where there is movement — from wherever we are now to some future place or condition that is different. Leadership also implies intentionality, in the sense that the implied change is not random — “change for change’s sake” — but is rather directed toward some future end or condition which is desired or valued. Accordingly, leadership is a purposive process which is inherently value-based. (pg. 8)

In other words, leadership is fundamentally preoccupied with purpose, transformation, and collective accord, wherein a leader could be considered a change agent or social architect, a visionary, and a diplomat committed to values (Astin and Astin, 2000; Bennis and Nanus, 1985; Northouse, 2016; Winston and Patterson, 2006).

As Astin and Astin (2000) make mention of the term “management” in their definition of leadership, it is important to bear in mind that management and leadership are often interrelated, as most organizational leaders today are regularly

involved in both practices — markedly so in higher education and the performing arts.

Katz (1955) defines management as exercising direction of a group or organization through executive, administrative, and supervisory positions (Algahtani, 2014). Further, Katz (1955) suggests that management responsibilities are task-oriented — meaning, managers are accountable for duties such as staff development, mentoring, and conflict resolution (Algahtani, 2014; Katz, 1955).

Likewise, Kotter (2001) proposes that management is about contending with complexity in order to bring balance and consistency to otherwise chaotic enterprises. As such, Kotter (2001) suggests that managers focus on formal direction and fulfillment of all planning, organizing, budgeting, coordinating, and monitoring activities. By doing so, organizations will more concisely — and smoothly — achieve their goals. Whence, according to Katz (1955) and Kotter (1990), leadership and management essentially go hand-in-hand and are necessary for success.

Further still, Dessler (2002) proposes the notion that a leader is someone with managerial and personal power who can influence others to willingly perform actions and achieve goals beyond what the followers could achieve on their own (Duncan, 2011). Expanding on this, Winston and Patterson (2006) offer a more long-winded definition of a leader stating:

A leader is one or more people who selects, equips, trains, and influences one or more follower(s) who have diverse gifts, abilities, and skills and focuses the follower(s) to the organization's mission and objectives causing the follower(s) to willingly and enthusiastically expend spiritual, emotional, and physical energy in a concerted coordinated effort to achieve the organizational mission and objectives. (pg. 7)

In this regard, it is clear that Dessler (2002), as well as Winston and Patterson (2006) both support the view that leadership and management intertwine, and that the functions of leaders and managers are often interchangeable.

Considering these three perspectives, it is reasonable for one to derive that leadership and management are undoubtedly interrelated and vital to organizational success. As Duncan (2011) asserts, “effective leaders need to be good managers and effective managers need to be good leaders” (para. 1). This is unequivocally true of the higher education and performing arts fields. For example, in recent years the higher education landscape has changed considerably

It has become increasingly globalized; “for-profit” colleges and universities are on the rise and competing with traditional institutions; and acute cuts in public funding have become routine (Black, 2015). Likewise, the performing arts, too, face comparable crises. Volz (2007) underscores this actuality summing:

Managing theatres has proven a perilous path for many would-be theatre leaders as natural disasters (Katrina), unnatural disasters (9/11), economic recession, “surprise” deficits, aging audiences, fundraising fiascos, board politics, and “human resource burn out” plague the profession (pg. 1).

In consequence, the need for leaders adept in traditional leadership functions, as well as in managerial functions, has taken priority. However, both fields are plagued with systemic ritualism and anomalistic precedents, thereby thwarting attainment of effective leadership.

Higher Education

“Given the consumer-pleasing politics of today’s universities, I have, in effect, 70 new bosses each semester; they’re sitting at the desk in front of me.” – Maureen Corrigan

From an organizational context, the role of a leader — as well as the concept of leadership — in higher education could be considered aberrational as the composition and strategic layout of higher education differs greatly from that of its traditional counterparts (i.e., corporations, small businesses, government agencies, etc.). For instance, executive roles, such as that of a chancellor, president, or vice president, are mostly analogous to roles found in other sectors, whereas academic leadership roles, such as those of deans and chairs, are relatively unusual and bring with them complications that further confound the nature of those positions (Black, 2015). The same is true of faculty positions, as they, too, contain an array of complexities all their own.

For example, deans occupy a unique place in the continuum of academic administrators, as they are the facilitating link between department chairpersons and school directors, faculty, staff, students, and upper administration (“Responsibilities, Roles, and Authority”, 2012). As such, deans straddle the line that separates administration from academics, as they are concerned with both entities. However, their role is typically fashioned more toward that of an executor than that of an academician. Chairs, on the other hand, further complicate matters as their responsibilities are almost akin to those of a dean, but are more representative of a faculty member — meaning leadership in academic departments requires a concern for both administrative and scholarly functions, wherein a chairperson is obliged to serve in both capacities, as an executor and as an academician (Rowley and Sherman, 2003). Faculty positions further add to the obfuscation as they typically combine the role of teacher, scholar, researcher, and institutional citizen into one — to which all have leadership responsibility in some form or another (Astin and Astin, 2000; Black, 2015). It is also quite common for deans, chairs, and faculty to assume leadership roles external to their home institutions, as they are often involved with research projects, engaged

in professional development, or have affiliation with other discipline-specific organizations and/or enterprises (Black, 2015).

Another anomalous feature of higher education leadership is the manner in which leadership positions are typically filled. Quite often, faculty are appointed to a senior rank based upon their deep subject knowledge, experience, and scientific accomplishment (e.g., number of publications in international journals), not based on leadership skills (Braun et al., 2009). In some situations, such as those associated with turnover or rotational terms, academic leaders may find themselves in the rather difficult — and often awkward — position of simply being a transitory role-holder (Black, 2015; Kubler and Sayers, 2010; Rowley and Sherman, 2003). In many instances, there may be a reluctance to assume leadership, as many academics do not see leadership as a priority, nor do they think of themselves as management material (Kubler and Sayers, 2010; Rowley and Sherman, 2003).

As a result of these two anomalous considerations, many faculty members wind up holding leadership positions without adequate preparation or proper training; are subsequently ill-equipped in terms of prior experience and aspiration; and in turn address the resulting workload unsatisfactorily (Braun et al., 2009; Johnson, 2002; Kubler and Sayers, 2010; Rowley and Sherman, 2003).

The Performing Arts

“Theatre is a business, and it is an art” (Green, 1981, pg. 1).

As stated earlier, one of the biggest obstacles leaders in the arts typically encounter is trade bipolarity — meaning, the nature of the industry often necessitates that leaders be equally proficient and domineering in meeting both the artistic and administrative leadership needs of the organization (Galli, 2011). Performing arts organizations are inherently complex, wherein leadership and managerial commitments to excellence, artistic integrity, accessibility, audience development, accountability, and cost effectiveness are implicit and essential (Chong, 2000; Galli, 2011). McCann (as cited in Volz, 2007) endorses this certitude pointing out that “the dilemma is that ‘managers’ do much more than manage, they are responsible for providing leadership to their board, direction to their staff, and partnership with the artists” (para. 36). As such, like any other organization or institution of higher education, performing arts entities must, too, have a clear mission, a comprehensible strategic plan, and efficacious leadership (Spires, 2015). When inefficient leadership and/or management convolutes the process, and no definitive ambitions or targets are perceivable, institutions become unable to properly manage themselves, and subsequently become incapable of responding to external challenges (Galli, 2011). Against this backdrop, finding

individuals adept in both practices can be exceedingly frustrating. That is not to suggest that these individuals do not exist. The industry does in fact employ a bevy of versatile leaders and managers who do not have formal training, or an advanced degree. In most instances, many of these individuals come from other fields, or simply “just fell into it” (Pinholster, 2017). However, for those in pursuit of career stability or advancement in the realm of performing arts leadership, the first real taste of what it entails often begins in the classroom.

Volz (2007), an international arts consultant, and former department chair and director of multiple arts administration programs, concedes that “few students wander into faculty offices and declare their passion to work with nonprofit Boards of Trustees and generally under-compensated colleagues to facilitate a theatre’s fundraising, audience development, and strategic planning needs” (para. 5). Rather, most students in the performing arts tend to gravitate toward the more commonly acknowledged disciplines of the field, such as acting and directing. Resultantly — as can be expected when only a paltry few persons have proper training in the finer aspects of arts leadership — the field is left devoid of qualified applicants.

Ironically, for an industry rooted in a “the best way to learn is to do” mentality, the “hands-on” experiences typical of most performing arts programs are lacking when it comes to leadership training (Kaddar, 2009). According to Kaddar (2009), performing arts leadership-training programs tend to be theory based, and focus more on the art and the acquisition of technical skills, as opposed to emphasizing pragmatic skills fundamental to leadership, such as those pertaining to the socialized nature of the position. McCann (as cited in Volz, 2007) corroborates Kaddar’s claims, and suggests that the solution is to “focus more on leadership competencies and less on functional management training — challenge young potential leaders to be creative, intuitive, and open to new ideas” (para. 12). Rhine (as cited in Volz, 2007) agrees, simply stating, “No one trains artistic leaders....No one really allows students to be producers and artistic directors who can walk in both a management world and an artist’s world” (para. 16). Sogunro (2004) furthers the argument for new, more creative training methods as he advocates for change in leadership training pedagogies, believing that traditional training methods — such as those mentioned by Kaddar (2009) — are ineffective. He protests:

Most leadership workshops today are preoccupied with lectures, reading, writing, and discussion groups....As leaderships skills and attitudes are generally not easily acquired or changed overnight merely through theory....direct experience of a learning activity is key to bringing about real understanding and desired change in people. (pg. 355)

Given the demand for leaders capable of being renaissance men, alongside a palpable lack of both adequate training options and qualified aspirants, it would seem the performing arts are at an impasse in need of urgent resolution. While there is no quick-fix remedy to this quandary, a rethinking — and revamping — of current development practices in both professional and academic milieus seems imperative, particularly when people with the acumen and aptitude for two very distinct walks of life are so highly coveted.

The Need for Leadership Development

“The most important thing to understand about great leadership development is that it is not a program. Great leadership development is a strategy and culture”
(Freifeld, para. 3).

Leadership development is considered critical to organizational success in that it defines goals, expectations, competencies, and capabilities for both the organization and its leaders (Freifeld, 2012). However, to define said goals, expectations, competencies, and capabilities, one must be cognizant of developmental processes and characteristics. For instance, Day (2000) posits a differentiation in terms of developmental approaches, contending that effective leadership actually stems from two components: leader development and leadership development.

According to Day (2000), leader development is intrapersonal, and focuses on an individual's capacity to participate in leading-following processes. Leader development can be viewed as a “purposeful investment in human capital” — that is to say, the individual's value, worth, and/or cost to their parent organization (Braun et al. 2009; Day, 2000; DeRue and Myers, 2014; Lepak and Snell, 1999). The emphasis of this developmental approach is the presumption that the acquisition of knowledge, skills, and abilities often associated with leadership (i.e., self-awareness, self-regulation, and self-motivation) will culminate in effective leadership practice (Day, 2000; DeRue and Myers, 2014).

Leadership development, on the other hand, is interpersonal as it is concerned with social capital — the building of networked relationships among individuals that enhance cooperation and resource exchange (Burt, 1993; Day, 2000). Thereby, leadership development could be defined as the collective capacity of organizational members to engage effectively in organizational roles and processes, thus enabling them to work together in meaningful ways, to anticipate and learn their way out of unforeseen challenges and problems (Day, 2000). Put differently, it is the building of mutual commitments and interpersonal relationships necessary for leading-following processes to unfold effectively within a given social context (DeRue and Myers, 2014).

As alluded to earlier, the contemporary organizational landscape often finds leaders needing to demonstrate both traditional leadership behaviors and managerial ones. As such, it is also important to underline the distinguishing characteristics of both manager development and management development.

As previously mentioned, management is considered to be about coping with complexity, providing direction, and achieving order and balance. In turn, managers concentrate on task-oriented functions such as planning, organizing, and controlling. This suggests that management is performance-oriented, and that management development would then be concerned with education and training applicable to seeing that task-oriented duties are carried out — meaning, managers must acquire the knowledge, skills, and abilities vital to enhance task performance (Day, 2000). Moreover, as leadership tends to correspond to group processes — wherein organizational members must work as a collective — management processes are often individualistic, and regarded as position and organization specific (Day, 2000; Keys and Wolfe, 1998). Although managers share the same common objectives as leaders — achieving organizational goals and mission fulfillment — the premise of management being position specific implies that a manager's focus is only on immediate concerns, priorities, and select individuals, as opposed to the entire entity. Furthermore, management development differs somewhat from leadership development in that it provides relevant application of proven solutions to known problems (Day, 2000). Whereas leadership may involve conception of solutions and devices necessary for change and goal attainment, managers simply rely on “tried-and-true” methodologies to push forward and maintain momentum.

Delineation of developmental processes regarding leaders and leadership, as well as managers and management, is meaningful as it affects how those in leadership positions are groomed. This holds particularly true when discussing the fields of higher education and the performing arts. Due to the previously described innate complexities of both fields, the development of leaders in both fields must not only entail a great number of job-specific criteria, it must also take into account correspondent organizational and field distinctions.

Through highlighting the various idiosyncratic dilemmas faced by the fields of higher education and the performing arts, it could be deduced that the current state of affairs is unenviable, and in desperate need of reform. Seeing that higher education and the performing arts share similar plights — as they both struggle to find and maintain suitable leadership candidates — it would seem that both fields might benefit from implementation of an internalized leadership development plan. Taking into consideration the diverse attributes of both fields, alongside firm leadership and management overlap, one can only imagine the scale of challenges and pressures leaders in higher education performing arts programs must endure. Consequently, these leaders are frequently asked to meet demands that are not plausible, and expectations that are exceedingly high and borderline improbable.

For this reason, the call for legitimate — and perhaps singular — leadership development seems needful. In response to this call, the Association for Theatre in Higher Education (ATHE) Leadership Institute (LI) was founded.

The ATHE Leadership Institute

“The Leadership Institute is built around an explicit philosophy of ‘lead from where you are.’” – The ATHE Leadership Institute

The ATHE Leadership Institute has a longstanding tradition of providing professional development opportunities for performing arts faculty, most notably as they prepare for leadership roles in higher education (“ATHE Leadership Institute”, n.d.). Established in 2000 by co-founders Mark Heckler, president of Valparaiso University, and Barbara Korner, dean of the Penn State College of Arts and Architecture, the Leadership Institute (LI) has helped more than 250 academic leaders of higher education theatre and fine arts programs gain the confidence, influence, skills, and agency required for effective leadership service within their home institutions. The arts — more specifically, the performing arts — are unfortunately often regarded as marginal. This is particularly true in the field of education, where the arts are time and again not given much thought and consideration by those extraneous to the discipline(s) — especially when money is tight and there are competing priorities (Cherbo and Wyszomirski, 2000; Kaddar, 2009). Therefore, the arts tend to be undervalued, and educational leadership positions held by artists are seemingly far and few in between. Kaddar (2009) purports “this is assumed to be indicative of the capacities of performing artists to lead outside their field” (pg. 57). In attempts to shine a light on this glaring misconception, as well as to afford change in response to existing ideologies, the LI seeks to develop higher education leaders at the upper reaches of administration — such as deans, provosts, and presidents — who come from theatre and performing arts backgrounds. Moreover, as higher education and the performing arts are both undergoing massive — and very similar — shifts in how they sustain viability, it is important to see more imaginative leaders emerge from the arts and end up in those echelons.

The most common and directly targeted layer of leadership for the LI is department chairpersons and theater department directors. In most instances, LI participants tend to be faculty thinking about leadership and leadership roles, or individuals who have recently taken on leadership roles in directorial and/or chairperson capacities. And while the LI is primarily geared toward theatre artisans, it is open to individuals with backgrounds in dance, film, music, and even architecture. Candidates for participation in the LI are chosen through

a nomination process. The process requires someone in an administrative role — usually a dean or chair — to submit an application. The LI asks that all proposals speak directly to a nominee's leadership interest, potential, or experience. Additionally, the application should also contain ample reasoning as to why the nominee would benefit from participating in the LI. Most nominees are accepted, as the LI tries to encourage leadership across the arts continuum. However, applicants within the first couple of years of their higher education life — particularly those in tenure-track positions — are typically discouraged from participating as they are considered too early in their career arc to tackle leadership responsibilities. Once accepted, first-time participants can expect help with adjusting to their new positions, and a guided hand through the unfamiliar experience. The LI tends to take on a more profound position for returnees, however, as the individual foci become more broad and specialized to match each participant's particular station.

The LI adopts a two-pronged approach to its mission. Annually, participants and institutional leaders converge over a three-day period in which they take part in a series of lectures, workshops, clinics, round-table discussions, focus groups, and engagement sessions. Presentation material and programming covers a wide array of themes and topics applicable to the challenges experienced by leaders in higher education. Subject concentration often covers issues pertaining to labor; equity; inclusion; fund-raising and development; admissions, recruitment, and retention; and relationship building among departmental faculty. As discussed previously, the performing arts alone present a rather unique set of challenges and obstacles. In an educational context, it is imperative that these challenges work congruously with institutional objectives. Therefore, LI presentation topics also tend to address matters typically encountered by professional artists and managers. Some of the subjects explored include producing, artistic direction, entrepreneurship, stakeholder interest, and effective civic engagement/practice.

Additionally, all LI presenters and speakers — as well as advisory board members — are nationally recognized higher education and industry leaders, and include a wealth of well-experienced presidents, provosts, deans, chairs, and other executives who may lend their expertise to the mission.

Appropriately, the annual colloquium begins with a session titled “A Framework for Values-Based Leadership” (Astin and Astin, 2000: Pinholster, 2017). As discussed earlier, Astin and Astin (2000) propose that leadership is value-laden, particularly in education, where values underlie virtually all educational decisions. More specifically, they explain:

The value ends of leadership should be to enhance equity, social justice, and the quality of life; to expand access and opportunity; to encourage respect for difference and diversity; to strengthen democracy, civic life, and civic responsibility; and to promote

cultural enrichment, creative expression, intellectual honesty, the advancement of knowledge, and personal freedom coupled with social responsibility (Astin and Astin, 2000, pg. 11)

As such, the aim for this sitting is for LI participants to investigate their virtues through in-depth examination of their values in addition to the values of the field/discipline, and the values of their respective programs, departments, and home institutions. This is intended to provide for them a deeper, contextual understanding of leadership from those various paradigms. Simply put, it helps participants think outside the box, see the big picture, and more efficiently pinpoint and outline their leadership goals.

All institutional programming is designed to provide participants the opportunity for social exchange among peers and professionals alike. Participants are encouraged to share ideas and best practices, while forming strategic partnerships and building networks.

While round-tables, lectures, and focus groups prove useful, the heart of the LI — the second prong of the approach — is found in the form of a mentoring program. According to Jacob Pinholster (2017), co-director of the LI, the mentoring program is the centerpiece of the LI's function and mission, as he considers the mentor/mentee relationship to be the most valuable aspect of the program. He explicitly states that the "mentor/mentee matching process is the most important thing we do" (J. Pinholster, personal communication, March 27, 2017). Mentors for the program are selected with regard to a pair of distinct criteria. First, mentors are chosen based upon diversity and inclusion. The LI tries to wield an honorable cross-section of gender balance, cultural backgrounds, and geographic dispersion. Likewise, they also strive for institutional diversity as community colleges, research universities, private colleges, et cetera vary in both structure and administrative operations/policies. Second, the LI strives to match those parameters to participants (mentees) in manners suitable for acquisition of useful perspectives from inside their own context, as well as from within their own identities and histories. Further, as is true of presenters and advisory board members, all mentors for the LI are well-established higher education leaders and administrators holding positions such as that of a president, provost, dean, or chair.

The career development coaching process begins for participants when they meet their mentors on day one of the institute to explore personal mission statements, formularize career objectives, address challenges and opportunities, and develop action plans appropriate to the mentee's circumstances. Over the course of the three-day assemblage, mentor/mentee dialogue is extended as the duo continues to gather insight and refine their action plans. At the end of

convocation, the pair embarks on a yearlong venture in which the mentor keeps track of the mentee's development, often playing the role of both a foil and a confidant as they assist the mentee in navigating their way through the rest of the developmental process. However, for many, the bond that is formed between the mentor and mentee lives far beyond the prescribed one-year time span, as the connections that are created are often the most vital aspect of the working relationship.

Analysis and Findings

As previously discussed, the fields of higher education and the performing arts both pose an array of unique challenges singly. However, when combined, the effects are further amplified. Acknowledgment of this distinct phenomenon, and otherwise niche subsets, is notable. Likewise, the establishment of a system outfitted to provide support, education, and training for leaders within the more specific subset of higher education performing arts is unique, as the LI brings innovation and opportunity to an often undervalued and overlooked sector. Upon careful examination of the ATHE Leadership Institute and its structure, core values, and organizational mission, it can be concluded that the LI is a significant piece to a most complicated puzzle. Nevertheless, the LI is not perfect and could raise esteem with minor refinement.

Strengths

Mentorship. Above all, the crowning component of the LI is the mentoring program. Research has shown that mentoring is considered to be one of the most effective forms of leadership development available to those in executive positions, as it proposes that both individual and relational lenses are essential to the developmental process (Day, 2000; Giber, Lam, Goldsmith, and Bourke, 2009; Greenberg, 2011). Leadership is said to be a highly complex process of reciprocal interaction between a designated leader and the social/organizational environment in service of accomplishing a collective goal (Astin and Astin, 2000; Day, 2000; DeRue and Myers, 2014; Fiedler, 1996). In that regard, it can be suggested that everyone is a leader, or a potential leader, and that leadership is a group process conceptualized as an effect rather than a cause (Astin and Astin, 2000; Day, 2000; Drath, 1998). Simply put, everyone can contribute to helping others reach their potential and in furthering the cause. Individuals with little-to-no experience often need guidance and a helping hand in building confidence, understanding, and the tools required to perform effectively. Therefore, having a mentor can be extremely valuable, especially to someone entering into a different position. Since mentors are largely well-versed and highly experienced people, they can provide mentees with insight, support, wisdom, and advice beneficial to successful career development. Furthermore, a working relationship built on mutual respect, trust,

shared values, and sound communication is established (Chopra and Saint, 2017). With a sampling of strategic and social interchange, potential leaders can develop into actual leaders.

However, it is important to note that mentorships are typically established within organizations. Considering this, the LI mentoring program is in many ways more representative of executive coaching, as coaching tends to utilize outside sources. Executive coaching can be understood as a helping relationship formed between a client who has leadership, managerial, or supervisory authority and responsibility in an organization, and a coach who uses a range of cognitive and behavioral techniques in order to help the client achieve a mutually defined set of goals with the aim of improving his or her leadership skills, professional performance and satisfaction, and the well-being and effectiveness of the organization (Grant, 2013; Kilburg, 2007; Secore, 2017; Stevenson, n.d.). Once again, the relationship formed between the coach and coachee plays a key role in the leadership development process. Grant (2013) best summarizes this when he postulates:

The coaching relationship is one in which the coach and coachee form a collaborative working alliance, articulate goals, and develop specific action steps designed to facilitate goal attainment. The coachee's responsibility is to enact the action steps. The coach's role is to help keep the coachee on track, helping them to monitor and evaluate progress over time, as well as providing an intellectual foil for brainstorming and facilitating the process of examining issues from a range of different perspectives (pg. 261).

In other words, an executive coach draws out a positive leadership presence by helping to eliminate barriers for effective performance, while also inspiring individuals to learn for themselves how to set and attain meaningful goals, improve their capabilities, and be accountable for the results (Secore, 2017; Stevenson, n.d.; Tkacyk, 2016).

Regardless of the applied approach to individualized relationship formation within the LI, the very existence of these relationships is a step in the right direction toward serviceable leadership development. Likewise, Thompson (2010) states, "A mentor's job is to foster one-to-one relationships that challenge people to rise to higher levels of competence and responsibility" (para. 1). However, Stein (as cited in Volz, 2007) counters, "Managers on-the-job don't always have the time to give one-on-one training to their subordinates or to each other," further suggesting that a "multi-level mentoring program will help supplement the training that entry and mid-level managers get on-the-job" (para. 30). In the end, the LI appears to have it covered.

Transformation. Historically, one of the most commonly employed leadership styles found in institutions of higher education was the traditional “authority and power/command and control” approach often associated with hierarchy culture (Arsenault, 2007; Astin and Astin, 2000; Black, 2015; Davis, 2012; Greenberg, 2011). This may have been effective in the past as “teacher-centered approaches tend to equate to this top-down, autocratic view of leadership” (Amey, 2006; Black, 2015, pg. 56). However, as pointed out earlier, the higher education landscape has experienced a rather dynamic shift in recent years, as globalization, increased competition, and fiscal afflictions have led to a more user-driven environment (Black, 2015). Concurring, Davis (2012) affirms, “effective leadership at the university level often points away from acting as an authoritarian and utilizes more transformational styles that include collaboration and mentorship” (pg. 2). To this extent, a compulsory more transformative and fresh leadership model emerged — one that was increasingly student/learner-centered and entrepreneurial in mindset (Amey, 2006; Arsenault, 2007; Astin and Astin, 2000; Black, 2015). At its core, transformational leadership places a spotlight on human interaction, as it is typically concerned with emotions, values, standards, ethics, long-term goals, and long-range thinking (Black, 2015; Kubler and Sayers, 2010; Northouse, 2016). Considering that higher education is rooted in human interaction, it is befitting that the transformational leadership style has become its bailiwick (Astin and Astin, 2000; Black, 2015; Davis, 2012; Greenberg, 2011; Kubler and Sayers, 2010).

Here, the LI mentoring program again comes to the forefront as it ostensibly epitomizes this approach to leadership. In many respects, the LI pulls double duty as it encapsulates a transformative approach to leadership development, while exhibiting and utilizing transformational leadership characteristics. For example, transformational leadership is concerned with improving the performance of followers and developing followers to their fullest potential (Avolio, 1999). So, too, are the mentors and leaders of the LI. Further still, transformational leadership raises followers’ levels of consciousness about the importance and value of specified and idealized goals; gets followers to transcend their own self-interest for the sake of the team or organization; and moves followers to address higher-level needs (Bass, 1985; Northouse, 2016; Vann, Coleman, and Simpson, 2014). This is not only a key objective of the LI and its mentoring program; it is also an apt description of what those in higher education leadership capacities are often deputed to do. Furthermore, Northouse (2016) asserts, “followers and leaders are inextricably bound together in the transformation process” (pg. 162). As much can be said about the LI mentoring program, as mentors and mentees work together over an extended duration to facilitate progress and ensure that individualized professional (and personal) growth has been achieved. Lastly, in addressing a broad range of topics applicable to both leadership and management concerns, the LI provides its participants with a springboard toward building

awareness and achieving mastery as they canvass new occupational territories and grow into their positions — meaning, it attempts to equip mentees with the knowledge, skills, and abilities required for change.

Networking. Networks are the patterns of interpersonal relationships among a set of people (Carter, DeChurch, Braun, and Contractor, 2015). Networks are essential to effective leadership development as they help break down barriers that otherwise prevent the flow of communication. By eliminating obstacles and inspiring open discourse, networking enables people to make connections to others to whom they can turn to for information, resources, and problem solving (Greenberg, 2011). Day (2000) contends that networking is an investment in social capital because it encourages individuals to form commitments with others outside of their own organization, thereby, exposing them to others' thinking and challenging the basic assumptions about what they think they know (Day, 2000). Hoppe and Reinelt (2010) concisely illustrate networking importance when they state, "Leadership networks provide resources and support for leaders, and increase the scope and scale of impact leaders can have individually and collectively" (pg. 600).

From beginning to end, the entire concept of the LI is anchored in networking, as the LI strategically — and advantageously — positions attendees so they can actively participate in networking. More importantly, it provides a framework for network building — and as the network grows, so do the benefits. The interconnected grid affects everyone from the leaders, mentors, board members, and presenters of the LI to the home institutions and organizations of everyone involved, building an impressive investment on social capital.

Limitations and Recommendation

As stated previously, the LI is not perfect. And while the LI boasts numerous positive features, the one area it falls short is in its lack of supporting empirical evidence. According to the National Institutes of Health (NIH, 2008), "Good record keeping is necessary for data analysis, publication, collaboration, peer review, and other research activities" (pg. 2). Currently, neither the ATHE nor its LI component keeps a formal footprint of institutional results. This lack of record keeping could prove detrimental, as data collection and analysis could be useful to the LI for a variety of reasons.

First, through collection and analysis, both the ATHE and the LI could arrive at currently absent conclusions — meaning, collected information could identify insights critical for improvement and change initiation. Moreover, these conclusions could also predict future outcomes and enhance expectations. However, without this knowledge, the LI risks becoming stale and rote.

Second, the information gathered could be useful for communication and brainstorming among the collective unit. That is to say, the institute's leaders, board members, presenters, mentors, and mentees could all use the information to better address and implement institutional objectives. This may open up new doors and possibilities for all involved.

Third, comprehensive data collection and analysis could allow for installation of quality control. By having concrete data and information, the LI could conceivably mitigate any obvious bias in their favor. At present, beyond a number of repeat customers and a handful of testimonials, the LI has no real evidence promoting its efficacy. For this reason, the institute could conceivably become ineffective and misguided. With no practical supporting claims, losing touch with itself, its constituents, and the field(s) in which it serves is a distinct possibility. Therefore, empirical data could help allay stubbornness, clouded judgment, and prejudiced opinion from within the ranks.

Lastly, an empirical showing could be advantageous for growth and expansion, as well as for marketing purposes. As just mentioned, aside from returning participants and a smattering of endorsements, the LI simply has no proof that it works. And while returning participants are undoubtedly a testament to the LI's merit, the LI should still invest in fact-finding and tracking of mentee progresses. Likewise, it should also follow up on mentor/mentee relationships, as firsthand account is always the best way to obtain information. It is safe to assume that potential mentees, mentors, presenters, and other ATHE affiliates would appreciate having tangible information before committing to the cause. Similarly, it is probably safe to assume that ATHE sponsors and public relations officials would like something definitive to sell. Likewise, it is also acceptable to believe that outside organizations — such as search firms, associations, performing arts entities, institutions of higher education, and other leadership-based bodies — would appreciate knowing the effectiveness of the LI, as they may be interested in nominating candidates, and/or becoming involved with the institute. Success stories of past participants, and documented accounts of formalized action that may have occurred as a direct result of LI participation — such as departmental makeovers and institutional advances — would not only furnish proof of efficaciousness, it would be public-relations gold.

As the LI is currently restricted by its own efforts, it would behoove them to reconsider their outcome strategies. In particular, proper attention should be given to the “pre and post” components of the institute — perhaps in the form of quantitative t-testing, or by way of survey instruments — as the attainment of quality data is likely to come from those two areas. The only way the LI can gauge their own effectiveness, as well as further their agenda and purpose, is to provide empirical data vital to legitimacy and substantiality.

Summary, Discussion, and Implications

Whether in higher education or the performing arts, there is an existent need to have effectual leaders in place. This is especially true for those in higher education performing arts. However, in a modern, toilsome, and fickle economic, political, and social climate, organizational leaders can no longer simply be appointed in a “first among equals” manner (Black, 2015; Davies, Hides, and Casey, 2001). Amey (2006) implores, “there is little doubt that the leaders who are needed to guide postsecondary institutions in tomorrow’s complex environments have to think about their work differently than did their predecessors” (pg. 58). For that reason, leaders must be cultivated to engage in outward thinking — thus, enabling them to embrace challenges and provide innovate solutions to unforeseen problems. Rather than asking, “How can I be an effective leader?” one should really be asking, “How can I participate productively in the leadership process?” (Day, 2000, pg. 605).

There is no guidebook or list of competencies prescribing an exact means for leadership performance. Nor can one just “do leadership” (Black, 2015). Therefore, the need for effective leadership development conducive to the complexities and complications inherent in these fields has become a priority. Recognizing this, the Association for Theatre in Higher Education (ATHE) Leadership Institute (LI) offers a unique opportunity geared toward developing the next generation of higher education arts leaders. Through mentoring, transformation, and networking, the LI is designed with an understanding that the theoretical and practical knowledge requisite for the field should rightly be reflected in the preparation and training it provides (Kaddar, 2009). As Fiedler (1996) posits, “We cannot make leaders more intelligent or more creative, but we can design situations that allow leaders to utilize their intellectual abilities, expertise, and experience more effectively” (pg. 249). And for all practical purposes, the LI fulfills this obligation. However, concern exists as the LI does not conduct data-collection exercises, nor do they employ an apparatus for self-assessment. Future implementation of such research methodologies and devices could greatly enhance the overall effectiveness and validity of the LI, thus broadening their capabilities and marketability.

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PURSuing LEADERSHIP IN THE PERFORMING ARTS IN HIGHER EDUCATION: A BRIEF OVERVIEW

Introduction

Although steeped in the traditions of creativity, learning, nurturance, and inspiration, most every public or private educational institution follows business models, and that is the world in which astute leaders must navigate. For those interested in pursuing a career in performing arts leadership (administration), it is important to know that higher education is, indeed, a business.

In university, college, or conservatory performing arts, leadership usually comes from within an arts discipline. Applicants for leadership positions — area coordinators, chairs, directors, and deans — can expect an application procedure commensurate with institutional culture and standards, a selection process (that can often be lengthy), and an interview that probes the applicant's vision for the department, school, or college, his or her skills and experiences in fiscal and human resource management, resource development, advancing the unit/institution, and his or her ability to work effectively with a diverse body of students, faculty, administrators, donors, and alumni. The successful candidate, thus, is projected to be an artist, scholar, and/or leader who matches a perceived "fit" in the areas of accomplishments, organization skills, interpersonal agility, leveraging technology (for learning, creativity, and communications), trustworthiness, political savvy, and an ability to pivot successfully between the needs of the arts unit and those of the institution. Diversity (in all of its forms) needs to be addressed by the candidate, along with examples of leveraging cultural differences to enhance learning and creativity.

In the broad and varied areas of leadership and administration, responsibilities most often include (but are not always limited to) managing or overseeing areas such as budgets, curriculum development, assessment, human resource management, student and faculty recruitment, communications (internal and external), marketing, branding, technology employment and procurement, and development/advancement. Depending on the unit's structure, duties may also include mundane tasks of course scheduling, graduation audits, inventory management, and more. There may, or may not, be a sufficient number of faculty or administrative staff to assist the leader, but the fact remains that the leader is often held responsible for the entire operation.

The arts leader is often a broker, someone who is skilled in, or shows the aptitude for, leveraging this role not just for individual gain but also in integrating all parties. In the case of higher education, this would include upper administration, students, faculty, staff, alumni, community partners, and others. Elizabeth Long Lingo and Siobhan O'Mahony studied music producers in Nashville and found that some researchers treat brokers as strategic arbitrageurs

who extract advantage from their position, while other researchers paint brokers as relational experts connecting others to foster creativity and innovation. The authors wrote, “They moved between these two ideal conceptions of brokerage and broke from them to foster a collective creative outcome” (Lingo and O’Mahony 2009, 1). This seems very similar to the roles of leaders and administrators in higher education performing arts sectors.

The following is a brief overview of the evolving cultures of leadership in performing arts administration in higher education. Topics include the interview process, navigating current issues, an awareness of careers in the creative industries, knowledge of how globalization is transforming higher education, and/or aptitude for development and advancement, student recruitment and retention, and faculty/staff development. For those interested in pursuing a career as a college or university area coordinator, chair, director, or dean in the performing arts, this information could prove to be helpful in preparing for an interview.

Defining and Designing Oneself as a Candidate

Knowing and being able to articulate personal and professional values, strengths, and goals are essential when describing one’s leadership style and ability to articulate a vision. Prior to submitting a letter of application, it would be helpful to compose a single-page philosophy of leadership. Whether this statement is required or not, the projection of “self-knowledge” will become apparent. Through the application materials, references, telephone interviews, and campus visits, search committees strive to discover who the “real applicant” is and whether or not the students, faculty, alumni, and administration with whom she would interact and represent would benefit from working with her.

Making a positive first impression, of course, is critical, for research shows that people evaluate those they do not know and their abilities within the first eight to 30 seconds of meeting them. Moreover, it is important to consider the body language (and all that it involves) that projects leadership. Elements of early candidate evaluation include physical (handshake) and spatial (distance from people) considerations and conveying an engaging attitude. These elements provide people with the ability to make a determination on characteristics such as openness, curiosity, and being a hard worker just by the way one carries herself (Martin and Bloom 2003, 3-4, 21, 78-9).

Being an exceptionally good listener is something that will be considered in the hiring process. Often it seems that those who ask good questions and steer the conversations toward the institution’s strengths, successes, and aspirations will leave those who participated in the interview process with an inherent confidence that the candidate may be someone to consider further, thus enabling an extension of the process and a better chance of receiving an offer. As Andrew Sobel and Jerold Panas, authors and experts in client relationships and fundraising, state in

their book *Power Questions: Build Relationships, Win New Business, and Influence Others* the two feelings that everyone craves are feeling appreciated and feeling that someone is listening to you. Best of all, by listening to people throughout the interview process, the candidate is more likely to articulate a vision that is closely aligned with that of the institution (Sobel and Panas 2012, 15). However, as national search consultant Jean Dowdall advises, one must be careful in describing past experiences or giving specific examples during the interview process so as to not divulge confidential information (Dowdall 2007, 35). While it may seem elemental, talking less and being asked to expand on a response are highly preferable to speaking too long. A candidate wants to leave the impression that she respects people's time and is able to articulate ideas and concepts in a succinct and cogent manner.

But perhaps the most poignant question toward revealing what drives a person is the following: *Why do you do what you do?* Here are a few core areas and sample responses that may guide one toward understanding oneself more fully:

WHO I AM (the words that best describe you)

Power listener Communicative Passionate Decisive Optimistic

WHAT I VALUE (the qualities you value most in yourself and others)

Hard work Honesty Communication Compassion Success

WHY I DO WHAT I DO (what makes you want to go to work)

I believe that the arts elevate our understanding of the human condition, provoking our passions and deepening our appreciation and love of life.

My greatest joy is helping students achieve their dreams and empowering the faculty to mentor and inspire them.

MY LEADERSHIP STYLE (how I interact with others)

Empower Assess Reward

Current Issues in Performing Arts Education

As a performing arts administrator, it is critical that the faculty, institution, and administration not just stay current with changes and trends as they pertain

to curricula, technology, standards, and career preparation but can mobilize and articulate a vision that anticipates the changing terrain of the creative industries. Accreditation by national arts accrediting organizations, such as NASM (National Association of Schools of Music), ensures that the institution maintains basic national standards and practices in all aspects of its program. A few of the current issues facing performing arts administrators, for example, and model programs that could be mentioned by the candidate include:

1. A changing job market for arts graduates and, thus, training and skills sets that are contrary to traditional approaches and standard curricula and practices:

“...artists need to be masters of navigating across historically disparate domains, for example, specialization and generalist skills, autonomy and social engagement, the economy’s periphery and the core, precarious employment and self-directed entrepreneurialism, and large metro centers and regional art markets. In addition, artists both work beyond existing markets and create entirely new opportunities for themselves and others. As catalysts of change and innovation, artistic workers face special challenges managing ambiguity, developing and sustaining a creative identity, and forming community in the context of an individually based enterprise economy” (Tepper and Lingo 2013, 337).

2. Health, wellness, and safety:

The University of California President’s Office offers relevant and valuable resources on the many aspects of health and safety in the performing arts: The Performing Arts Safety Center of Excellence provides HEMS consultation services to manage risks in the performing arts: <http://www.ucop.edu/environment-health-safety/groups-and-programs/centers-of-excellence/performing-arts/index.html>

The George Mason University Center for Arts and Wellness is an initiative that has been created to deliver health education to performing and visual arts students. The College of Visual and Performing Arts at George Mason University, which has given the Center a home, has made a commitment to providing education on health, wellness, and performance enhancement as an integral part of the education of musicians, artists, dancers, and actors, whether they go on to become performers or teachers. <http://www.gmu.edu/centers/artswellness/>

UCLA uncart and healing is a partnership between the Arts and Healing Initiative, a 501 (c) (3) nonprofit organization, and the UCLA Collaborative

Centers for Integrative Medicine. Offered are professional development training and programs for the general public in the use of the arts for social, emotional, physical and cognitive benefit. https://www.uclartsandhealing.net/About_WhoWeAre.aspx

The University of North Texas houses The Texas Center for Performing Arts Health, formerly known as the Texas Center for Music & Medicine, an interdisciplinary partnership led by the UNT College of Music and the Texas College of Osteopathic Medicine together with the School of Public Health, the College of Engineering, and the College of Public Affairs and Community Service. Faculty across the UNT Denton and UNT Health Science Center in Fort Worth campuses work together to study, treat, and prevent various occupational health problems associated with learning and performing music and other performing arts. <https://tcpah.unt.edu>

3. Interdisciplinary research, curricula, programs, and creative practice between the arts, sciences, and other disciplines:

“The Alliance for the Arts in Research Universities (a2ru) is a partnership of over 30 institutions committed to transforming research universities in order to ensure the greatest possible institutional support for interdisciplinary research, curricula, programs and creative practice between the arts, sciences and other disciplines. The world’s most pressing, complex and open-ended challenges resist singular approaches and resolutions; whether global or local, they will continue to spring from both likely and unlikely sources. With unparalleled scholarly range and depth, the contemporary research university has the distinct capacity to equip faculty and students to confront such challenges with expertise and creative confidence. High quality scholarly and creative production is most attainable when students and faculty are free to experiment within and across their disciplinary boundaries. Research universities that support such exploration through mutually beneficial interdisciplinary approaches spur creative resolutions and meaningful innovations.”

Some examples of campuses with research programs that go beyond the traditional stage, labs, classrooms, and studios include Carls Research (at Virginia Commonwealth University), Arts Research Center at the University of California Berkeley, Johnny Carson Center for Emerging Media Arts at the University of Nebraska-Lincoln, Arts & Design Research Incubator, and the College of Arts & Architecture at Penn State.

Several institutions have made traditional and nontraditional academic hires that activate and support research: senior associate dean of research, College of Applied and Fine Arts at the University of Illinois at Urbana-Champaign; director of creative industries research and policy at the University of Colorado Denver; and assistant dean for research, technology, and administrative affairs at the College of the Arts at the University of Florida.

4. Arts entrepreneurship (select centers, courses, minor, or certificate):

Arizona State University: The Pave Program in Arts Entrepreneurship paves the way to the future of the arts by investing in student innovation and creativity, supporting arts entrepreneurship education, and undertaking entrepreneurial activities and research. http://herbergerinstitute.asu.edu/news/press_release.php?id=1219

Eastman School of Music: The Institute for Music Leadership (IML) received a major part of a \$3.5 million grant to the University of Rochester from the Ewing Marion Kauffman Foundation to support entrepreneurship education. The IML's focus in "entrepreneurship in music" is helping students learn how to turn promising ideas into enterprises that create value. <https://www.esm.rochester.edu/iml/entrepreneurship/>

University of South Carolina: Spark-Carolina's Music Leadership Laboratory at the University of South Carolina spearheads a variety of initiatives related to entrepreneurship, including individual classes, presentations, one-on-one counseling, and an 18-credit music entrepreneurship minor. http://www.sc.edu/study/colleges_schools/music/study/academic_areas/entrepreneurship/

University of Texas Dallas: The Institute for Innovation and Entrepreneurship (IIE) is leading the way in supporting students and faculty with entrepreneurial training and resources. Across the campus, the IIE works to engage and empower the UTD family in launching new businesses. Through courses, conferences, networking, and unique funding opportunities such as Startup Launch, entrepreneurially minded students and faculty can benefit from the IIE offerings. <https://innovation.utdallas.edu>

New England Conservatory: Entrepreneurial Musicianship. Musical entrepreneurship at NEC combines creative and critical thinking, communication proficiency, financial management, programming, and marketing. As a synthesis of musicianship and a mindset of self, NEC's Entrepreneurial Musicianship (ME) department focuses on providing

individualized resources to help each student attain her path to a creative career. <http://necmusic.edu/em>

Several other examples of campuses with entrepreneurship initiatives, hires, and affiliations with performing arts programs include: Arts Entrepreneurship, Penn State; the Barnett Center of Integrated Arts and Enterprise, The Ohio State University; the Bolz Center for Arts Administration and the Arts/Business Initiative, University of Wisconsin-Madison; College of Charleston; Scholar in Residence for Entrepreneurship and Enterprise at the University of Colorado Denver.

5. Multidisciplinary hiring, innovation initiatives, and integration with performing arts:

University of Colorado Denver Inworks is an initiative of the University of Colorado Denver and Anschutz Medical Campus. Inworks draws together faculty, staff, and students from across the two campuses, as well as entrepreneurs and leaders from industry, government, education, and the community, to address problems of importance to human society. The mission is to impart skills and habits of mind that allow people to collaboratively create impactful solutions to human problems. Inworks seeks to create innovative solutions to some of the world's most challenging problems, while in the process creating lifelong innovators. <http://www.ucdenver.edu/academics/inWorks/Pages/home.aspx#>

The Stanford Center for Computer Research in Music and Acoustics (CCRMA) is a multidisciplinary facility where composers and researchers work together using computer-based technology both as an artistic medium and as a research tool. Areas of ongoing interest include: composition, applications hardware, applications software, synthesis techniques and algorithms, physical modeling, music and mobile devices, sensors, real-time controllers, signal processing, digital recording and editing, psychoacoustics and musical acoustics, perceptual audio coding, music information retrieval, audio networking, auditory display of multidimensional data (data sonification), and real-time applications. <https://ccrma.stanford.edu/about>

University of Colorado Boulder houses the ATLAS Institute, a radically interdisciplinary research and teaching institute at the University of Colorado Boulder. ATLAS researchers and educators are dreamers and doers who seek to predict the future by inventing it. The institute's labs and academic programs

encourage out-of-the-box thinking and creative exploration, attracting technology visionaries and virtuosos who reach beyond convention, take risks, and innovate. <http://atlas.colorado.edu>

Virginia Tech Institute for Creativity, Arts and Technology (ICAT) forges a pathway between transdisciplinary research and artistic output, scientific and commercial discovery, and educational innovation. “More than just a ‘Media Lab,’ ICAT is a ‘Transdisciplinary Living Lab’ tightly integrated with educational, commercial, and arts communities.”
<http://www.icat.vt.edu/content/icat-overview>

6. Academic Analytics — measure of faculty productivity through books, articles, and citations (national benchmarking):

Be prepared to discuss the assessment of faculty in the arts (performances, compositions, works of art, etc.) as compared to the more traditional forms of assessment in higher education, such as books and articles accepted in refereed publications.

Maintaining a Global Perspective

Thanks, in great part, to the Internet and its attendant globalization of people, products, and institutions, students now have increased opportunities to gain a global perspective of the arts and arts education. If asked a question regarding how one would engage students, faculty, and programs on the global stage, the following suggestions could be appropriate:

1. Identify and contact foreign institutions of comparable size, scope, and cost to discuss the possibility of hosting artists, actors, conductors, ensembles, soloists, composers, and scholars and/or establishing an ongoing student exchange between institutions.
2. Partner with Sister Cities. This is especially helpful in providing homestays for study abroad and ensemble tours.
3. Integrate unit activities with academic and cultural exchange services offered on campus. These organizations are capable of notifying foreign institutions of one’s upcoming needs in a particular country.
4. Co-list courses with a foreign university and offer weekly Skype or Zoom sessions using a common textbook.

5. Encourage faculty to lead study abroad programs and students to study in the summer (workshops, lessons, established programs through other universities).
6. Offer midmester (January) and Maymester (May) study abroad programs.
7. Perform repertoire featuring instruments or literature of various world cultures.

Friend Raising and Resource Development

Increasing the number and breadth of funding sources is a universal expectation of upper-level arts administrators. As acclaimed fundraising expert Kay Sprinkel Grace states in her book *Beyond Fund Raising: New Strategies for Nonprofit Innovation and Investment*, resource development enables people to act on their values. The values of both the arts leader and the donor are fulfilled when the gift creates, advances, or protects that which is valued by both the administrator and the donor. Stressing the many accomplishments of a program and the needs of the students that are being met inspire donors to want to be a part of the success (Sprinkel 1997; 16-17, 165).

Resource development and donor cultivation are often coordinated carefully with the institution's advancement office and foundation, for the institution is keenly aware of current and potential donors and the prioritized needs of the institution. And even before speaking about resource cultivation, stewardship of previous gifts is a moral imperative. Without a strategic pathway to giving thanks, future opportunities for philanthropy will be missed, and future giving will be limited. One of the best ways to enable fundraising is to have past donors share with others how well they were treated and how their gift changed lives.

It is essential to always provide the advancement office with updated lists of program needs. The arts administrator may even oversee his or her own fundraising program, such as a "friends of dance/music/theatre" organization, that operates not only from annual membership donations used for scholarships, travel, and instruments but also extends the network of the arts unit. It is always important to go into an interview with ideas for resource development. Some of these may include:

1. Friend raising and stewardship — send acknowledgement letters personally signed by the director, chair, or dean.
2. Be able to evocatively and succinctly provide the permanent and unending benefits of endowing named scholarships and professorships.

3. Forge mutually beneficial relationships — businesses, schools, health organizations, professional arts organizations, etc.
4. Constantly promote giving — names in programs, promotions at performances, recognition at athletic events, dinners, and select travel (tour) opportunities.
5. Bring students and donors together through scholarship luncheons, senior recitals/projects, special receptions, and thank-you letters.
6. Offer internships to build and strengthen relationships with the business and nonprofit communities.
7. Thank donors constantly — print their names in programs, thank them at public performances, send them a Valentine, ask advancement to send them a thank-you letter, and require students to send a thank-you letter that includes a brief bio.
8. Build on the successes generated by previous giving to move donors through increasingly higher levels of giving.
9. Maintain a current list of exciting projects, student and faculty travel, and equipment in need of funding to show donors how state or private funding may be matched.

Branding, Imagining, and Positioning

Brand, image, and position benefit the unit by communicating success to the upper administration (provost, president), advancement office, admission office, university relations office, foundation, and more to help them understand the work, cost, and benefit of recruiting and retaining talented students. As a leader, the performing arts administrator works with the faculty and students to ensure that the arts units provide value in terms of enhancing quality of life, well-being, and the economy as well as providing a workforce for the evolving creative industries.

In a performing arts unit, every concert, recital, play, lecture, masterclass, and production is an opportunity to gain friends, increase learning, and brand the unit. It is a given that performances, concerts, lectures, and events will be well prepared and of high artistic quality, but the audience experience (e.g., comfort of seats, temperature and humidity control, lighting and printed materials) must also be planned and executed well. As with any successful “product,” the quality of a program must be leveraged by marketing to the appropriate audience.

Savvy institutions employ all events, performances, and concerts as opportunities to build enrollment. Traditional high school honors ensembles or summer programs are now augmented by maker and DIY (Do It Yourself) events, arts business and administration presentations, and interaction through technology (including social media), thus affording both students and their extended families ample opportunities to interact with the broad campus community. The goal should be for prospective students and their families to determine if there is a “fit” with the student’s career goals and the institution’s resources and culture.

A few suggestions for getting prospective students to campus and for marketing the quality of a program include:

1. Provide opportunities for high school counselors, teaches, and other influencers to visit the campus.
2. Host conferences, fora, or other events that engage high school or potential graduate students, parents, directors, and teachers on campus. These may include honor bands, choral festivals, orchestra activities, jazz seminars, world music events, technology sessions, NATS competitions, guitar festivals, Orff training, summer camps, and more.
3. Ensure that student travel opportunities are maximized. Send out the best ensembles to high schools, national festivals and conferences, and other performance and learning opportunities of educational and cultural merit. An institution can also build its reputation through sending out faculty and students to academic and creative conferences.
4. Academic and creative study abroad trips and international ensemble touring abroad can be attractive to both parents and students who see the value in program participation that introduces them to the world in a way that is educational and affordable.
5. Selectively promote faculty recitals and concerts held on campus to maximize the institutional exposure in a positive way. If possible, livestream all concerts, plays, and recitals (with the exception of productions and other works under copyright protection).
6. Leverage social media through video, still photos, and audio that acknowledge student, faculty, alumni, and departmental/college accomplishments (competitions, jobs, graduate schools, masterclass participation, special honors, etc.).
7. Produce only top-quality publications, pictures, and videos. This type of investment will often be shared by the offices of enrollment management,

student affairs, and institutional communications. Applicable exposure points include website, calendars, posters, brochures, ads, and programs.

Retaining the Students You Have

Of great importance is retaining the intelligent, creative, talented, and dedicated students whom the institution has probably worked hard to recruit. By looking through any “best colleges” publication, it is readily apparent that highly select institutions have high retention rates. Regardless of the degree of selectivity at one’s institution, the performing arts administrator must remain diligent in creating an atmosphere that builds loyalty to the alma mater. Moreover, students’ interactions with other students have an enormous impact on learning. Having some knowledge of research into how students understand and process creative contributions they make to college life, Pachucki, Lena, and Tepper (2010) analyzed narratives of students and learned that much creative output was associated with routine experiences and casual social interaction. Their findings contrast with standout individual achievement in domains such as art and science. They also found strong trends in sociability as students negotiated with “where they stand” in regards to others as well as “how they stand out” as individuals (Pachucki et. al 2010, 127).

A new survey of 11,483 college graduates, for the Gallup-Purdue Index, found graduates who reported “very helpful” campus career-services experiences were 5.8 times more likely to say their university prepared them for life after college, 3.4 times more likely to recommend their school, and 2.6 times more likely to donate to their alma mater than graduates who found their campus career help “not at all helpful” (Linares 2016). Brandon Busteded, executive director for Gallup’s Education and Workforce Development, says all these findings should push universities to examine how they’re offering career coaching. His advice: Start earlier. “Why not have career-service advice and counseling during freshman orientation? Before they even arrive,” says Busteded. “If it’s the kind of thing you only visit your junior or senior year, that’s probably not sufficient.” And while getting students to think about career options early, before they pick a major, is important, Busteded stresses, students need *quality* coaching to feel set up for success (Linares 2016).

As stated in the 2016 SNAAP (Strategic National Arts Alumni Project) Report that surveyed in 2015 over 40,000 arts alumni from 53 institutions in North America, student participation in extracurricular, co-curricular, and other special programs was linked to higher retention rates and overall success, and those alumni were more likely to feel better connected to the institution after graduation (Frenette et al. 2016, 6). Suggestions to help foster among the students a stronger sense of belonging and dedication to the institution include:

1. Promote social fraternities, professional organizations, and honor societies— they build strong personal bonds among students, develop

leadership skills, involve students in recruitment, and strengthen ownership in and loyalty to the alma mater.

2. Recognize student accomplishments — award plaques, newsletters, honor societies, social media announcements, competitions, grade point, etc.
3. Hire faculty who are passionate about teaching and learning, who challenge and inspire students, and who celebrate achievement.
4. Travel with students, both throughout the region and throughout the world strengthens bonds between students and between students and faculty and promotes civic engagement and culture awareness through music.
5. Keep students focused on their future — starting with orientation, have ongoing discussions regarding graduate schools and career building.
6. Engage students in creativity and technology — open up the world of iPads, multimedia collaborations, alternative performance techniques, improvisation, teaching apps, and more; encourage students to “think big!” This is becoming easier with the rise in maker spaces, innovation programs, and the national DIY movement.

Summary

Within this new world of performing arts in higher education, there are several questions that any prospective candidate should formulate and then pursue through both observation and in response to all information that is gathered in the context of the interview and selection processes. Here are some questions that candidates should ask themselves but, perhaps, also pose to search committees on phone interviews, “airport” interviews, and campus visits:

1. Is there a unit culture of self-knowledge (do the faculty, staff, students and related community partners know who they are)?
2. Do the curriculum, procedures, students, faculty, and outcomes meet or exceed national standards that anticipate evolving social, cultural, and economic contexts for performing artists, scholars, teachers, and creators?
3. Are there commensurate financial resources, facilities, materials, and enrollments to support the unit’s present vision and future aspirations?
4. Is their quality in the broad sense of offerings that include creativity, technology, entrepreneurship, innovation, and communication?

5. Are there resources to build and sustain excellence in each area of specialization?
6. Are the graduates satisfied with the breadth of knowledge and skills they attained?
7. Are students recommending the institution to their friends and families?
8. Are there sufficient employment opportunities in the areas in which the students are being trained?
9. Are the faculty satisfied with competence, or are they working to their greatest potential?
10. Is the organization of value to the institution as a whole and to the community?
11. Are evaluative tools such as the Strategic National Arts Alumni Project (SNAAP) used for measuring alumni satisfaction and results?

By seeking information and data posed by those questions, performing artists, educators, playwrights, composers, and scholars who have a passion to lead — to take something and make it better — may well discover that their greatest, most memorable achievements still lie ahead. Leadership in the performing arts is very challenging; yet it can be a rewarding field for those who seek to uncover their ability and passion for articulating a vision of the artist's place in society. Available positions require a detailed application process and, if chosen for a telephone or campus interview, strong preparation by the applicant in order to express succinctly and convincingly to a committee the experiences, goals, strengths, and vision necessary to lead a program. Just as important as expressing those points is showing knowledge of the creative industries and expanded opportunities for an emerging artistic workforce. Once in the position, the successful candidate can then employ that awareness of the creative economy and how it relates to curricular issues and accreditation standards to then provide students with a broad and global perspective of the evolving arts industries and how they can relate their roles as agents of the artistic experience (in Eric Booth's words). Arts leaders show the relevance of how their knowledge of repertoire, literature, and performance practices can provide them with many options in the workforce. Understanding the present and foreseeing the future can be used to increase the investment of donors and to recruit and retain talented, intelligent, and professional-minded students who will either enter the professional world or continue to pursue higher degrees.

Every institution has its unique strengths and challenges, and its leader must be well informed by data provided by demographic shifts, economic changes, and

population trends. The leader must have an enhanced ability to listen carefully and to then process the needs and concerns of students, faculty, administration, donors, and the community alike in creating a shared vision for success and growth. But progress is not always simple — no two people think alike. As stated by the chief of the Division of Neurology at Mt. Zion-UCSF Hospital Dr. Robert Burton in his book *On Being Certain: Believing You are Right Even When You're Not*, “To expect that we can get others to think as we do is to believe that we can overcome innate differences that make each of our thought processes as unique as our fingerprints” (Burton 2008, 123).

So, from where does all this required passion, knowledge, and energy come in order to become a successful leader in the performing arts? As noted author Daniel Pink states in his bestselling book *Drive: the Surprising Truth About What Motivates Us*, “For artists, scientists, inventors, schoolchildren, and the rest of us, intrinsic motivation — the drive to do something because it is interesting, challenging, and absorbing — is essential for high levels of creativity” (Pink 2009, 45). The ability to succeed comes from within.

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The data come from the Strategic National Arts Alumni Project (SNAAP), a research effort led by Indiana and Arizona State Universities, supported by the Surdna Foundation, the National Endowment for the Arts, and others. Respondents were at different stages of their careers. They came from more than 150 arts programs from a diverse set of institutions.

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, fund raising, technology, retention and recruitment. As a peer-reviewed journal, JPALHE presents articles that are supported by facts and cited appropriately, using the latest edition of *A Manual for Writers of Term Papers, Theses, and Dissertations*, by Kate L. Turabian. Articles for consideration are submitted electronically to the editor and must be in the 12-point font of Times New Roman, double-spaced and no longer than 12 pages. The author's name must not appear on the attached article. Submissions from all countries are welcome, although the journal is published in English. Authors are responsible for securing all copyright clearance.

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Submissions are to be sent via email, with the article as an attachment, to:

Dr. Mark Reimer
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Dr. Mark Reimer
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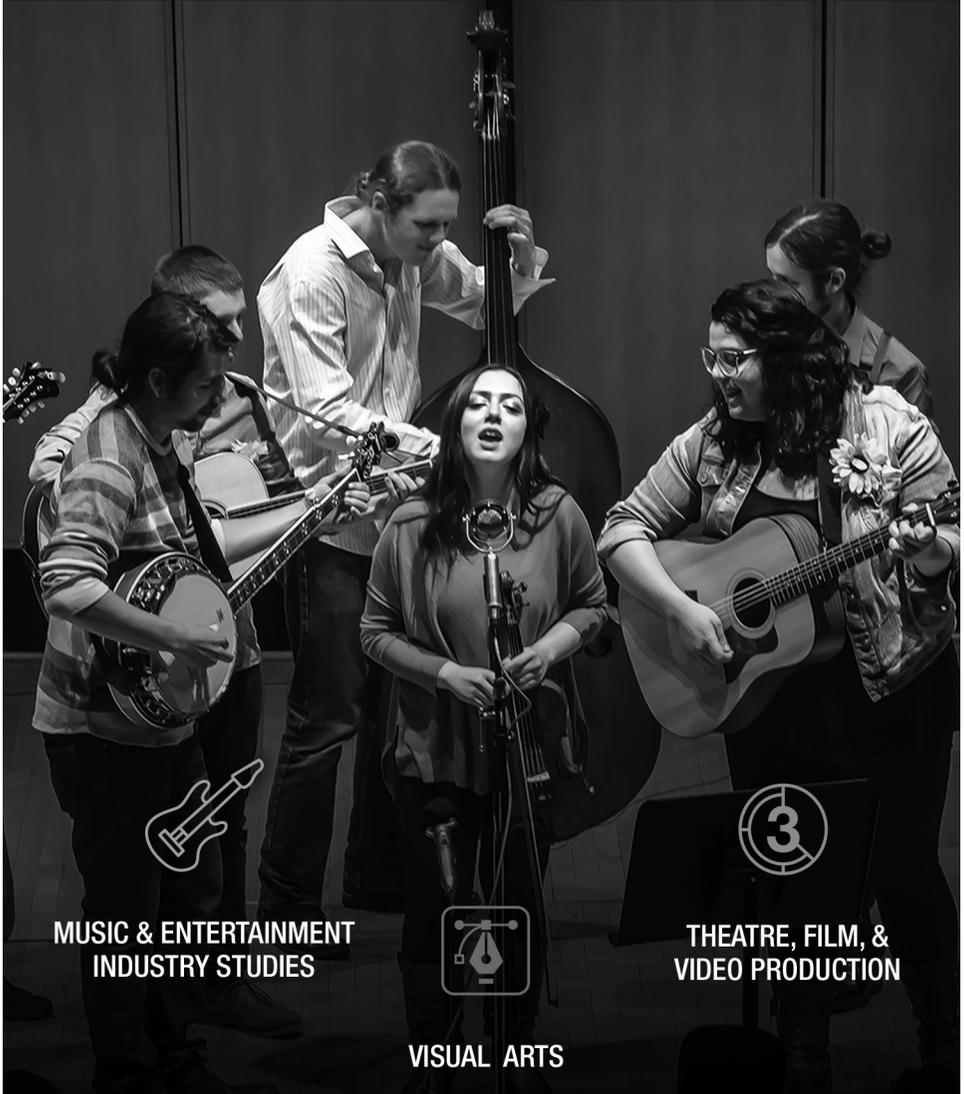


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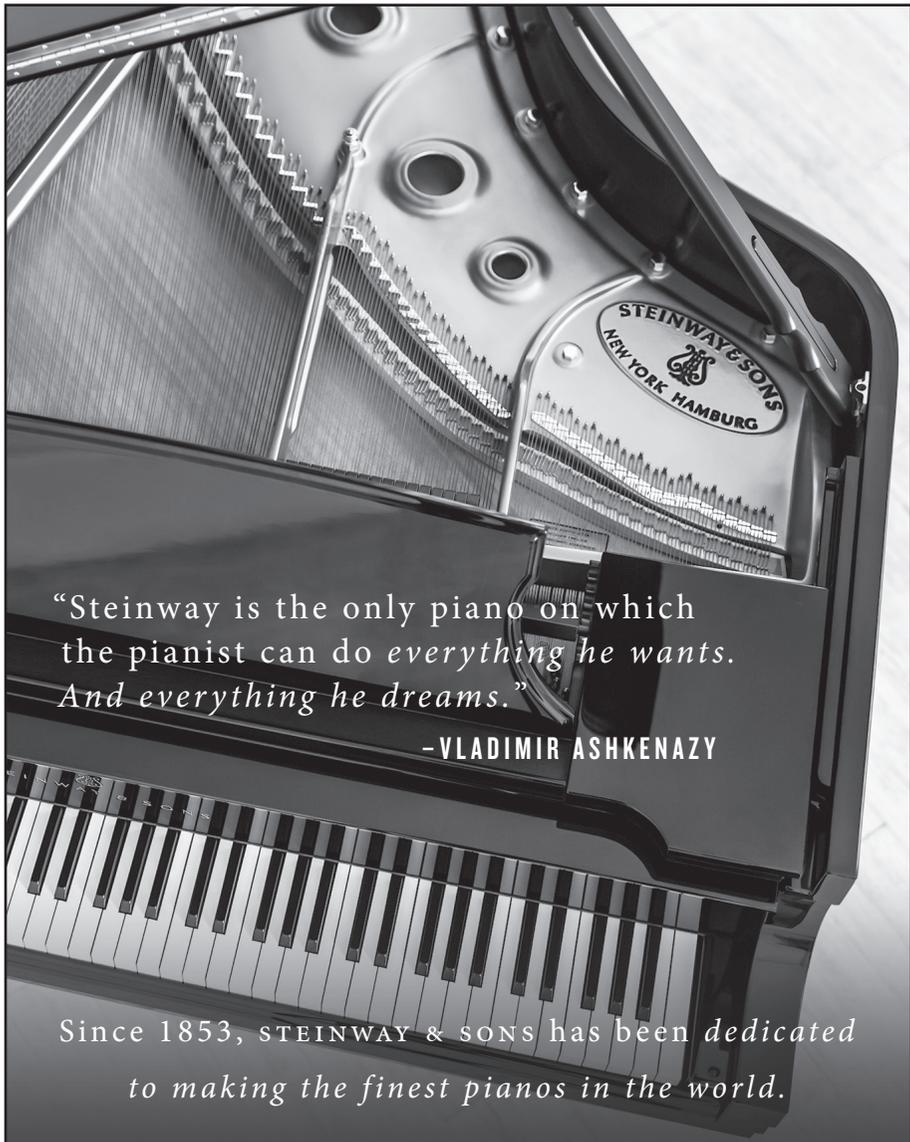
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