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University of Massachusetts Amherst

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LEADERSHIP OF THE ARTS IN HIGHER EDUCATION:
A CASE STUDY

A Dissertation Presented

by

DARWIN E. PRIOLEAU

Submitted to the Graduate School of the
University of Massachusetts Amherst in partial fulfillment
of the requirements for the degree of

DOCTOR OF EDUCATION

February 1999

Education

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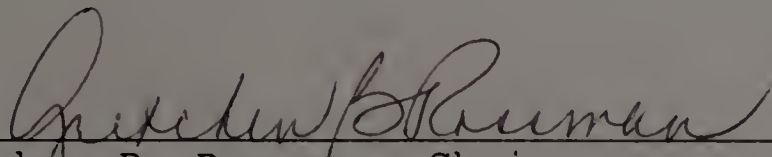
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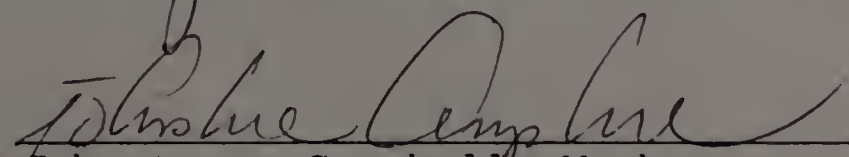
by

DARWIN E. PRIOLEAU


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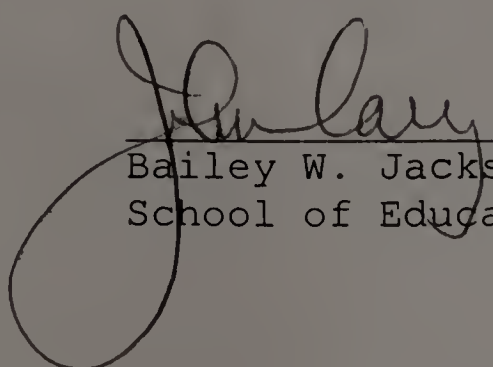
Gretchen B. Rossman, Chair



Johnstone Campbell, Member



Frederick C. Tillis, Member



Bailey W. Jackson, Dean
School of Education

DEDICATION

I dedicate this work to two individuals whose belief in me enabled me to push forward when I didn't think I could. First, to my husband, Carl Conrad, who has more than earned all the credit and appreciation I can give him. Secondly, to Dr. Charles Adams, whose wisdom, guidance, and high standards helped me to view higher education through the lens of a scholar.

ACKNOWLEDGMENTS

First, I would like to gratefully acknowledge the members of my dissertation committee, Dr. Gretchen B. Rossman, Dr. Johnstone Campbell and Dr. Frederick C. Tillis, who inspired and encouraged me to pursue this study. I would also like to thank Dr. Lee Edwards who gave me the opportunity to intern with her and see academia through the eyes of a humanities and fine arts dean, Dr. Jana Nidifer who managed to make the dusty world of archives seem exciting, and Deborah Conrad for her keen editorial eye.

I would like to thank each of the individuals at The Ohio State University and the University of Illinois at Urbana-Champaign for their help, generosity, and openness. The list of such people is long in length and impressive in depth. However, it is important to specifically mention my dance colleagues from these institutions, Vickie Blaine and Patricia Knowles, who opened the doors that made this research possible.

ABSTRACT

LEADERSHIP OF THE ARTS IN HIGHER EDUCATION:
A CASE STUDY

FEBRUARY 1999

DARWIN PRIOLEAU, B.A., BENNETT COLLEGE

M.A., NEW YORK UNIVERSITY

Ed.D., UNIVERSITY OF MASSACHUSETTS AMHERST

Directed by: Professor Gretchen B. Rossman

The purpose of this study is to explore, identify, and describe the causal relationship between leadership and the phenomena that produce an environment conducive for growth of the arts in higher education, by recording the thoughts, perceptions, and experiences of individuals who are, or were, in leadership roles at selected institutions. The institutions chosen for this study were The Ohio State University and the University of Illinois at Urbana-Champaign.

Each institution is noted for distinction in the arts. Both institutions are state funded land-grant universities, with comprehensive arts programs in the performing and visual arts and have professional arts presenting centers on campus. Through "expert nomination," over fifty participants were invited to take part in this study. The participants were central administrators, mid-level administrators, chairs, and arts faculty.

Qualitative research methods were used in collecting the data through the use of a guided, open-ended and in-depth interview with each participant. The research questions for this study focused on the participant's view of: (1) how the history of the campus connected with the history and growth of the arts at the institution, (2) what were the most significant integrative components of the arts on the campus, (3) what accounted for the growth of the arts on the campus, (4) what was the perception of the educative role of the arts on campus, and (5) what would be the ideal situation for the arts on campus.

The analysis of the data revealed three major areas where leadership had effected the growth of the arts on these two campuses: (1) the creation of an environment that encourages collaborative and outreach ventures, (2) the creation of an environment that is based on a shared vision and goals, (3) the creation of an environment that generates faculty and staff excitement and high morale.

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CHAPTER I

THE PURPOSE AND FOCUS OF THE RESEARCH

A Brief Overview of the Arts

With the establishment of the National Endowment of the Arts in the late 1950's came the emergence of cultural centers across the nation. After years of appeal from arts educators, these centers were brought into the university setting. These arts centers flourished particularly in the 60's and early 70's due to economically sound times and the influx of new populations of students attending college (Morrison, 1973). However, the arts were not fully integrated into university life. James Perkins (1965), former president of Cornell University, described the state of the arts in higher education when he stated, "The production of art and the performance of artistic work is not a fully accepted part of liberal education" (p. 678). Although art history and aesthetics were a part of higher education curriculum, the "making of art" was not. This situation most likely prompted him to add, "Artists beware; but university prepare" (p. 678). Indeed, Perkins was prophetic.

Jack Morrison (1973) asked the question, "Will higher education and the arts co-exist vulgarly or beautifully-- meaningfully or superficially?" (p. 1). Ten years later he responded to his own question by stating, "For the most

part, the arts have matured to the point of becoming an accepted, even welcomed, young adult in the academic family" (Morrison, 1985, p. 1). Morrison (1985) considered this optimistic view, which was primarily exhibited by university upper administrators, to be the most striking change he had encountered since his original research ten years earlier. However, he did allude to the fact that this positive view of the degree of acceptance of the arts by mainstream academia was not as widely shared by arts faculty and deans. As academia's young adult, the arts are struggling with their future in higher education. Unfortunately, even today it is an uphill battle.

The financial situation in higher education has been difficult on all fronts. Current Trends 1996 reports that nearly two-thirds of all public institutions of higher education state that they now receive less state financial support than they did ten years ago, with one-quarter describing their financial condition as fair or poor. In the early 1980's, Morrison (1983) noted that the arts were already suffering from the economic crunch on the university campus and warned that, if the arts were to prosper, it would necessitate a reallocation of university funding and/or aggressive fund-raising on the part of arts programs.

If it is true that the academic world is a reflection of the larger world, then the future of the arts in higher

education is indeed in a very vulnerable place. The National Endowment for the Arts was scheduled to be phased out after October, 1997 by a 1996 agreement among congressional conservatives (Walker, Feb. 14, 1997). Prior to the severe government cutbacks in 1996, the National Endowment for the Arts was averaging 4,000 grants each year. After these cuts (39 percent), only 2,000 grants were funded the following year. The projected number of grants to be funded in 1997 has been reduced to 1,000. In addition, the NEA is no longer allowed to fund individual artists. It is obvious from these figures that there are many organizations that the NEA can no longer fund and which will not be able to survive without that funding source (Alexander, March 13, 1997).

Although President Bill Clinton proposed increases for funding of the NEA in 1998, he was up against strong congressional opposition. High costs to the national government and censorship questions were the two major congressional issues of debate. Ironically, the NEA puts less of a financial burden on the federal budget than most other federal agencies; in 1997, its budget accounted for less than one-100th of one percent of the total federal budget (Alexander, March 13, 1997). The continuing instability of the NEA is particularly alarming when you realize that approximately 125,000 artists and teachers of the performing and visual arts are educated in higher

education institutions, and 72 percent of these students receive their degrees from public universities (Prince, 1990). The arts in America, and higher education in general, are challenged by difficult times. If the arts are to prosper in higher education, creative problem solving will be necessary.

The Focus and Significance of the Study

In my capacity as a performer, choreographer and educator, I have had affiliations with a variety of fine arts centers. The focus of this study was prompted by earlier research I did on the University of Massachusetts Fine Arts Center. The UMass Fine Arts Center (FAC) interests me because of its multi-dimensional focus. The FAC presents a concert series which includes symphony orchestra; jazz; musical theater; standard repertoire theater; chamber music and chamber orchestra; multi-cultural programming; ballet, modern dance and jazz dance; emerging artists; and both contemporary and experimental music, dance and theater (Jenkins, 1989). In addition, the FAC specializes in the presentation of diverse "American" visual art works. While this kind of programming is in itself unique, the FAC goes even further. It acts as a successful conduit between the arts and undergraduate education, the regional community and the professional arts community.

I was intrigued by the diverse and comprehensive nature of the center, particularly the children's programs, the summer professional jazz workshops and the multi-cultural programming. It was also clear from my observations at artistic events sponsored by the FAC that it had achieved both public support and artistic success. I was curious as to what drove the unique focus of the FAC. Was it a specific person, or policy; was it merely happenstance; or was it a combination of all three? Could it be replicated and/or improved upon? In addition, in spite of the effect of severe multi-cultural funding cutbacks by the university in FY 1995, FAC has continued to provide a high quality venue for the arts of American, European and non-Western traditions, crossing cultural bridges and boundaries in the process (Annual Report, 1995).

The results of my research on the development of the FAC brought to light the importance of the relationship of personalities, timing and vision in the success of arts programs, particularly during times of fiscal constraints. Leadership, at least in this case, was a major ingredient.

My research on the UMass Fine Arts Center encouraged me to look further at the role of leadership in the arts. During the last decade, public institutions of higher education have had to meet many new challenges. One primary challenge, precipitated by debilitating decreases

in state funding, has been the search for diverse funding sources. The other challenge has been the public cry for accountability and increased attention to teaching and learning on the undergraduate level (El-Khakis & Knopp, 1996). Universities are being heavily scrutinized and urged to do more with fewer resources. Very few members of the academic community would argue that these are not hard times for higher education.

During my 14 years of experience as an arts educator at higher education institutions, I have witnessed the repeated scenario that when the university has hard times, the arts suffer deeply. The question of whether there is sufficient money to support the arts is unfairly, but commonly, raised during periods of scarce resources. This question should only be relevant when the question is also asked in regard to other core academic areas (Harris, 1997).

Even during the present difficult times, some higher education arts programs have flourished. How and why certain arts programs are able to do this is the subject of this study. I specifically focus on the role that leadership plays in facilitating the growth of comprehensive arts programs on two higher education campuses. For the purpose of this study, comprehensive arts programs are defined as university programs that include the following components: undergraduate performing

and/or visual arts majors, a campus fine arts center or presenting organization, a general education arts component, and community arts outreach programs.

I have searched the literature for explanations that might give insight into successful arts programming in higher education and/or leadership in the arts. The dearth of literature on this subject has determined the focus of this research. It is my intention to provide an informative study of thriving programs so that higher education arts chairs, deans and upper administrators might gain insight from the lessons learned by these institutions. I am hoping that the results of this study will encourage new ways of thinking about the arts on campus and help fill a void in the literature on the arts in higher education in general, and arts leadership in particular.

The Design of the Study

I have chosen to conduct this research using the qualitative research methodology. For the last thirteen years, I have been involved with the arts in higher education as a dance faculty member and department head. During this time, I have personally observed the arts in its more precarious states, as well as in its periods of stability and growth. I have tried to survive during the tough times and have been grateful for the periods of

stability and growth. Like many of my arts colleagues, as a dance department head, I have viewed our continued survival as simply a matter of serendipity. However, it has now become very clear to me that the higher education arts community will need to become more pro-active. The thriving of certain arts programs is a result of more than just happenstance. As stated by Creswell (1994), "Qualitative researchers are interested in how people make sense of their lives, experiences and the structures of their worlds" (p. 145). There is a dearth of research available on what makes the arts work in higher education. Qualitative research is an effective research approach when there is a conspicuous lack of theory and previous research (Creswell, 1994).

I explore and describe the phenomena that produce an environment conducive for growth of the arts, particularly during these difficult times in higher education. I hope to be able to make a significant contribution to the field in this area of inquiry. I also believe that qualitative research provides the most appropriate methodology for this field of study.

The principle research design employed is the case study method. I have selected this particular design because my purpose is to characterize the phenomenon of growth of specific arts programs. The causal relationship that I explore is the role leadership plays in successful

programs. I agree with Merriam's (1988) statement that "Questions about process (the why or how something happens) commonly guide case study research" (p. 44).

In approaching this study, it became clear from the beginning that the interviewing methodology would be a major portion of my data collection process. Essential to my project has been the opportunity to obtain the points of view of the "key players" involved in the leadership or management of successful arts programs. Denzin and Lincoln (1994) indicate that "both qualitative and quantitative researchers are concerned about the individual's point of view. However, qualitative investigators think they can get closer to the actor's perspective through detailed interviewing and observation" (p. 5).

In addition to interviewing key individuals, I analyzed public documents and examined pertinent autobiographies and biographies of key individuals. I have also had access to correspondence, financial records and other primary documents. As indicated by Patton (1990), "They may reveal things that have taken place before the evaluation began. They may include private interchanges to which the evaluator would not be otherwise privy" (p. 233).

Sites

Merriam (1988) suggests that the selection of case study sites should be based on rare or unique attributes

inherent in a population; in this case, the arts. The criteria I used for considering the case study sites were:

1. All sites house comprehensive arts programs that have thrived during the last ten years.
2. Arts programming has both performing and visual arts components.
3. All sites have general education arts offerings.
4. All sites have a campus fine arts center.
5. All sites have an outreach/community partnership or some other unique arts programming feature.

The Participants

The original proposed sites were: The Ohio State University, The University of Illinois at Urbana-Champaign and The State University of California at Los Angeles. After further considerations, I chose as my two final sites The Ohio State University and the University of Illinois at Urbana-Champaign. These sites were recommended through "expert nomination." I spoke to individuals who were directly and indirectly connected to the proposed institutions. These individuals recommended key persons from each site whom they considered to be knowledgeable in the subject area. Through preliminary exploratory phone interviews with key persons, I identified the individuals who were considered the primary leaders/facilitators of growth of the arts on each particular campus. At the onset of these exploratory interviews, I identified my motives,

intentions and purpose. Actual negotiations took place during the summer of 1997.

The Ohio State University

The College of the Arts at Ohio State has many distinctions. The dance department is nationally recognized for the success of its graduates in the professional dance world. OSU not only generates a heavy stream of employable dance professionals, but is also known for producing versatile and innovative leaders in the field (Zuck, Nov. 1991). The largest of the arts programs, the School of Music, was ranked among the top 20 programs in its field in 1994 (US News and World Report). In addition, the OSU College of the Arts is considered to be in the forefront internationally in the use of technology in the arts.

The Ohio State University's Wexner Center for the Arts, built in 1989, was originally founded primarily as a visual arts center. This has radically changed as the center has rapidly established itself as a presenter of innovations in the performing arts as well. The Wexner Center residency awards have funded university residencies by such cutting-edge choreographers as Bill T. Jones and Twyla Tharp. In addition, the center has presented the prestigious Wexner Prize for originality in the arts to internationally recognized artists, such as director Martin

Scorsese (Gusson, March 8, 1997). The Wexner facilities include four exhibition galleries, a film/video theater, an informal experimental theater, a cafe, a book shop and the 3,000-seat Mershon Auditorium.

The Ohio State University was an appropriate "probable" site because of its clear commitment to the arts. This has been demonstrated by its allocation of major resources to the arts during a period of retrenchment on most higher education campuses. The national recognition of this arts program has been particularly strong during the 1990's.

University of Illinois at Urbana-Champaign

The one name that continually surfaces among arts faculty and administrators as an excellent comprehensive university arts program is the University of Illinois at Urbana-Champaign. The College of Fine and Applied Arts of the University of Illinois at Urbana-Champaign was ranked thirteenth in the nation in 1997 (US News and World Report). In addition to the visual and performing arts disciplines, the College of Fine and Applied Arts includes the Krannert Center for the Performing Arts, the Krannert Art Museum and the Kinkead Pavilion. The academic arts disciplines and the Fine Arts Center reside in one arts building complex.

The Krannert Center, opened in 1969, houses a four-theatre performing arts complex with spaces for instruction, rehearsal, and performance in theatre, opera, dance, and music. The performance spaces' seating capacities range between 150 and 2,200. The Art Museum and the Pavilion bring to campus a wide range of international, historic, and contemporary works of art. The University presents comprehensive performing arts programming that is committed to the aesthetic life of the artistic, academic and outside communities. In addition, they maintain offices that specifically focus on Third World issues, multi-cultural experiences, and artist-in-residency programs (Jenkins, 1989).

The University of Illinois at Urbana-Champaign was an appropriate "probable" site because of its long-standing national reputation for superior arts programming. In addition, the Krannert Center has been used as a state of the art model for the successful connection of the academic and professional arts communities.

Ethical Issues

The responses from the selected institutions were positive in regard to their participation in this study. Most of my institutional contacts expressed excitement about being part of this research. As Marshall and Rossman (1995) imply, the researcher's interest and excitement in

the subject matter can often be instrumental in gaining access to both people and documentation.

I realized, however, that in order to maintain openness and the trust of the people involved in my study, it would be important for me to be sensitive about any information to which I would be privy. I consider myself to be a very ethical person. I took Punch's (1994) advice in regard to politics and ethics in a research study, "Just do it by all means, but think a bit first" (p. 95).

Highlights of the Findings

The findings show that leadership was perceived as the primary catalyst for the development of the arts in higher education at The Ohio State University and the University of Illinois at Urbana-Champaign. The participants viewed the leadership from central administration, the leadership from arts administrators and the initiatives from arts faculty as instrumental to establishing the success of the arts in higher education.

Timing and the land-grant mission were factors that influenced the initial development of the arts on these two campuses. The College of the Arts at OSU and the College of Fine and Applied Arts at UIUC were both established in the 1960's, during a more prosperous time for higher education. This is consistent with the literature on the history of the arts in higher education, which reveals the

1960's and 1970's as periods of expansion in higher education in general, and in the arts in higher education specifically.

The land-grant mission emerged as the factor that provided the foundation for the growth of the arts at these two institutions. Intrinsic to that mission is the concept of outreach and service to the community. This provided a "window of opportunity" for the arts to establish its centrality to the university strategic goals; an opportunity that might not otherwise have existed.

Limitations of the Study

This study has identified, described and analyzed the flourishing arts programs at The Ohio State University and the University of Illinois at Urbana-Champaign through the lens of leadership. My intent was to discover how and why these two institutions were able to flourish, through the thoughts, perceptions and experiences of individuals in leadership roles at all levels at these institutions of higher education. My participants consisted of those presently and formerly in positions of chairs, deans, and upper administrators on these two campuses, in addition to mayors, businessmen and directors of arts organizations off campus. Although every consideration was utilized to ensure the quality of the research, the following limitations of the use of the study should be noted:

- The study's population is limited to Research I, public land-grant state institutions of higher education in the mid-west. The results should be applied judiciously to private or smaller, or other dissimilar institutions of higher education.
- The sample of the participants does not include the perception of regular faculty unless these individuals were functioning in some official or unofficial leadership capacity. Application of the results to the perception of all faculty is cautioned.
- All efforts were made to solicit and interview participants of similar experience and/or position from each of the two institutions. This was not always possible. Comparisons of the data of the two sites should be made with this in mind.
- The data collected was partially based upon self-reports of the study's participants and represents their perceptions. Assumptions about the perception of all persons in similar leadership roles is cautioned.
- The data collected was limited to performing and visual arts areas within higher education. Application of the results to other functional areas should be made judiciously.

Organization of the Dissertation

The focus of the research of this dissertation was the concept of leadership of the arts in higher education settings through the thoughts, perceptions and experiences of individuals in leadership positions connected (directly or indirectly) with the arts on campus. The dissertation is organized into seven chapters.

Chapter one provides an overview of the purpose, focus, significance and limitations of this study. Chapter two provides an integrative review of the literature on the arts in America, the arts in higher education, and

leadership as it pertains to the arts. The literature review provides a combination of all the elements of this study, thus providing the basis for gaining insight into the explanations relevant to the growth of the arts in higher education. Chapter three describes the research strategies, process, and methodology utilized to conduct the dissertation research.

The fourth chapter provides a description of The Ohio State University. Included in this chapter is an overview of the university, the historical development of the arts disciplines, the arts today, and the development of the Wexner Center. Chapter five provides a description of the University of Illinois at Urbana-Champaign. Included in this chapter is a general overview of the university, an historical development of the arts disciplines and the Krannert arts centers, and the arts as they exist today.

Chapter six presents and discusses the results and analysis of the data on the causal effects of leadership on the three primary areas that emerged during the research:

- Strategic goals
- Collaboration
- Morale

Chapter seven discusses the findings and conclusions of this study. This chapter also explores the implications of these findings for institutional policy on governance and pedagogy and curriculum, as well as the implications

for legislative policy. Finally, chapter seven proposes areas for further research.

CHAPTER II

LEADERSHIP OF THE ARTS IN HIGHER EDUCATION:

A REVIEW OF THE LITERATURE

Introduction

This review of the literature provides the foundation for this study. There is a dearth of literature on the current status of the arts in general and even less on leadership in the arts. Thus, this study will hopefully help to fill the void in the literature on the subject. This literature review is divided into three subsections: an historical overview of the arts in America, an historical overview of arts in higher education, and leadership as it relates to the arts in higher education. It is impossible to look at the arts in higher education without first taking into consideration the arts in America.

The Arts in America

The arts have been the subject of conflict since the birth of this nation. In the 1700's, the painter, John Trumbuss, defied his father, then governor of Connecticut, by his pursuit of a career in the arts. He received his degree from Yale with an oration on "The uses and advantages of the fine arts." In his treatise he accused British authors of servility to the classics and prophesied

that America would one day rule in both the arts and arms (Larkin, 1960). However, that day was yet to come as the prevailing sentiments of this period were clearly articulated by the John Adams' statement, "Puritans were a sensible people. They believed in art, but believed in it with reservations" (Larkin, 1960, p. 11).

Larkin (1960) in, Art and Life in America, notes that, until 1830, the federalist conservative notions continued to color the life, thought, shape and cultural standards of the country. Wealth and education played a controlling part in artistic matters until the early 20th century. It wasn't until the 1900's that art became a concern of the general public. After World War II, two major changes took place in the arts. One was that many of the old fortunes of the wealthy patrons of the arts had disappeared. The second was that the newest art, focused on social and political commentary, became more than ever a criticism of life and a much needed refuge from its horrors (Barzun, 1989).

In 1957 the Russians launched Sputnik, precipitating a major federal initiative in this country to advance science and technology. Ironically, the establishment of the National Endowment of the Arts (NEA) corresponded with America's post Sputnik competition with the Russians. The 1960 report from the President's Commission on National Goals, "Goals for America," noted the deficiency in the

development and support of the arts in relation to the pace of growth and support of other academic fields. The President's commission strongly suggested that increased support of the arts was primary to the future development of America. The report included the statement that,

It has been all too natural, during epochs when a continent was being subdued or amid the fresh responsibilities of world power, to think of the arts as something pleasant but peripheral. The time has come when we must acknowledge them to be central and conceive their fullest development as essential to the nation's moral well being (p. 147).

The next thirty years marked a period of expansionism in the arts as a result of not only the NEA, but also other public and private support organizations, education, and a growing multi-cultural awareness in society. Prince (1990) noted that, as of 1990, there were more than 250 professional dance companies, more than 400 professional resident theater companies, and 110 professional opera companies (not including smaller semi-professional groups). In addition, music had flourished at a more diverse level than ever before, providing performances in every genre and style. Over 39 million adults attended classical and/or jazz concerts in one year alone (Prince, 1990).

However, the 1990's began a new period of instability for the arts. In 1995, a legislative agreement was reached that would phase out federal funding for the National Endowment for the Arts over a two year period, and for the National Endowment for the Humanities over a three year

period. Although President Clinton has proposed a budget plan to increase the endowments for the 1998 fiscal year, there is a desperate need for strong congressional leadership in support of the arts. Walker (1997) indicates that the arts have lost their congressional support. "Many of those who sponsored the creation of the Endowments are no longer involved with government; Hubert Humphrey, Jacob Javits, Clayton Pell, Paul Simon, Frank Thompson, John Brademas, and Sidney Yates" (p. A30).

Presently, there are fewer staunch supporters of the arts in congress. Speaker of the House, Newt Gingrich, moved to end federal spending for the arts on the grounds that the Government was subsidizing offensive material, including pornography, through the NEA. This was rebutted by Representative Jerrold Nadler. Nadler stated, "To argue that we must eliminate the NEA on the basis that some past grants were controversial is absurd . . . It's like calling for the elimination of funding for cancer research because a few grants did not result in a cure for cancer" (Gray, 1997, p. A22). Harris (1990), former provost for the arts at MIT, argues that,

If this country restricts federal support for the arts, the variety and richness of art that a democracy allows will suffer. . . . A democratic base of artistic taste, on the other hand, demands government support without restrictions on content. Such support guarantees our freedom to dislike art, without ignoring, rejecting, or condemning it. (p. A56)

The Arts in Higher Education

The literature on the place of the arts in higher education is limited. For the purpose of this study the term "arts" refers to all the disciplines that fall under the auspices of music, theater, dance and the visual arts. The earliest significant literature on the subject was written in the 1970's, during a growth period in American higher education in general and the arts in higher education specifically. Morrison (1973) attributes the rise of the arts on American campuses to the human species' natural inclination to see art as intrinsic to their lives. Roush (1970) argues for a broadened approach to education that would make the arts essential to higher education. He states, "Self-knowledge is the beginning and end of art. We are all living in an age in which one man's lifetime will bring problems which he cannot possibly foresee and for which there are not conventional solutions. He will participate in tradition not as a discoverer but as an artist whose one final truth is his own" (p. 35).

Although Morrison (1973) admits that through fortitude and diligence the arts have entered higher education, he warns us that the narrow thinking of the academic community does not facilitate the total acceptance of the arts as being integral to the university environment. Art and music history were permissible and totally accepted "because they had long been the object of that ferocious

Germanic pedantry which had made *kunstgeschichtliche* such a richly connotative and frequently pejorative term" (Watts, 1970). However, for the most part, until recently the arts were understood to be a trade or craft more suited to the institute or conservatory. The rest of academia believed that the higher education environment should remain the exclusive domain of the "serious" conceptual studies of the traditional disciplines. Unfortunately, even today the academic community holds on to that archaic way of thinking.

Music

Of the aforementioned auspices of arts, music has the longest history of being an accepted autonomous degree program on American campuses. However, it was not until the formation of the National Association of Schools of Music in 1927 that rigorous standards and national norms were established (Morrison, 1973). The 1986 Higher Education Arts data services indicate that 411 institutions in the survey reported total enrollments of 54,482 undergraduate music majors (Prince, 1990). Ten years later, 443 institutions reported 65,695 undergraduate majors (HEADS Report, 1995-1996). These figures would seem to indicate a substantial growth of both the number of music programs and the number of undergraduate majors.

Theater

Theater began to flourish as an academic discipline during the 1960's and 1970's, primarily due to the proliferation of the BFA degree programs, the initiation of the MFA degree and university capital planning for arts complexes. According to Prince (1990), it was during this time that university theater programs shifted from a liberal arts and avocation intent to pre-professional training programs. The 1980's were not a kind decade for university theater programs. Universities were forced to re-evaluate their least productive degree programs and were particularly encouraged to re-think the value of the Ph.D. in theater (Morrison, 1986). The 1986 HEADS reported a total undergraduate enrollment of 10,091 in 104 responding higher educational institutions (Prince, 1990). These enrollment figures increased in 1996 to 12,018, as reported by 178 responding institutions (HEADS, 1995-1996). Although the number of students majoring in theater has only minimally increased, the figures show a significant increase in the number of theater programs.

Visual Arts

Morrison (1973) reported that higher education visual arts programs proliferated after 1900. These programs were primarily studio focused. Attracted by the status that accreditation credentials could bring them, arts programs

were moved to re-assess the quality of the artist and arts educators they were developing (Morrison, 1973). This resulted in more conformity to the broader liberal arts university standards.

After World War II, college visual arts programs flourished under the new curriculum design that combined studio work and the liberal arts education. The 1986 HEADS data from 159 visual arts programs reported a total of 58,221 visual arts majors (Prince, 1990). In 1996, the same number of institutions reported 75,657, showing a significant increase of undergraduate students (HEADS Report, 1996).

Dance

As the smallest and newest arts discipline on American campuses, dance as an art form has had to fight an uphill battle to find its rightful place with the other arts on the university campus (Morrison, 1985). Traditionally, dance has been a high expenditure, low revenue discipline. The nature of the art requires small studio class sizes and specially designed practice spaces with sprung floors, high ceilings, and mirrors. Originally considered a form of exercise, dance programs began in physical education departments and the overwhelming majority remained there until as late as 1969. Between 1973 and 1985 the number of college dance programs more than doubled (Prince, 1990).

Tremendous growth occurred in the areas of performance, choreography and aesthetics. The 1986 HEADS report indicated that 51 colleges and universities reported a dance major enrollment of 2,159 (Prince, 1990). In 1996, 31 colleges and universities reported a total of 2,504 dance majors, indicating a decrease in the number of dance programs but an increase in the number of undergraduate majors (HEADS report, 1996).

Fine Arts Centers

Fine arts centers began to appear on American campuses after World War II, during the prosperous period of campus building expansion. These arts centers, and the associated campus programming organizations, have had an educative effect on both the student body and the surrounding community (Prince, 1990). However, Morrison (1985) warns us that while the university fine arts centers have become centers of significance in regard to American cultural life, they also bring with them unique issues and problems that need to be addressed. These centers must look at how they will be integrated into the academic curriculum, how they will balance presentation of works by nationally recognized professional arts with the works of students and faculty, and how they can maintain independent fiscal soundness (Morrison, 1985). Strong leadership is crucial to the success of the campus fine arts center.

Leadership

Although there is little available literature on leadership in the arts, Morrison (1985) does talk about the importance of the arts being housed together in a "College of the Arts" under the leadership of an Arts Dean and Arts Directors of each discipline. He states, "This kind of structure, an arts college or school , identifies and clarifies responsible educational and artistic leadership" (Morrison, 1985, p. 110). Watts (1970) identifies the most important qualifications for successful arts leadership as awareness of the exacting demands of the creativity process and receptiveness to changing arts ambiance.

Academic success in the arts requires leaders who have the willingness and ability to be a voice for the arts, who can encourage faculty and student interaction with both the academic and broader communities, and who can handle the dual responsibilities of artistic and educational vision (Morrison, 1985; Sande, 1985). As an arts faculty member, I have also admired leaders who provide an environment conducive to open communications, who set challenging but achievable goals and who, maintain high expectations of others as well as of themselves.

While there is limited literature on the arts and leadership of the arts in higher education, there exists significant literature on leadership in the academia and on organizational theory that is applicable to this study.

Although little reference is made to leadership of the arts specifically, some of this literature is germane to this study because the arts do not exist in isolation in the academic or wider community.

The internal culture of the entire institution can be affected by the leaders at the central administration level, the dean level and the chair level. The importance of the internal culture has received varying degrees of attention by organizational scholars. Hall (1996) notes that leadership behavior affects both the behavior and attitude at lower levels in institutions. He indicates that the chief executive officer must "set the tone" for the entire institution in the following statement:

The leadership role demands that individuals behave in such a way that the expectations of the followers are fulfilled. Here the interrelationship between the characteristics of the individual and the position is crucial. (p. 142)

Birnbaum (1988) suggests that intrinsic to academia is the power of the employees, the faculty, and therefore non-academic leadership and organizational models will not be effective in higher education institutions. He states:

Normative organizations, such as colleges and universities, rely on referent and expert power that is likely to cause alienation and that produces committed participants who are influenced through manipulation of symbols. This does not mean that faculty are indifferent to money, or that they'll not become disaffected if they do not consider their salaries to be reasonable. But it is true that faculty members are likely to be influenced more by freedom and ethical behavior, and by communications from colleagues who are seen as sharing their values,

than by salary increases or threats of administrative sanctions. (p. 13)

MacCoby (1976), in The Gamesman, agrees that the institutions of higher education cannot be viewed on the same level as non-academic organizations because the internal culture of academia is different. MacCoby goes on step further by giving this less than attractive description of the professorate. He states,

Although academics consider themselves more "humane" than businessmen, the engineers and managers we interviewed are no more competitive and a lot more cooperative with one another than most professors. If corporate managers engaged in the nitpicking and down-putting common in universities, little would be created and produced. (p. 109)

There is an abundance of general literature on leadership theories and models, and there also continues to be heavy debate on the validity of each individual theory or method. Perhaps the earlier theories of organizational leadership are not as appropriate for the very different demands of today's university leaders. In Paving the way for the 21st Century: The Human Factor in Higher Education (1993), Ginsburg indicates that today's academic leader must encourage the faculty and staff to become more actively involved in the institutional strategies and goals. Ginsburg states:

In the university administrators must not allow themselves to get so bogged down in daily trivia and mounds of paper work that they fail to remember that they are merely one part of the institution. Each parts enters into a contract with the institution. Each arty needs to realize that there should be an

equitable exchange of value. The perceived equitable exchange empowers individuals on all levels of the institution. (p. 24)

I find that the transformational leadership model comes closest to the traits described above. The three major components of transformational leadership are the leader, the intention and the organization.

Transformational leadership views leadership as the reordering of values through collective action based on the power of ideas and the importance of language and meaning (Bennis, 1984). According to Bass and Avolio (1994) "Transformational leaders motivate others to do more than they originally intended and often even more than they thought possible. They set more challenging expectations and typically achieve higher performances" (p. 3).

The transformational leader generally uses communication, persistence and empowerment to bring about change and to communicate his/her vision. These leaders are able to make the context of this vision easily understood. And finally, they possess the ability to blend the unique qualities of the individuals within the organization, in order to achieve the goals of their vision (Bass, 1996).

While I have used transformational leadership as a foundation model in exploring the success of the selected sites for this study, I have tried to remain open to other leadership models and theories. Bolman and Deal (1991)

warn against the researcher setting up a self-fulfilling process. They state, "Organizational research is likely to remain dull and directionless if we continue to do no more than defend our intellectual preferences. More exciting and creative possibilities will emerge if we begin to work at the boundaries of our knowledge" (p. 316).

The arts in higher education have a bi-polar culture that combines the nature of the "making of art" with the sometimes conflicting nature of academia. This combination, even at its very best, is complex and "complex realities require complex approaches" (Bolman & Deal, 1991, p. 309). Bensimon (1989), in her frame analysis of good presidential leadership, supports this argument when she notes that successful leaders are often those that generally rely on multiple frames. It is my intention to keep in mind that all organizations have multiple realities and can require varied interpretations of the leadership process.

Summary

There is a dearth of literature on the current status of the arts in general, and even less on leadership of the arts. Twenty-five years ago Jack Morrison asked the question, "Will higher education and the arts co-exist vulgarly or beautifully--meaningfully or superficially? Will the arts be the center of the university or on the

periphery?" (1973, p. 1). While the arts have progressed within academia since these questions were originally asked, these questions, for the most part, remain unanswered.

Incorporation of the studio concept into the higher education mode of thinking will require an understanding of the breadth and depth of the creative possibilities. The arts disciplines have become an accepted part of the higher education community in theory. Some academics may even concede that competency in the arts represent the fusion of the emotional, spiritual, intellectual and physical realities of the human condition, a fusion that may be the very pinnacle of the goals of liberal arts education. If it is true that higher education institutions provide an environment that is conducive to exploration, creative thinking and experimentation, then it would follow that professional arts programs and liberal arts education constitute the makings of an ideal partnership.

Unfortunately, the nature of learning in the arts is still perceived to be a mystery to the non-artist university community. But, just as one does not need to know how a clock works to understand its value, the mysterious aspects of the arts should not be a barrier to its full utilization. Conversations need to take place, and an open forum must be developed to facilitate these conversations.

Strong leadership will be needed to bridge the boundary between the academic arts disciplines and the traditional academic disciplines. The available literature on the subject is limited. Some higher education institutions have managed to bridge these boundaries. How and why these institutions were able to do this is the subject of this study. I specifically focus on the role leadership plays in facilitating the growth of comprehensive art programs on two higher education campuses, The Ohio State University and the University of Illinois at Urbana-Champaign. This study will hopefully help fill the literature void on the subject of leadership of the arts in higher education. Chapter III will discuss my research strategies and methodology in-depth.

CHAPTER III

RESEARCH STRATEGIES AND METHODS

The In-depth Interview

In approaching this study it was clear from the beginning that the interviewing methodology would be a major portion of my data collection process. Essential to my project would be the opportunity to obtain the points of view of the "key players" involved in the leadership or management of successful arts programs. Denzin and Lincoln (1994) indicate that "both qualitative and quantitative researchers are concerned about the individual's point of view. However, qualitative investigators think they can get closer to the actor's perspective through detailed interviewing and observation" (p. 5).

I developed an interview guide for use in conducting open-ended, in-depth interviews. The purpose of this guide was to aid in the development of a series of appropriate questions that would address the topics and subject areas germane to the research. Responses to these questions can assist in explaining the phenomenon of organizational opportunity (Patton, 1980). The interview guide allowed me the freedom to build on conversations, clarify information obtained from the archives and further explore information that emerged during the interview. Moreover, the interview guide helped to insure a systematic, consistent approach to

each interview. This approach was particularly useful when working under strict time constraints.

The open-ended interview proved to be an advantageous method for this study. The individuals interviewed were from a wide variety of backgrounds; not all were artists or university personnel. A variety of external community leaders were interviewed as well. Built into this process is a flexibility and adaptability that allows for more of an opportunity to experience in-depth interactions with the participants in a limited amount of time (Marshall & Rossman, 1989). Vital to this study was my ability to get a good sense of the values and perceptions of the individual participants.

My Role as a Researcher

As an artist/educator/administrator I have over 28 years of professional experience in the discipline of dance. During that time, I have experienced the unstable position of the arts from the perspective of a professional dancer, a university educator and an academic division administrator. I entered this project with a strong knowledge and understanding of higher education as an organization, the position of the arts in higher education, and the professional arts arena. I considered my broad background in the subject matter to be an asset in regard to developing a rapport with the participants in this

study. It was my intention to create an interview atmosphere that was comfortable and conducive to open discourse.

My professional experiences, in addition to my past and present interest in the research and literature related to the arts in higher education, have informed my opinion on this subject. When beginning the research process for this study, it was important for me to be cognizant of any preconceived opinions or prejudices that I might bring to the interviewing sessions (Rubin & Rubin, 1995). During the early interviewing process, I became very conscious of these ideas and thoughts on the position of the arts in higher education. I wanted to solicit ideas from the participants on the significance of leadership in the development of the arts on their prospective campuses. I wanted to know what they perceived to be the strengths and weaknesses of the arts on their campus. It was particularly important to hear their thoughts on the integration of the different arts components: the academic units, the presenting organization and the community outreach programming. Finally, I wanted to "listen" so that I could gain a greater understanding of the cultural phenomena that enabled the arts to flourish in these particular higher education institutions.

Primary Data Collection

Open-ended, in-depth guided interview was the primary method of data collection in this study. Each interview lasted between forty-five minutes and one and a half hours. My secondary data collection method consisted of culling historical data collected from the university archives; current vitae of key participants; present public relations material; organizational charts of the institution, the academic units and the fine arts centers; and general information about the universities.

The methods of collecting data will be presented in this section. Emphasis will be placed on the development of the interview guide, the steps in identifying participants and subsequent changes that occurred throughout the process.

Development of the Interview Guide

There is limited research available on the development of the arts as a higher education academic and/or presenting unit. Even less data is available on leadership of the arts in higher education. While the arts have remained on the fringe of some higher education institutions, other arts programs have been showcased as successful, integrated components of the academic environment (Prince 1990; Morrison 1985). Morrison's research (1985) addresses the importance of the leadership

component. Arts programs are traditionally more successful when they exist in a "College of the Arts" under the leadership of an arts dean and directors of each art discipline. Academic success in the arts requires leaders with a willingness and ability to be a voice for the arts, who can encourage faculty and student interaction with both the academic and broader communities and who can handle the dual responsibilities of artistic and educational vision (Morrison, 1985; Sande, 1985). The formation of the open-ended questions used as an interview guide for this study was based on the premise that appropriate leadership is a necessary component in developing successful arts programs in higher education.

Serendipity, economic variants and the politics of the time notwithstanding, leadership appears to be the primary facilitator in the flourishing of non-traditional academic disciplines in a traditional academic environment.

However, further scholarly commentary on the role of leadership is sparse. The interview questions for this study were developed to reflect the bi-polar culture of the arts in higher education. Similar to many professional programs in academia, the arts must often embrace the culture of the academic community as well as the professional practitioner community. Leadership of the arts requires individuals who can deal effectively with these various communities and diverse cultures. The

leadership role calls for "multicultural capacities" to provide links both within and between the different factions (English, 1990).

After focusing on the research and literature on the arts in higher education and leadership of the arts in higher education, the research questions were designed. My intent was to develop a guide that would: (1) explore and describe the phenomena that produce an environment conducive to growth of the arts; (2) explore the strengths and weaknesses of the arts both as an integrative component and an educative force at each site; (3) facilitate dialogue on the connection of leadership to these successes and/or weaknesses; and (4) offer participants the opportunity to express their thoughts and ideas and share their experiences on the subject.

Identification of Participants

Merriam (1988) suggests that the selection of case study sites should be based on rare or unique attributes inherent in a population. As indicated earlier, each potential case study site was selected through expert nomination. The final three selected institutions were chosen because of their distinction in at least four of the following areas: (1) Comprehensive arts programs that have thrived during the last ten years; (2) Arts programming in both performing and visual arts; (3) general education arts

offering; (4) distinctive campus fine arts centers; and (5) outreach/community partnership or some other unique arts programming feature. Early in the planning process, it was decided that site selection would be limited to medium to large public institutions.

Essential to my project was the opportunity to gain access to key persons in each institution who could facilitate the interviewing process. Through personal contacts in higher education, I was able to obtain introductions to the dean of arts at each institution. My intention was to obtain the support of each dean, who in turn would recommend other appropriate potential interviewees. Preliminary interviews were set up with each dean. However, of the three deans interviewed (two in person, one by phone), only two offered to personally open the door to other "key players" involved in leadership or management roles on campus.

My first site visit took place at The Ohio State University (OSU) in Columbus, Ohio. The initial contact was made with the former chair of the dance department who suggested that I meet with the Dean of the College of the Arts. In addition to supplying me with a list of potential participants, the Dean of the College allowed me to use her name when soliciting participants for this project. I contacted these potential participants through a letter introducing my proposed research and myself. Included with

the letter were my biography and an abstract of my dissertation proposal. A follow-up contact was made via E-mail and/or telephone. Of the initial fourteen individuals contacted, eleven expressed interest in participating. Seven of the individuals were upper-level administrators in the university, two were formerly heads of departments and two were arts faculty who were formerly in administrative positions. Of the eleven individuals interested, all were available during the first designated weeklong site visit.

A similar but more difficult process took place at the University of Illinois at Urbana-Champaign (UIUC). Initial contact was made through the Chair of the Dance Department, who subsequently referred me to the Dean of Fine and Applied Arts. The Dean of the College supplied me with a list of prospective interviewees and a letter of introduction. The list consisted of the names, addresses and telephone numbers of eleven individuals. The name and address of a twelfth individual, the former Dean of the College, was supplied by the Chair of the Dance Department.

These twelve individuals were contacted through letters, but follow-up contact proved to be more difficult. I was not able to obtain the e-mail addresses of the potential participants initially, and contacting them via telephone proved to be difficult. However, eleven of those individuals agreed to participate. The twelfth, the

Chancellor of the University, was out of town during the designated site visit week.

The Interview Process and Profile

The original twenty-two participants from my first site visits to OSU and UIUC were interviewed on their campuses in the space of their choice. Only four of the individuals opted to be interviewed in a public, informal environment. The other eighteen each suggested that the interview be held in their office. After scheduling the interviews via telephone or e-mail, a letter of confirmation was sent to confirm the date, time and place of the interview. Two of the interviewees were professors emeritus over 80 years of age. They were both sent previews of the questions I planned to ask, before the scheduled interview.

Each interview lasted from forty-five minutes to one and a half hours. At the conclusion of each interview, I requested that the participant sign a consent form and I indicated that a transcript of the interview would be sent to them for their perusal, review and/or comment. All participants agreed to sign the consent form but six individuals declined the offer of reviewing the transcript.

Change in Structure of Study

Upon completion of my first site visits to OSU and UIUC, it became apparent that I had just "scratched the

surface" of the story behind the arts on each of these campuses. Many of the initial interviews opened up new possibilities. Participants suggested other "key players" who might be able to offer more insight into the subject matter. Rubin and Rubin (1995) state:

In the early interviews, the researcher begins to test ideas of why things happen and chooses the concepts and themes to be explored. The preliminary themes suggest what questions to ask; what is heard indicates how to modify these and which themes to explore in more depth. The iterative process continues as the newly modified themes are tested and combined into a minitheory that is then retested through further interviews. (p. 56)

UIUC and OSU were both large public institutions with a "land grant" institutional history. Both fulfilled the criteria for this study. However, these two institutions appeared to be vastly different in regard to the development of the arts, the integration of the different segments of the arts and the perceived institutional value of the arts. Review interviews until you are satisfied that you understand the complex cultural arena of your study (Rubin & Rubin, 1995). Additional interviews would be needed to help provide a clear profile of the norms and values that underlined the cultural behavior of these two institutions.

This new insight into the two institutions resulted in two major changes in this study. The first was the deleting of the third site, California State University, Los Angeles. As indicated earlier, of the three

institutions selected, the degree of access to this third site was limited. The strength in qualitative interviewing revolves around the ability to gain significant access to key individuals (Rubin & Rubin, 1995). It was clear from my conversations with a chief administrator that this level of accessibility would not be forthcoming. In re-evaluating the situation, it became apparent that a concentration on depth rather than breadth would produce more significant results.

The second change in this study was the decision to increase the scope of interviewees. Through "expert nomination," my list of potential participants had increased after my initial site visits. In addition, I found that my data on community outreach would be incomplete without the perspectives of community leaders associated with the universities. The comprehensive nature of this study required that I compare the perceptions of academics with the perceptions of appropriate individuals from the surrounding "real world." Interviewing political and business leaders in the communities enlarged the pool of participants.

Secondary Data Collection

The University Archives of each institution proved to be an invaluable resource for obtaining the necessary historical background on the development of the arts. It

was important for me to examine papers, correspondence and newspaper articles that would give me insight into who and what precipitated the development of the arts at each site (Marshall & Rossman, 1995). Particularly of interest was correspondence between university upper administration and key arts leaders regarding the formation of the Arts College.

Patton (1990) suggests that access to routine records and correspondence and other official and unofficial documents may "reveal things that have taken place before the evaluation began. They may include private interchanges, which the evaluator would not otherwise be privy to. They can reveal goals or decisions that might be unknown to the evaluator" (p. 233). The information retrieved from the university archives allowed me to verify some of the information received from participants during the interview process.

In addition to archival information, I was given access to annual reports, organizational charts, and some budget information. The nature of the records and documents varied between the two institutions studied. However, enough similarity in the type of documents existed to give me a base for comparison. Finally, use of in-depth interviews as well as documents provided an excellent system of "checks and balances" for this study.

CHAPTER IV

DESCRIPTION OF THE OHIO STATE UNIVERSITY

The Ohio State University has historically demonstrated a strong commitment to the arts. Since its establishment in 1967, the College of the Arts has developed both nationally and internationally recognized academic, performing and visual arts programs for the pre-professional, and has offered comprehensive general education opportunities in the arts for the wider student body. In addition, the Wexner Center, built in 1989, has established itself as a presenter of innovations in both the performing and visual arts.

General Overview

The University

Like many of the public land-grant institutions, The Ohio State University began in 1870 as a small agricultural and mechanical college in response to the Morrill (Land Grant) Act. Today, The Ohio State University is a Carnegie I research institution and one of the largest universities in the United States. As of 1997, The Ohio State University had 55,000 students, 2900 regular full-time faculty, 180 regular clinical faculty, and 12,000 staff located on its main Columbus campus and four regional campuses outside of metropolitan Columbus. The OSU system

is maintained by an annual budget of \$1.5 billion (Institutional Report, 1997). As the largest of the 36 Ohio public state institutions and the 70 independent universities and colleges, OSU is considered by many to be a significant part of the culture of the state. A nine-member Ohio Board of Regents, located in Columbus, governs all state higher education institutions in the system. However, The Ohio State University, as the flagship higher educational institution, holds a special distinction.

While The Ohio State University is part of this large system, it must be stressed that it plays a distinctive role within that system. It is Ohio's land-grant university, whose comprehensive research, instructional, service missions are provided not just to the state, but also to national and international constituencies. (Institutional Report, 1997, p. 2)

The Ohio Board of Regents represents public higher education institutions in the system, and among its duties is the distribution of state funds for higher education.

In the land-grant tradition, OSU offers a wide range of undergraduate degree programs. The Ohio State University offers the bachelor of arts, the bachelor of science and 36 "tagged degrees," including the BFA. In addition, there are four types of associate degrees offered that are primarily available at the regional campuses.

On the graduate level, OSU offers 122 masters programs and 96 doctoral programs located primarily on the Columbus campus. As a Carnegie I research institution, OSU is research intensive. According to US News and World Report

(March 1996), 30 graduate programs at OSU were rated above the national average and 16 were ranked in the top 25 nationally.

The Colleges of the Arts & Sciences

In 1968, The College of the Arts was established as one of the six colleges under the umbrella of the Colleges of Arts and Sciences. Today, the Colleges of Arts & Sciences are administered through a coordinating Council of Deans, each representing one of five participating colleges: College of the Arts, College of Biological Sciences, College of Humanities, College of Mathematical and Physical Sciences, and College of Social and Behavioral Sciences. Although each individual college dean is responsible for governance of her respective college, the larger unit is responsible for the administration of the related concerns. One of the academic deans serves as the chair of the council for a four-year term (Faculty Council Minutes 1966-1967).

The College of the Arts

The History

On March 14, 1967, the Ohio State University Council of Academic Affairs recommended that a College of Arts be developed, with a proposed effective date of July 1, 1967. The College of Arts was established in 1968. Under the

deanship of Dr. Lee Rigsby, professor of music, The College was originally conceived of as a four-part unit: School of Music, Department of Dance, Department of Theatre and School of Art. However, the faculty of the School of Art petitioned to divide the visual arts into four separate divisions. Dean Rigsby was forced to re-consider his four-unit plan.

As he (Dean Rigsby) talked to various faculty members in the college he realized the need for a different plan. Some of the units in Art wanted to have autonomy, particularly art history, and also design. There had been a great deal of fragmentation in Art. Dean Rigsby thought they would retain the School of Art but this would not satisfy art history or design. (May 22, 1968, Council on Academic Affairs Minutes)

The School of Music was very much in favor of retaining its School of Music designation. Unlike the School of Art, its units shared a common core curriculum and common mission.

Presently, the College of the Arts houses seven degree granting units: the departments of Art; Art Education; Dance; History of Art; Industrial, Interior, and Visual Communication Design; Theatre; and the School of Music. In addition, an integral, non-degree-granting part of the College is the Advanced Computing Center for the Arts and Design (ACCAD), which was officially organized under its present title in 1987.

History of Arts Disciplines before 1968

The Visual Arts

The visual arts have existed as an instructional unit almost since the establishment of the University. The Department of Art, an offshoot of its predecessor, the department of Mechanical and Freehand Drawing, was developed in 1880. The initial mission of this department was to train artisans to become technically proficient in the useful arts, rather than to train artists in the creating of art. Although a large percentage of the students on campus were taking art classes, it would be more than thirty years before the importance of the study of art as an artform was recognized.

In 1914, during his search for a new chairman of the Department of Art, Dean W.W. Boyd of the College of Education enunciated some feelings that were to somewhat alter the purposes of art instruction. In his annual report to President William Thompson he stated ". . . We in America, are missing many of the finer things of life which belong to older countries because we are not trained to enjoy them. Two of these are art and music. (The Ohio State University Centennial Histories, 1969, p. 2)

In the 1920's, The Ohio State University became the first public university in the country to offer graduate study in the making of art as well as art history and art education. And in 1944, the name of the department was again changed to the School of Fine and Applied Arts.

The visual arts on the campus continued to prosper, requiring the building of a new art facility, Hopkins Hall,

named for James R. Hopkins who served as chair for 24 years. The School of Art was disbanded and re-organized into divisions within the new College of the Arts in 1968.

Music

Music, like art, was an early part of campus activities. However, music did not begin as an instructional unit. Until 1908, music activities were limited to glee clubs, choirs and the marching band. In 1908, music became an instructional unit in the College of Education and was relegated to being a support unit for those training to become teachers.

In 1925, under the chairmanship of Royal Hughes, the newly formed Department of Music added to its mission the training of performers. Under Hughes' leadership, the concert band was established under the direction of Eugene Weigel and the formation of the University symphony choir took place.

In 1938, upon the death of Hughes, Eugene J. Weigel took over the position of department chair. Weigel, a 1928 graduate of OSU, continued to strengthen the mission of music as a performing art by further developing the curriculum. By 1945, the School of Music was established, offering the Bachelor of Science in Education, the Bachelor of Arts, the Bachelor of Music, and the Master of Arts. In

1948, Hughes Hall, a new facility for the School of Music, was completed.

Lee Rigsby, who in 1968 would become the first Dean of the College of the Arts, became the director of the School of Music in January of 1966. By this time, both the Symphony Choir and the OSU marching band had attained national acclaim and the first Master of Music Degree was granted (The OSU Centennial Histories, 1969).

Dance

In 1923, the first formal courses in dance were offered in the Women's Division of the Department of Physical Education, under the direction of Geneva Watson. In 1931, Physical Education extended the dance area to include graduate study in dance, followed by a dance education curriculum in 1947. However, it was not until 1953 that dance became an instructional area in the Department of Physical Education, under the leadership of Helen P. Alkire.

Helen Alkire, a graduate of Ohio State and a faculty member since 1941, was instrumental in developing dance as an artform on the OSU campus. Alkire developed OSU's first dance companies. She began with Orchesis, a 30-member group of men and women who performed folk and modern dance for recreational purposes, and The University Dance Group, an eight-member ensemble whose primary focus was

choreography and public performance (Alkire & Diercks, 1949).

In the late 1940's, the University Dance Group combined with the University Symphony Choir to produce the University Choral-Dance-Theatre. This group, under the direction of Helen Alkire and Louis Diercks, professor of music, was one of the first of its kind in higher education.

Our thinking regarding the unison of the two arts was a "felt relation" plane which we hoped, if handled with careful organization, could achieve an organic wholeness and vitality which would result in a product of high artistic merit. It is from this standpoint that we speak of choral-dance-theatre, a synthetic theatrical form existing only in the act of performance. (Alkire & Diercks, 1949, p. 26)

Even more significant, this sparked a trend of interdisciplinary involvement across colleges beginning with the Department of Fine Arts, the Drama Division of the Speech Department, the School of Music, and the Department of Physical Education. In 1955, the Choral-Dance-Theatre toured Europe, followed by a tour of the East Coast in 1957 (Alkire & Diercks, 1949).

Prior to 1967, all undergraduate degrees coming out of the department of Physical Education led to a BS in Education, including the dance major. The dance major qualified students to teach in high school and institutions of higher education (The Ohio State University Catalog, 1964-1965). However, the dance area had grown. Under

Helen Alkire, the curriculum had become more in line with a performance-based department. In 1967, the Advisory Committee of the School of Art approved the temporary use of the BFA degree with a major in dance in the Department of Physical Education (Letter Hausman, February 11, 1967). This temporary degree would suffice until Dance became a full-fledged member of the soon to be developed College of the Arts.

Theatre

The theatre was the last arts discipline to begin offering formal courses at The Ohio State University. The year 1936 marked the departure of the Department of Speech from the Department of English and the offering of the first theatre courses on campus. Previously, theatre activities were confined to extra-curricular thespian groups. The most famous of these was the all male group, Scarlet Mask, which produced such future professionals as James Thurber, Milton Caniff, Elliott Nugent, and Wes Fesler (The OSU Centennial Histories, The College of the Arts, 1969).

By 1949, the theatre course offerings had expanded under the leadership of John H. McDowell, and masters and doctoral degrees were offered for the first time. This would mark the beginning of a long tradition of quality graduate theatre study. In addition to theatre's academic

growth, the University Theatre productions developed into a regular presenting series on campus. The Theatre program remained a part of the Department of Speech until 1968, when it became the Department of Theatre in the College of the Arts, under the chairmanship of Dr. Arthur L. Housman.

The Arts at OSU Today

The Academic Units

Today, the basic academic framework of the College of the Arts remains much as it was when the College was established in 1968. The College of the Arts consists of six units: School of Music, Department of Art, Department of Art Education, Department of Dance, Department of Art History, Department of Design and Department of Theatre. The College, as of 1997, is under the leadership of its 4th dean, Dr. Judith Koroscik, professor of Art Education. Dean Koroscik was preceded by Donald Harris, professor of music (1988-1997), Andrew Broekema (1976-1987), and Lee Rigsby (1968-1976).

The College consists of, approximately, 150 regular faculty who are responsible for teaching 450 courses for an undergraduate population of more than 1,300 students and over 500 graduate students seeking degrees through the College. In addition, the College serves approximately 12,000 non-major students and offers a wide range of programs for the Columbus community (Report to North

Central Association of Colleges and Schools, March, 1997).

The primary mission of the College is to train creative and performing artists, designers, historians and teachers.

Highlights

The following are just some of the highlights of the departments and schools located in the College of the Arts as indicated in the college brochure:

The Department of Art

- The ceramics program is the second oldest in the country.
- From 1992-1994, "American Pluralism," a curated exhibition of works by OSU faculty toured six cities internationally: Antwerp, London, Trondheim, Helenski, Dresden, and Flagstaff.
- Faculty members are committed to community outreach projects such as the recent painting of a mural for the First African Methodist Episcopal Zion Church.
- In conjunction with OSU's Advanced Computing Center, the Department of Art offers one of America's few MFA programs in computer animation and multi-media production.
- A state-of-the art, multi-disciplinary Holography Lab has been created collaboratively by the departments of art and physics.

Art Education

- The department holds a position of national and international leadership in in-service and pre-service art teacher education.
- The department is the recipient of two major national grants: A grant from The Paul Getty Trust to promote professional development for teachers of art, and from the Annenberg Foundation to help fund a project to facilitate art education as part of the core curriculum for all children in k-12.

Dance

- The dance department was recognized nationally as one of the outstanding dance programs in the country by three national publications: Dance Teacher Now, DanceInk, and Dance magazine.
- The department was recipient of "The University Departmental Teaching Award," which included a \$25,000 annual budget increase.
- In 1991, the department developed and released the internationally used LabanWriter, a computer-based editing system for dance notation.
- The dance department houses the largest collection of notated dance materials in any higher education institution in the United States. It is a Dance Notation Bureau Extension.
- The dance department is the recipient of major funding from the National Initiative to Preserve American Dance and is active in the use of interactive technology for the documentation of dance.

Design

- The department provides a multi-disciplinary and interdisciplinary learning environment that prepares students for careers in industrial, interior, and visual communication design.
- Faculty maintain linkages to international locations in England, Finland and The Netherlands.
- The department was listed as one of the top five graduate programs in the nation by The Design Management Institute.
- The department maintains funding from and connections with private industry in transportation, consumer products, and other germane areas.

History of Art

- Ohio State is the only public university in Ohio offering a doctorate in the history of art.

- The department is committed to strong collaborative programming with other departments in the College of Arts as well as with The College of Humanities and the Wexner Center.
- The Ohio State Fine Arts library includes approximately 100,000 volumes covering all areas of the visual arts.

Music

- The music education program is considered one of the best in the country, particularly in the area of research.
- The music literature and history program is one of the top three programs of its kind in the country.
- The Jazz Ensemble was invited to perform at the Montreux International Jazz Festival, the Nice Jazz Festival, the North Sea Jazz Festival and the Mexico City International Jazz Festival.

Theatre

- The Jerome Lawrence and Robert E. Lee Theatre Research Center Institute is housed in the Department of Theatre. It houses the collections of playwrights Lawrence and Lee, actress Eileen Heckart and dancer/choreographer Twyla Tharp, among other notables.
- The department houses the lighting lab, a first of its kind computerized lighting system that addresses the effect of technology on performing arts productions. (College of The Arts brochure, 1997)

The College of the Arts also houses the Advanced Computing Center for the Arts and Design. Unlike Art, Music, Dance and Theatre, the Advanced Computing Center for the Arts and Design (ACCAD) is not an academic unit.

Advanced Computing Center for the Arts and Design
 Professor of art, Charles Csuri, originally established ACCAD as the Computer Graphics Research Group (CGRG) in 1971. In 1987, CGRG was officially changed to

The Advanced Computer Center for the Arts and Design. ACCAD is an interdisciplinary research center that collaborates with disciplines in the arts in related, high level computer studies.

ACCAD acts as a connecting thread between the disciplines in The College of the Arts, in addition to acting as a connecting thread between the College of the Arts and other Colleges. ACCAD does not grant degrees. As stated in the Center's promotion packet, "Students studying at ACCAD are admitted to graduate degree programs in the departments of Art (MFA), Art Education (MA and Ph.D.), or Industrial Design (MA)."

The continuing mission of ACCAD is to work on the cutting edge of art and technology by "merging scientific investigation with aesthetic ideals to stretch the boundaries of the media" (OSU news release, March 1, 1994). In 1994, OSU was selected, along with twenty other higher education institutions in the nation, as a flagship site in the New Media Centers initiative. This innovative program was designed to foster multi-media efforts in higher education by teaming industries with the selected campuses (Press release, The New Media Centered Program, March 1, 1994).

The Establishment of the Wexner Center

The Purpose

The Wexner Center for the Arts has a multi-purpose agenda. According to its mission statement,

The Wexner Center for the Arts is a multidisciplinary Arts center with programs in the visual, performing, and media arts. The Wexner Center is dedicated to presenting outstanding work by established and emerging artists of regional and international significance; commissioning and co-commissioning new work in all fields; and establishing creative residency programs to encourage the development of new work and to foster interaction among artists and the Wexner Center's audience. The Wexner Center functions as a creative laboratory, supporting the artistic process by offering professional, financial, and technical support to artists for creation and experimentation as well as critical evaluation of their work. (The Wexner Center Mission Statement, 1997-1998)

Today, the Wexner Center, under the leadership of Sherri Geldin, director, has obtained both national and international recognition as a state of the art presenting organization. The Wexner center acts as a professional creative arts laboratory in both the visual and performing arts. However, the original purpose of the Wexner Center was very different. The Wexner Center was developed to provide an appropriate place to house OSU's ten-million dollar art collection.

In 1981, Jonathan Green, Director of the University Gallery of Fine Arts, wrote a program document that provided the basis for the proposed Wexner Center, then designated as The Center for Visual Arts. The idea behind

this proposed Center was not merely to provide exhibition space for the art collection, but also to provide the community with an understanding of the process of making art.

In President Edward H. Jennings' 1982 State-of-the University address, he noted, "We are one of the few great American universities that do not have a focal point for individual and collectible creative expression in the arts. A center for the arts is a logical extension of Ohio State's academic strengths in that area" (Gabel, 1992, p. 109). Earlier, however, under the leadership, determination and vision of Andrew Broekema, Dean of the College of the Arts, the ground work for the planning of the new Center had already begun.

In 1982, Dean Broekema and Jonathan Green spearheaded the organization of an international architectural competition. This competition was to involve teams of architects, one local and one of national or international reputation. Within two weeks of President Jennings' address, the selection committee for the architectural competition had completed its interviews and selected nine suitable Ohio architects to enter the competition. By November of 1982, The Ohio State Board of Trustees had authorized the project to go on to the next stage with the use of \$150,000 to pay invited firms to submit designs and to employ the firm chosen by the select jury (Gabel, 1992).

The jury of nine, four university professors and five prominent outside figures from the architectural world, announced the selection of Eisenman/Robertson Architects of New York and Trott and Bean Architects of Columbus. The plan was to develop a building that would not just house art, but that also would be a piece of art in its own right (Bosworth, 1989). The new facility would contain four galleries, a Film/Video Theatre, a 150 seat, flexible Black Box Performing space, a state-of-the-art Art and Tech Lab, an art bookshop and a Cafe.

Leslie Wexner

The Wexner Center was primarily made possible by the generosity of one man, Les Wexner. Wexner, the founder and President of Limited Inc., was a 1959 graduate of OSU in business administration. He gave 10 million dollars towards the construction of the Wexner Center in 1985 and an additional 15 million dollars in 1987. The Wexner Center was named in memory of his father. In an interview by the Columbus Dispatch, he was asked why he had donated the second gift of 15 million dollars. Wexner responded,

I thought it was a shame the building be built with compromise. I felt perhaps I was giving an incomplete gift and perhaps I owed a little more to the university. So I stopped by Ed Jennings' office and told him essentially that I had solicited myself.
(Gilson, September 18, 1987, p. 2A)

There are many in the Columbus community who believe that the Wexner Center is the creation of Les Wexner. However,

the University had made its commitment and had commissioned the design of the Center even before Wexner's involvement (Bosworth 1989).

Controversy

By the time the Wexner Center opened in November of 1989, the structure had received national recognition. Featured articles appeared in The New York Times, The Wall Street Journal, Newsweek, Architectural Digest, and numerous other prestigious publications. Even before the Eisenman/Trott design was selected, the competition garnered attention in the art world. "As a sidelight to the competition, the five final designs for the project were of such high interest in the art world that the drawings and competition models toured numerous American colleges and universities and were taken to Rome for an exhibition at the American Academy" (Bosworth, 1989, p. 5). The building became as significant, if not more so, than the exhibits that were to be housed in it. A review of the opening of the Wexner Center by a New York Times art critic read:

Wexner officials cleverly decided that their design was important and unusual enough to be left empty for a while: when the place opened in November to widespread attention in the national press there was actually no art in the galleries so that visitors could study the Eisenman-Trott building without distraction. (Kimmelman, March 8, 1990, p. C15)

It became clear that "form over function" was the over-riding theme of the Wexner Center design. The building was both applauded and criticized. During the first few months of the establishment of the Wexner Center, the first director, Robert Stearns, was faced with many challenges. The Columbus Dispatch reported, "Leaks in the ceiling, skateboarders outside, circuitous routes within and, oddly, a building often unfriendly to art" (Gilson, March 18, 1990, p. 1f). Robert Stearns was also quoted as saying, "The long ramp leading to the four galleries is not conducive to exhibiting art works, and the low walls separating that ramp from the galleries is even worse. It's almost useless for hanging art" (Gilson, March 18, 1990, p. 1f).

Art critic Michael Kimmelman also agreed that the Wexner Center structure was not conducive to displaying traditional art or loan exhibits. His criticism of the first exhibit displayed in the Center, "Art in Europe and America: The 1950's and 1960's," was primarily focused on the conflict between the building and the type of art selected. However, he expressed hope for the future of the Wexner Center when he stated, "Such an imposing structure defeats an exhibition of works from the '50s and '60s, but perhaps it can inspire commissioned projects that rise to its challenge" (Kimmelman, 1990, p. C21).

Another controversy surrounded the establishment of the Wexner Center; simultaneous with the building of the Wexner Center was the development of the administrative unit. Substantial difficulties occurred within the administrative structure, resulting in multiple resignations (Cayton-Stockdale, May 1987; Foster, May 1967). It was clear that there were serious problems that needed to be addressed. President Jennings, concerned about the negative impact this would have on the success of the Center, instituted an external review committee, consisting of directors from four highly respected Fine Arts Centers in the nation. These administrators represented such prestigious institutions as Neuberger Museum at The State University of New York at Purchase, The Institute of Contemporary Art at The University of Pennsylvania in Philadelphia, The Museum of Contemporary Art in Los Angeles, and The Albright-Knox Art Gallery of the Buffalo Fine Arts Academy. The committee was charged with the task of critiquing the entire operation of the Wexner Center, including programming, budget, financial plans, staffing, administration, university relations, and community relations (Gabel, 1992).

The report on the Wexner Center from the visiting committee was supportive and complementary of the Wexner Center's mission. However, there were several recommendations. Among those recommendations were the

augmentation of the Center's programming with the existing university academic programs; the combining of the Wexner Center for the Visual Arts with performance spaces Mershon Auditorium and Weigel Hall; the appointment of a nationally respected executive director who would report directly to the Provost; and the postponement of the Center's opening date until Spring of 1990 (The Jennings Papers, Report from Visiting Committee, August 1987). The postponement of the opening was the only one of these recommendations that was only partially accepted.

The Wexner Center opened as planned in November 1989, but the first art exhibit was not displayed until February, 1990. On October 1, 1988, Robert Stearns, formerly the director of performing arts at Walker Art Center in Minneapolis, was named the first director of The Wexner Center Complex. As director, Stearns was to report directly to the Provost, and the Complex would include Mershon Auditorium and Weigel Hall (Gilson, June 29, 1988).

Summary

The visual and performing arts have had a long history on The Ohio State University campus. The visual arts have existed as an instructional unit almost since the establishment of the university, followed by music in 1908, dance in 1923, and theatre in 1936. The collaborative initiatives among the different arts disciplines took place

at least twenty years before the establishment of the College of the Arts in 1968. These early initiatives appear to have provided the foundation for the present collaboration/outreach theme that remains with the arts disciplines today.

The Wexner Center for the Arts, less than ten years old, was established after the College of the Arts had established a strong identity both nationally and on the OSU campus. The Wexner Center has emerged from its somewhat controversial and unfocused beginnings by re-inventing itself to better complement the broader mission of the university, and more specifically, the mission of the College of the Arts.

The 1967-1969 academic years were a pivotal point for both The Ohio State University and the University of Illinois at Urbana-Champaign. Both institutions established a college of performing and visual arts during that period. However, OSU's change was facilitated by academic arts disciplines while UIUC's was facilitated by the establishment of the Krannert Performing Arts Center. Chapter five will provide a description of the journey UIUC took to their present status.

CHAPTER V

DESCRIPTION OF THE UNIVERSITY OF ILLINOIS URBANA-CHAMPAIGN

One of the names that continually surfaces among arts faculty and administrators when excellent comprehensive university arts programs are mentioned is the University of Illinois at Urbana-Champaign. The College of Fine and Applied Arts of the University of Illinois at Urbana-Champaign was ranked thirteenth in the nation in 1997 (US News and World Report). In addition, the Krannert Center for the Performing Arts has been used as a national model for the successful connection of the academic and professional arts communities.

General Overview

The University

The University of Illinois at Urbana-Champaign (UIUC), originally Illinois Industrial University, was established as a land-grant institution in 1867, under the Morrill Act of 1862. Uniquely situated in both the city of Urbana and the city of Champaign, the university is approximately 140 miles south of Chicago. As with all land-grant institutions, the mission was to provide practical higher education opportunities to the children of the state's "commonman," primarily the sons and daughters of farmers and merchants (Rudolph, 1990).

The founders of UIUC, however, had a broader vision for the new university; they wanted to combine the Jeffersonian emphasis on excellence and learning with the Jacksonian emphasis on the practical. The UIUC 1995 Strategic Planning Document quotes first Regent, John Milton Gregory:

We repeat, then, to those who are earnestly demanding that education shall be made practical, What is practical? Let us answer. Brains are practical. The most practical thing on earth is brainpower--the power to see, reason and understand. And so that education is most practical which most develops brain power--power to perceive, judge and act. (p. 1)

Early public response to this lofty vision was not always positive. For some, it appeared to be a move away from the original purpose of the land-grant institution. One rural newspaper was reported to print, "Learning and labor to lavender and lily white" (Nevins, 1917, p. 64); another proclaimed the university "Dude Factory" (Nevins, 1917, p. 121). However, in the 1890's, public opinion became more supportive of the Illinois mission. The establishment of "extension courses" became a public relations gesture, extending the popularity and influence of the university into the larger community (Rudolph, 1990).

Today, the University of Illinois at Urbana-Champaign serves approximately 36,400 students and is designated as a Carnegie Research I institution. UIUC offers 150 undergraduate programs and 100 graduate programs in the Colleges of Agriculture, Applied Life Science, Commerce and

Business Administration, Communications, Education, Engineering, Fine and Applied Arts, Liberal Arts and Sciences, Law, Medicine, Veterinary Medicine, and The School of Social Work (University Catalog, 1997-1998).

Among its many areas of notoriety are the university library and the Krannert arts facilities. The University of Illinois at Urbana-Champaign library houses the third largest collection of books in any academic institution in the nation. The Krannert Center for Performing Arts has been used as the prototype for university performing arts facilities nationally. The four-theatre performing arts facility presents student productions as well as performances by nationally and internationally renowned artists (Weller Interview, November 13, 1997).

The College of Fine and Applied Arts

The College of Fine and Applied Arts is a diverse unit consisting of seven academic departments/schools: Department of Dance, Department of Landscape Architecture, Department of Theatre, Department of Urban & Regional Planning, School of Architecture, School of Art and Design, and School of Music. In addition to the academic units, the College houses the Krannert Center for the Performing Arts, the Krannert Art Museum and the Kinkead Pavilion.

The mission of the College of Fine and Applied Arts is the preparation of students for professional work in one of

these seven academic areas. Each unit also offers professional graduate study through the Graduate College. The College also serves the general student population by offering a variety of introductory, theoretical, and practical courses, and by encouraging participation in bands, orchestra, choruses and other extra-curricular arts activities (University Catalog, 1997-98).

The Krannert Center for Performing Arts (KCPA) provides a professional lab for the training of College of Fine & Applied Arts students. Along with the Krannert Museum of Art (KMA), KCPA serves the university and surrounding community by providing performances, exhibits, conferences, lectures and demonstrations by nationally and internationally eminent artists representing all the academic units housed in the College.

In addition to the specialized arts holdings in the University Library, the Ricker Library of Architecture and Art houses more than 49,000 books; 33,000 photos; and 9,400 clippings. The City Planning and Landscape Architecture Library houses approximately 20,000 volumes of current interest publications, in addition to the 100,000 related volumes in the University Library. The School of Music Library houses approximately 750,000 items (College Annual Report, 1997).

The Arts: Before 1964

Art & Design

In 1877, only ten years after the founding of the University, the Department of Free Hand Drawing (and Designing) was established in the School of Art and Design (Trustees 9th Report, March 13, 1877). In 1931, the College of Fine and Applied Arts was established under the leadership of Dean Rexford Newcomb, a 1911 graduate of the University of Illinois at Urbana-Champaign.

All of the visual arts disciplines became a part of the newly formed college. Soon after this restructuring, the Department of Art and Design was renamed the Department of Art (Board of Trustees 36th Report, 1931). Under this structure, the Department of Art adopted "a fine arts degree in painting and correlated the work in art along the lines of a specific professional curriculum" (Catalog and Registers, 1931-1932, p. 180). This initial change in focus would prove to be the foundation for future undergraduate development in art education (1935), industrial design (1937), history of art (1951), crafts (1960), and painting (1972) (Catalogs and Registers, 1935-1938; Undergraduate Study Catalogs, 1951-1970).

In 1947, Dr. Allen Weller joined the faculty of UIUC as a professor of the History of Art. His affiliation with the College of Fine and Applied Arts consisted of six years

as head of the Department of Art, and seventeen years as the Dean of the College of Fine and Applied Arts (The News Gazette, November 18, 1987) By 1969, the Department of Art had developed fine arts masters degree programs in painting, printmaking, and sculpture, and a doctorate degree program in art education and the history of art (Graduate Catalog, 1969-1970). In 1972, the name was changed back to the Department of Art and Design, only to be re-designated the School of Art and Design in 1981 (Trustees 56th Report, 1972; Trustees 61st Report, 1980-1982).

Music

In 1897, after a five-year process of study and discussion, and twenty years after the establishment of the visual arts curriculum, the School of Music was organized (Trustees, 16th Report, March 1892). Originally, courses were limited to voice instruction, instrumental instruction and study of the history of music; however, by 1922, the curriculum of Music Education, in cooperation with the College of Education, was added (Catalogs and Registers, 1897-1998; 1922-1923).

In 1931, when the College of Fine and Applied Arts was established, the School of Music was included (Trustees 36th Report, March 12, 1931). The School of Music would remain the only performing arts discipline in the College

of Fine and Applied Arts until the development of the Krannert Performing Arts Center in 1968. The School established a Masters of Music degree program in 1940, followed in 1953 by a program leading to a Doctor of Philosophy degree in Musicology (Catalogs and Registers, 1940-1941; Graduate Study Catalog, 1953-1954).

By 1974, both the graduate and undergraduate programs in the School of Music had expanded, offering courses in the areas of music theory, music history and applied music. At that time a variety of degrees could be earned, including: Bachelor of Arts, Master of Music, Master of Science in Music Education, Doctor of Education in Music Education, Doctor of Philosophy in Musicology, and Doctor of Musical Arts (Graduate Study Catalog, 1973-1975).

The School of Music was heavily involved in the Bi-annual Festival of the Arts programs sponsored by the university beginning in 1948. The inaugural festival presentations included three chamber music concerts, music symposiums, an exhibit of contemporary music, and an orchestra concert. During the March 10th through the 14th festival activities, the works of over 25 composers were presented and the University Concert Band gave its fifty-eighth annual concert, the last under world-renowned director A. Austin Harding (University Press Release, March 1, 1948).

Dance

Like the majority of early dance programs in this country, the University of Urbana-Champaign's dance program began in Physical Education. The dance degree program was established in 1946 (College Annual Report, 1997). However, dance as an activity took place on the campus as early as 1930 with "Orchesis," an extra-curricular dance group consisting of women students in Physical Education. The immediate success of Orchesis resulted in the need for further development of the dancers. In 1931, extra-curricular body-training and dance technique classes were established to develop the elements of rhythm, movement, balance, unity and dramatic action (The Illinae Athlete, 1931).

Margaret Erlanger, a dance specialist, was hired as an assistant professor in 1948. In 1949, under Professor Erlanger's leadership, dance was developed into an option in Physical Education. By 1959, still under the aegis of Physical Education, the MA in dance was established, followed by the BA in 1962 (Personal Correspondence, Erlanger, Feb. 10, 1972; Lewis, May 12, 1974).

In 1968, under the direction of Jan Stockman, acting chair, dance became a department and the curriculum was re-written to reflect a fine arts orientation. Although the dance faculty was interested in coming into fine arts, there were those in the College of Physical Education who

made the transition difficult. Dean Allen Weller stated, "One of the great struggles that I lived through was the struggle to the death that I had with one of the faculty there" (Weller Interview, November 13, 1997). In spite of these problems, on September of 1968, the new Dance Department moved into the Krannert Center as part of the College of Fine and Applied Arts. All dance was moved from Physical Education to the new college. The dance department began with an impressive 52 dance majors and its first department chair was Jan Stockman (Personal Correspondence, Jan Stockman Simonds, May 13, 1994).

Theatre

In 1947, theatre was housed in the Department of Speech, in the College of Liberal Arts and Sciences (Trustees Transaction, 44th report, March 27, 1947). Although it is unclear when the first academic theatre courses were offered, the theatre presentations were available on campus as early as 1921 when The Illini Theatre Guild, a theatrical performing group, was established (Illinois Alumni News, March 1948).

Theatre was able to develop its identity as a viable academic unit in 1960 when the name of the Department of Speech was changed to the Department of Speech and Theatre (Trustees, 51st Report, July 26, 1960). However, it wasn't until April of 1967, when the performing aspects of the

Department of Speech and Theatre were transferred to the College of Fine and Applied Arts, that theatre become an independent department. This move was followed by the establishment of the BFA in theatre in June of that year (Trustees 54th Report, April 19, 1967, June 19, 1968). According to Allen Weller, the dean of the College at that time, the transition to the College of Fine and Applied Arts was beautifully done and was supported by all parties involved (Weller Interview, November 13, 1997).

The Festival of the Arts

On February 29, 1948, the inaugural Festival of the Arts took place on the University of Illinois Urbana-Champaign campus. The festival, a month long event that focused on contemporary art, started long before there was actually an official physical space for it. Festival activities were held in a variety of buildings across the campus and in off-campus locations, including such non-traditional exhibit spaces as the Urbana-Lincoln Hotel (Illinois Alumni News, March 1948).

The first festival was established under the leadership of Dean Rexford Newcomb, the first dean of the College of Fine and Applied Arts, and Allen Weller, then chair of the Art Department. However, it was actually the brainchild of the art faculty, who included C. V. Donovan and James Hogan.

In an interview with Professor Emeritus Allen Weller, he stated:

Originally, there was a committee of three people, which consisted of Donovan and Hogan, who was a painter and had a good eye, and a third person. They went to New York, Chicago, San Francisco, and Los Angeles. They were on tour for almost a month in the fall. There were lots of things that were done here that would never have happened except for the fact that the art department people as a whole were so excited by the thing that they managed somehow to do the work of people who were out of town. And this is unusual. (Weller Interview, November 13, 1997)

The emphasis of the Festival of the Arts was to focus on the up and coming artists, composers and writers of the time. The presentations ranged from modern movies to modern dance. The focal point of the festival was "The National University of Illinois Competitive Exhibition of Contemporary American Painting." However, the festival also included student and faculty artwork; the work of practicing landscape architects; dance photography; manuscripts; a performance by the Orchesis Dance Group; and a variety of music performances and symposiums. UICU's Festival of the Arts was one of the first of its kind on a university campus (University press release, March 1, 1948).

The Festival brought a wide array of "cutting edge" work to a local, national and international audience, in addition to bringing notoriety in the arts to the University (University of Illinois Bulletin, February 1959). Despite its success, the festival's focus on modern art was not without critics. During one of the festivals,

a young musician named John Cage performed his new music to mixed reviews. Dr Weller recalled,

Art was generally more accepted than new music. There were a lot of funny personal episodes that took place. I remember when John Cage was here. He fastened himself up . . . all wired and chewed on a piece of raw carrot. And he made music by having this sound of his chewing a raw carrot magnified to tremendous proportions. An audience member, the wife of a classical pianist, stood up during the performance and denounced him and what he was doing, saying that he was injuring the entire field of music. (Weller Interview, November 13, 1997)

The Festival of the Arts continued during the building of the Krannert Art Museum in 1961 and the building of the Krannert Center for the Performing Arts in 1964. The last national show was cancelled midway through its planning process. Vietnam protests and student unrest on campus resulted in escalated insurance rates for bringing original artwork to campus in this venue; this, along with budgetary cutbacks made it fiscally impossible to continue the Festival of the Arts (Weller Interview, November 13, 1997).

The Krannert Art Museum

The first part of the Krannert Arts Complex to be built was the Krannert Art Museum in 1961. Fundraising efforts for the Museum were spearheaded under the leadership of Allen Weller, Dean of the College of Fine and Applied Arts. The primary donors for the building of the museum were Mr. and Mrs. Herman C. Krannert.

Although today the Krannert Art Museum displays a wide range of art styles, from Ancient Egyptian artifacts to modern art, the original focus of the museum was primarily traditional artwork. On the opening of the museum, Mrs. Krannert gave a gift of a million dollars towards the purchase of paintings by the "old masters;" she was not interested in modern art of any kind(Weller Interview, November, 13, 1997). In addition, within the first three years after its opening, the Krannerts donated the painting "Christ After Flagellation" by Murillo; commissioned the sculptor Mirko to create a statue to be placed in front of the museum; and donated an important thirteenth-century French stained-glass window (Urbana-Champaign Courier, July, 24, 1964).

C.V. Donovan became the first director of the Krannert Art Museum. Donovan had played an important leadership role in the development of the Festival of the Arts. This experience, in addition to his reputation as a fine painter, made him an ideal candidate for the position of director (Weller Interview, November 13, 1997).

The Arts: After 1964

The Krannert Center for the Performing Arts

The 1968-69 academic year may prove to have been the singularly most significant year for the arts on the University of Illinois at Urbana-Champaign campus. The

performing arts disciplines of dance and theatre were to become recognized as independent departments, joining music and the visual arts under the administrative umbrella of the College of Fine and Applied Arts. Although the arts would finally be united administratively, physically they would still be scattered over the campus. The facility that was intended to bring them all together under one roof, the Krannert Center for the Performing Arts, officially opened its doors in 1969.

For the second time in one decade, Mr. and Mrs. Herman C. Krannert would be the primary donors in the building of an arts facility on the UIUC campus. In 1962, two years after the opening of the Krannert Art Museum, the Krannerts were approached to consider giving another major gift to the university. Among the proposed projects were: the building of a new music hall, the building of a conference center, the building of an international house, the building of the proposed New Chicago Student Center, and the development of an art acquisition fund (Correspondence, James C. Colvin, November 5, 1962).

By December 1962, the music hall project had escalated into a music hall and concert hall unit within a new performing arts complex. President David D. Henry had previously presented a tentative plan to the Board of Trustees for a Performing Arts Center that would be "a hall of excellence." In a letter to Herman Krannert he writes,

"Certainly, the Champaign-Urbana campus cannot be considered as fully developed, in spite of its grandeur and scope, until the facilities for the performing arts are improved" (Correspondence, David D. Henry, December 7, 1962).

The idea of the music hall surfaced because of the inability of the facilities on campus to serve the needs of the newly established and flourishing performing arts units, particularly music. By 1962, the primary performance space for music, Smith Music Hall, built 45 years earlier, could not adequately serve all the needs of the school, not to mention theatre and dance (Proposal for Music Hall-Theatre Concert Hall, December 7, 1962). Dean Weller, President Henry and others were able to interest the Krannerts in doing something that might not otherwise be achieved. The Krannerts had been impressed by "the character quality" of the people they previously worked with in the development of the Krannert Art Museum. They became excited about the idea of delving deeper into the arts by committing to support for a new performing arts center (Weller Interview, November 13, 1997). On May 22, 1964, after seeing the architectural plans for the construction of the center, the Krannerts agreed to underwrite the major portion of the funding for the construction of what was to become the Krannert Center for

the Performing Arts (The Story and Facts About the Krannert Center for The Performing Arts, UIUC archives, undated).

One of the motivations for the Krannerts' decision to contribute so magnanimously was the architectural plans by Harrison & Abramovitz. Originally, four architectural firms were considered for this project. Of the three companies that responded, Harrison & Abramovitz was selected, primarily because of their past experience with a similar project, the Lincoln Center Complex in New York (Memorandum, Physical Plant Department, September 11, 1963). In addition, Max Abramovitz, a partner in the firm, was a 1929 graduate of the University of Illinois at Urbana-Champaign (Illinois Alumni News, October 1964).

Issues

As with the building of any new facility on a university campus, the creation of the Krannert Center for the Performing Arts had its apportionment of issues and/or conflicts. Although it was intended from its inception that the academic units have some connection to the KCPA, educational activities were not a primary part of the initial plans, as indicated in an early planning draft proposal:

It should be noted that the projected Center for the Performing Arts does not provide for many educational activities in connection with the programs in music, theatre, and dance, which must still be accomplished in other academic buildings. (Draft of Plans for the

Krannert Center for the Performing Arts, March 25, 1963)

Arts faculties responded negatively to this idea. Most agreed that the presenting of visiting professional groups was essential to bringing national recognition of the arts to the campus. However, the general consensus was that it would also be proper to have certain university performing groups present in the appropriate spaces (Correspondence, Hindsley April 1, 1963; Weller Interview, November 13, 1997; Correspondence, Erlanger, May 22, 1963).

Subsequently, The Krannert Center for the Performing Arts became a presenting organization for both professional groups and student pre-professional groups (Document, Proposed Changes and Additions to Final Plans for the KCPA, December 21, 1964).

The initial programming of the KCPA was conservative. This was incongruent with the theme of the earlier Festival of the Arts that presented a more "risk-taking" venue. Programming was an area of concern for the Krannerts and they may have influenced the shift from "cutting edge" to "mainstream." In a letter to President David D. Henry, Herman Krannert writes,

We desire to make certain that the Center for the Performing Arts, as a part of the University of Illinois, should keep entirely free from Communistic influence or any influence which would tend toward the over-throw of the Government of the United States.
(July 7, 1964)

In the same letter, Mr. Krannert asked that President Henry keep this particular request out of all official documents, and, instead, respond to this request in a separate letter.

The Krannerts

Herman C. and Ellnora Decker Krannert were the primary benefactors of both the Krannert Art Museum and the Krannert Center for the Performing Arts. Mr. Krannert, the chairman of the board for Inland Container Corporation, graduated from UIUC in 1912 with a BS degree in Mechanical Engineering. Mrs. Krannert was a graduate of Brenau College, where she majored in music. However, she was principally known for her avocation, which was the management of a herd of high-grade, registered Guernsey cattle (Courier, July 24, 1964).

The Krannerts established the Krannert Foundations, as well as the Krannert Charitable Fund, and were actively involved in other philanthropic ventures, particularly those involving education and youth. In addition to their contributions to the University of Illinois at Urbana-Champaign, they were major contributors to buildings on other university campuses, including: Krannert Hall, a woman's dormitory at Indiana Central College; the Krannert Building on the Indianapolis campus of Perdue University; and The Krannert Industrial School on the West Lafayette

Campus of Perdue University (Illinois Alumni News, October 1964, Vol. 43, No. 6).

The Krannerts resided at Normandy Farms, a 600-acre farm near Indianapolis, Indiana. Although they didn't live in Illinois, they had a strong affection for the University of Illinois at Urbana-Champaign. This bond was further strengthened after their contribution to the building of the Krannert Art Museum (Weller Interview, November 13, 1997).

The Arts at Illinois Today

School of Art and Design

Presently, the School of Art and Design offers five degrees: the Bachelor of Fine Arts, the Master of Arts, the Master of Fine Arts, the Doctor of Philosophy and the Doctor of Education. Under the aegis of these degrees, there are thirteen areas of study: art history, art education, foundation, ceramics, graphic design, industrial design, photography, cinema, graphic technology, painting, sculpture, glass and printmaking.

A major issue for the school is insufficient space. The School occupies twelve buildings on campus, including the Krannert Art Museum. The school also utilizes space in seven other buildings. According to the School's 1997 annual Report, it is still approximately 100,000 square feet short of its optimal space needs.

School of Music

Presently, the School of Music offers six academic degrees: Bachelor of Arts/Bachelor of Music in composition and theory, music history, open studies and performance; Bachelor of Music Education; Master of Music in choral music, instrumental conducting, musicology, performance and literature, piano certificate music education; Doctor of Education in music education; Doctor of Musical Art in choral music, composition, performance and literature, vocal accompanying and coaching; Doctor of Philosophy in music education and musicology (University Catalog, 1997).

The School of Music is primarily housed in four locations on campus: Smith Memorial Hall, The "new" Music Building, Harding Band Building, and the Music Annex. In addition, two floors in the Krannert Center for the Performing Arts are used for rehearsals by the Choral, Orchestra and Opera divisions of the School. The Krannert Center also provides performance facilities for faculty, most ensembles, the Opera, the composition-theory and the jazz divisions of the School (School Annual Report, 1997).

A major issue for the School of Music is the need to further develop the area of experimental music. Although the school has adequate rehearsal and performance space, additional space is needed for computer music research and the expansion of the music library (School Annual Report, 1997). The University of Illinois at Urbana-Champaign is

noted for its extensive library collection of musical scores, recordings and books. It is considered one of the largest and finest on any university campus (University Catalog, 1997).

Department of Dance

The Department of Dance offers two degrees, the Bachelor of Fine Arts and the Master of Fine Arts in performance and choreography. Dance occupies two buildings on campus: the Dance Administration building which houses dance faculty and staff offices, a video library/conference room, faculty studio space, student lounge, and a spacious classroom; and the "new" dance building, which contains two dance studios. In addition, Dance has the use of two dance studios in the Krannert Center for the Performing Arts. Four dance concerts a year are performed in the Krannert Center (Dance Department Annual Report, 1997; Recruitment Packet, 1997).

Although the facilities available to the dance department are impressive by most university dance program standards, inadequate space is still an issue. The flourishing program of 50 BFA students and 12 MFA students needs additional space for body conditioning equipment and performance space for MFA culminating concerts (Dance Department Annual Report, 1997).

Department of Theatre

The Department of Theatre offers four degrees. The BFA is granted in performance studies, acting, design and technology, and management. On the graduate level, the MFA is granted in design, technology, and management, with concentrations in costume, scene design, lighting design, and audio or prop design (Theatre Department recruitment packet, 1997).

The Department of Theatre is unilaterally connected to the Krannert Center for the Performing Arts in its creative endeavors. All classes, rehearsals, workshops, production development, and performances are located in the Krannert Center for the Performing Arts. However, some faculty offices and a reference room are located in another building on campus. The "regular" teaching faculty are augmented by twelve Krannert Center employees who teach and who are eligible to supervise theatre students. These faculty report directly to the head of the Department of Theatre (Halverson Interview, November 10, 1997).

Issues

The production connection with the Krannert Center for the Performing Arts is an asset in many ways; however, the extensive overhead involved with productions presented at the KCPA makes it difficult to provide sufficient opportunities for students to explore creative and

experimental technical and design projects that are not associated with a main production. In addition, it is difficult to have faculty located in two different buildings.

Highlights: College of Fine and Applied Arts

In 1997, the College of Fine and Applied Arts received a major Ford Foundation grant. The proposal, titled "Identity and Art in Diaspora Communities," was co-sponsored by the International Studies Program at UIUC. This project produced a series of interweaving seminars, performances, guest artist residencies and research projects that have resulted in a new level of collaboration among arts disciplines, other academic disciplines and the community.

School of Art and Design

- It's graduate programs ranked 10th in the country (U.S. News and World Report, March 1997).
- Donna Cox, a professor in graphic Design was nominated for an academy Award for the documentary film "Cosmic Voyager" (Art and Design Annual Publication, 1997).

School of Music

- The Master of Music program ranked sixth in the nation (U.S. News & World Report, March 1997).

Department of Dance

- The department was recently ranked in the top ten university dance programs nationally (Dance Teacher, November, 1997).

- The Department of Dance was featured in an issue of Taiwan Dance Magazine (November, 1995).

Department of Theatre

- Each spring the Department of Theatre presents the "Chicago Showcase" at a professional theatre in Chicago. Casting directors, agents, directors, producers and alumni from the wider Chicago Area and throughout the mid-west attend. The event has resulted in contracts, auditions, and engagements for graduating theatre majors (Department Recruiting Packet, 1997).
- The Department of Theatre is ranked fourteenth in the nation (U.S. News & World Report, 1998).

The Krannert Center for the Performing Arts

The mission of the Krannert Center for the Performing Arts is to nurture excellence and innovation in the performing arts through education, presentation, community service, and research. The Center, in cooperation with the resident departments, provides a professional laboratory to train students in management, design, technology, and administration. In short, the Center's mission is reflective of the stated mission of the University of Illinois with its commitment to teaching, public service, and outreach. (KCPA Annual Report, 1996-1997)

The Center provides a broad array of programs, including: the Foellinger Great Hall Series, which presents internationally acclaimed classical performances; the Marquee Chamber Music Series; and the Sunday Salon Series, which showcases young emerging artists. In the more contemporary performing art area, the Center presents the Marquee Choice series that includes more cutting-edge music, dance and theatre. In addition, programming to attract a more diverse audience is offered, including: the

Not Just Jazz Series; the Interval Series which presents culturally diverse venues; the Family Series for children and their parents; and the Youth Series for school groups (College of Fine and Applied Arts Annual Report, 1997).

In addition to housing four theatres that yield an annual average audience of 100,000, the Krannert Center houses a Viennese pastry shop, a fine arts gift shop and a spacious lobby that connects all six facilities (KCPA Publicity Packet, 1997). The building was built 30 years ago to facilitate all these functions. However, a major issue for the Center is the failing of some of the original equipment. The 1997 Annual Report states:

The roofs of the Tryon Festival Theatre and the Colwell Playhouse need to be replaced now. There is damage occurring in the building because of the leaks in the roof. In the next few years the cooling and heating system will need to be replaced . . . the next three to five years the outside terraces will need to be replaced. (KCPA, Annual Report, 1997)

Recent Highlights

- Successful residency and performance by nationally renown Lewitzky Dance Company was favorably reviewed. (Dance Magazine, October 1996)
- During the 1996-1997 season, there was a waiting list of over 12,000 students for the Krannert Center Youth Series. (KPAC Annual Report, 1997)
- During the 1996-1997 season, the Krannert Center received a \$10,000 increase in corporate support, a \$36,800 increase in income from grants, and was the recipient of five major individual gifts and pledges totaling \$325,000. (KCPA Annual Report, 1997)

Administration Changes

During 1997-1998, the College of Fine And Applied Arts was in a period of administrative transition. The following administrators were new to the university that year: Dean of the College, Director of the Krannert Center, Head of Theatre, and Director of Music. The School of Art & Design was under the leadership of an interim director and was in the process of searching for a new director.

Summary

The fine and applied arts have a long tradition on the campus of the University of Illinois at Urbana-Champaign. The School of Art and Design was established in 1877, only ten years after the founding of the university. Ten more years resulted in the establishment of the School of Music in 1887. In 1931, music and the fine and applied arts would merge to form the College of Fine and Applied Arts. The visual arts began to receive national and international recognition for the presentation of "cutting-edge" art with the formation of its Bi-annual Festival of the Arts in 1948. Although dance and theatre were both established in the mid-1940's, they did not become independent departments until 1968, with the establishment of the Krannert Center for the Performing Arts.

The College of Fine and Applied Arts' present configuration was established in 1968 with the inclusion of the performing arts. Both the Krannert Art Museum and the Krannert Center for the Performing Arts were heavily influenced by their benefactors, Mr. & Mrs. Herman C. Krannert. Perhaps the biggest influence of the Krannerts was the emphasis on more conventional arts presentations, rather than the more experimental venue that had existed previously.

The University of Illinois and The Ohio State University are both public land-grant, Carnegie Research I institutions. Although these institutions are in different places in their evolution, the arts are nationally recognized at each campus. Also, the arts at each institution were consolidated under the auspices of an independent college during the 1960's. One key variation, however, was the catalyst that facilitated this organization of the college. In the case of OSU, the academic units facilitated the development of its present configuration; the establishment of the Wexner Center for the Arts occurred over 20 years later than that of the College of the Arts. In the case of UIUC the establishment of the Krannert Centers facilitated the consolidation of the arts, under The College of Fine and Applied Arts. In both cases, though, key individuals played a significant role in the journey.

Chapter six will describe the process of analyzing the data collected from over 50 interviews of key individuals from both campuses and communities. The emerging themes from the data will be examined with a particular focus on both the commonalties and the differences between these institutions. Also, the analysis of this research data will center on the idea of leadership and its effect as perceived through the thoughts and experiences of the participants. The results of this analysis will be discussed at length in the next chapter.

CHAPTER VI
DATA ANALYSIS

Process

The purpose of data analysis is to bring order, structure and meaning to the mass of data collected and to provide a description of the norms and values that underline the behaviors within a certain culture (Marshall & Rossman, 1989; Rubin & Rubin, 1995). The focus of this study is to characterize the phenomenon of growth of the arts on the University of Illinois at Urbana-Champaign and The Ohio State University campuses. It is my intention to explore the causal relationship that the role of leadership has played in the success of the arts in these two higher education institutions.

This chapter presents and discusses the data collected through in-depth interviews with over 50 participants who were directly and indirectly connected to these institutions. The participants' own words are used to voice their perspective and describe their feelings, beliefs and experiences related to the effect of leadership on the development of the arts at their respective institutions. In my approach to analyzing the data, I divided my process into three stages.

Stage I

Rubin & Rubin (1997) suggest that the data analysis begins before the completion of the interview process. After each interview I listened to the tape of that interview to extract broad themes or ideas that might give me further understanding of the world of the individual interviewee. Some participants were more open and friendly during the interview process than others. Therefore, it was important for me to separate my personal feelings about the participant from the value of what they might have to say.

Upon completion of the interviewing process, I read the transcriptions of the recorded interviews, and again listened to the tapes in order to pick up the nuances of the conversations. I wanted to allow the issues and themes in the data to emerge and to reflect upon what I heard. Copies of the transcripts were sent to the participants for review. This gave them the opportunity to clarify, check, delete or add any germane points. Not all participant chose to respond. Upon receiving the revised transcripts, I reviewed the changes and further considered what I heard and read by placing it within the context of leadership. This process helped to prepare me for stage II.

Stage II

After listening to each tape and reviewing the copious notes I had taken, I returned to the secondary data I had collected. Through this process, I was able to cross-check some of the information acquired, noting that which was particularly significant in terms of leadership. With all this information in hand I was able to identify common issues addressed by the participants. The following three themes emerged:

- strategic goals
- collaboration/outreach
- faculty morale

These became sub-themes under the focus of leadership and often overlapped with each other. In order to bring a greater definition and clarity to these issues, I re-organized my notes from the interviews by categorizing them according to the aforementioned three sub-themes. When the data analysis is presented it will be organized into these three sub-theme categories.

Stage III

After reading the interviews, each sub-theme was assigned a color for easy identification and index cards were created for each color-coded theme. Analyzing data can often become overwhelming because of the sheer amount of data collected (Rubin & Rubin, 1997). I was initially

concerned that not all of the data coded appeared to be germane to my research. After communicating this concern to a member of my dissertation committee, I further analyzed and re-organized my data by focusing on the information most pertinent to this study. Although time consuming, this made the data more manageable and it became easier to assess the key data. I then developed a detailed outline that served as a guide for writing the results and analysis of the data for this research study.

Introduction

Throughout the interview process it became evident that the perceptions of the participants were grounded in the institutional culture of the their respective university. In addition, it was clear to me that though The Ohio State University and the University of Illinois at Urbana-Champaign were both state public and Carnegie Research I institutions, they were in many ways different. This was also indicated earlier, in Chapter IV, Description of The Ohio State University and in Chapter V, Description of the University of Illinois at Urbana-Champaign. It thus became obvious that the thoughts, experiences and perceptions of the interviewees reflected the framework of their individual organizations. It is with these realizations in mind that this chapter is designed. Each

institution will be evaluated separately. The Ohio State University will be considered first.

The Ohio State University

Strategic Goals

Throughout the interview process it became evident that the missions and goals of The Ohio State University provided the foundation for the goals of the individual units throughout the institution. The internal culture of OSU has remained stable for at least the last 30 years, thus allowing this mission to become even more defined. Throughout the interview process it became clear that the participants perceived the arts as an integral part of the institution. The participants, drawing upon examples, described their experiences and noted specific leaders who were instrumental in bringing the arts into the mainstream of the university's strategic goals. The participants from OSU had similar perceptions about the relationship of leadership to the inclusiveness of the arts in the strategic goals of the university, such as: central administration having a broad-based understanding of the value of the arts and encouraging serious input from all levels of the university arts community; the arts faculty being proactive in policymaking issues; and the arts having made themselves essential to the university mission. The following is a description of how the participants in the

study felt about the strategic goals and leadership connection at the university.

Central Administrators

Many of the participants said that they felt a sense of support from the central administration. One former arts chair and professor emeritus indicated that there was a history of support of the arts on the OSU campus when she noted:

I think there was always a great interest in the arts on this campus, even when I was a student here. There were people up there who really believed in what the arts were doing. There was an understanding even in the beginning that it wasn't so much about research, it was on the making of art.

Another participant who has had a long standing connection with the institution agreed:

There is a healthy respect on the part of the entire university that what goes on in the arts is a form of legitimate research. That's part of the history that just makes this place, I think; it's different from a lot of other places.

The name of Gordon G. Gee surfaced throughout the interviews as a president who saw developing opportunities in the arts and advocated them as an integral part of the mission of OSU. One participant, a faculty member in dance, indicated:

Gordon Gee uses dance as an example for research. He does not relegate us to a place of oddity. I once met a stranger from math who after finding out that I was from dance bowed down and said, "Oh, we hear about you all the time."

An academic dean confirms this when she noted:

We have listened to Gee speak over the years. When he identifies exceptional programs, he would always include a department in the arts.

Although most people attribute the emergence of the arts as a part of the central fiber of the university to the leadership of Gordon Gee, some of the senior participants indicated that the foundation for this was set before his arrival by former President Jennings. A participant with over twenty-five years tenure at OSU alluded to this:

The arts were not a part of Jennings' life but, somehow, he knew they should be.

A central administrator who worked under both Jennings and Gee, felt that although Jennings and Gee were very different, both presidents were essential to the growth of the arts on campus:

People in the position of president for the last fifteen years to seventeen years, I think understood the importance of making choices . . . the arts were certainly among the choices they felt we needed to make a commitment to.

One outside participant whose primary connection to the university was through the Wexner Center felt that both Jennings and Gee contributed to the present stability and growth of the arts on the campus. He noted:

Jennings gave it its foundation, but Gee gave it its voice.

Another central administrator whose name was often mentioned as a contributor to the integration of the arts with the larger university strategic planning was Bob Arnold. The former Vice Provost of undergraduate studies,

Arnold was an arts faculty member who had moved up through the ranks of administration. In addition to being a constant voice for the arts in central administration, he provided university-wide opportunities that indirectly helped the arts. He established a twenty-five thousand dollar (annual rate) departmental teaching award. One of the first two departments to receive this award was dance. As one arts faculty stated:

One of the constant challenges for the arts in academia is to keep reminding people how important we are to the academic core of the university. Bob Arnold helped us to do this.

Middle Administrators

Included under the heading of middle administrators are directors of centers and deans of colleges. The dean's primary role is to nurture relationships on all levels, involve others in making decisions that determine goals and objectives, and design and implement policies and programs (Austin & Ahearn & English, 1997). The middle administrator is the voice for his or her constituents; therefore, the faculty perception of the deans role in the connecting the college goals with the university mission and goals is important. Throughout the interviews, the participants refer to ways in which their middle administrators made these connections.

Nearly all participants mentioned two individuals who they felt provided the leadership that facilitated growth

in the College of the Arts during the last ten years. The two most commonly mentioned were former Dean Don Harris and present Dean Judith Koroscik. Don Harris, a professor of music, was the dean during the university's period of deep retrenchments and cutbacks in the late 1980's and early 1990's. What could have been a disastrous time for the arts was not.

According to many of the participants, Harris had the foresight to prepare for the these cuts by proactively initiating changes and by making some difficult decisions. One arts faculty member stated:

He made a couple of decisions, like closing the department of photography, which was highly unpopular in segments of the local community, as well as within the university, but which was very wise in lots of other ways.

Although many of the participants found this action to be initially demoralizing, the general consensus was that this department had been, on many levels, a weak link in the chain of the departments within the college. In retrospect, they were able to see the benefits to the college. The College of the Arts was able to flourish during a time when some other academic units were floundering. In addition, the college gained the respect of the central administration, which would result in future additional support. Another faculty member stated:

Harris was able to show that the college was indeed doing something, rather than sitting back and trying

to defend something and then inevitably having someone else do the cutting for the college.

Although Harris's decision was not without its critics, most felt that the college was able to move through this period by looking at creative ways to grow as a unit. A participant from central administration supported this theory:

So I think there developed a real appetite (in the college) to find ways in which the college could move forward, but everyone had a role to play and everyone, if they could figure out how they fit in the big picture, had a chance to be part of something positive instead of the downside of somebody else's positive.

The second name mentioned repeatedly by the participants was Judith Koroscik, the current dean of the College of the Arts and a professor of art education. Her leadership style and strengths are very different from those of former dean Don Harris. Most participants feel that Dean Koroscik brings to the college a more logical mind set. One faculty member stated:

With Judith, it's show me . . . demonstrate and I will pay attention. You have to demonstrate it logically. With Don (Harris), if you could engage him, his imagination, then you had his support. But it is two different mind sets.

Another of the participants, from a different arts unit stated:

Judith is much more analytical and she comes from a grant writing tradition. She's kind of cautious and conservative. So when you deal with Judith, you better have it hammered out beforehand and it helps if you've got it in writing and if you have already explored external funding. She will give you good

advice, but it is pretty much up to you to make it happen.

Most participants expressed the view that the transition between the leadership styles of the two deans was somewhat difficult in the beginning. However, they felt that this change in leadership styles was a necessary transition for staying in sync with the central administration goals. As one faculty member expressed:

I think Judith is more effective with the new leadership at the top. I think that is where Don actually had his problems, with the top. He could not logically think the case. People a lot of times say, "Oh she's (Koroscik) cut and dry" and that there is no creativity there. That's not true at all about her. You just have to create a strong case for what you want.

This theory was supported by a department chair who had been promised a position by the previous dean. As it turned out, the College did not have the funds to provide the new position. Although Koroscik was not able to provide the funds for the position immediately, as he had hoped, she did have a plan. She encouraged the department to brainstorm and develop strategies to raise their departmental profile, and, more importantly, contributed funds to support these initiatives. This would give her the leverage to lobby both internally and externally for the additional funds needed for a new position. One participant in responding to this leadership style stated:

Here's the deal, the whole university, the central administration, is getting more and more like that. Although I sometimes get frustrated by Judith's

approach, it's the way to get through the pipeline and if I don't do that I'm not going to get it all completed.

Chairs/Faculty

The department chair, as the unit administrator, functions both as faculty and the voice of the individual discipline. However, on the OSU campus, as recently as 15 years ago, a proactive chair could promote their program or present concerns directly to central administrators. As one former chair of an arts department stated:

Back in 1983 when I chaired, President Jennings was very accessible. He made himself available, which I appreciated . . . particularly during the early 1980's budget cuts.

However, as is customary today, the official direct line of communication between the disciplines of a college and central administration at OSU is the purview of the Dean. The college dean is the arbitrator, mediator, advocate, and negotiator with central administration (Austin, Ahearn & English, 1997). But now, many faculty want to see a return to a much less hierarchical structure of the academy. Surfacing throughout interviews with the participants was the idea of the importance of arts faculty involvement in the policy-making decisions on the university level. One arts faculty indicated:

Since I've been here, dance has particularly been in good standing with central administration. Now I have to think that it is through former chairs Helen Alkire's and Vickie Blaine's hard work in educating

central administrators. However, it helped that they both had programs that they could be proud of.

Throughout the interviews, participants named Vera (Vickie) Blaine as a leader in the concept of artists getting outside of their artistic box to see what is happening in the bigger picture of the institution. One upper administrator noted:

One of the best dance programs in the nation is on this campus. We've had fine leadership under Vickie Blaine. The dance department is known on this campus for both the national reputation of the department and Vickie's visibility on campus.

Another arts faculty participant noted that not only was Blaine cognizant of the importance of her involvement as chair in policy-making decisions on campus, but also during her tenure as chair, she encouraged other dance faculty to become more involved. As one participant stated:

Dance faculty have been major players in university policy making. Vickie was on the advisory committee to the provost. Many of us have followed her lead. Other dance faculty have been involved with that committee, the senate, and a variety of other high powered committees. We have also had two faculty in the assistant dean position.

Most participants indicated that they felt that a consistent message throughout the university, and particularly in the College of the Arts, has been the importance of arts faculty involvement in governance decisions. One participant felt that this sense of inclusiveness was developed by former President Ed Jennings. He said:

In terms of university governance, Ed Jennings worked very hard to get people together; he is responsible, as I understand it, for the creation of a university senate as opposed to a faculty senate. Personally, this has affected my development. He was the one to encourage faculty, students and administrators to talk to one another.

Throughout the interviews, one continual theme emerged: there exists at OSU an understanding that fundamental to the arts are the concepts of exploration, creative thinking and experimentation, thus arts faculty can bring essential problem solving tools to university governance and strategic plans. One participant said:

There is a willingness to experiment in the arts on this campus. I guess they kind of expect this of us in the arts. We have always been contributors to whatever dialogue happens to be going on, and whatever initiatives are being undertaken by the university because we see ourselves as thinking outside of the box and others perceive us that way too.

In return for their contributions, the faculty gained a better understanding of the broader academic environment.

One faculty participant indicated:

Working on university committees was a wonderful learning experience. I was constantly aware of the broader issues of the university and how I fit in the big picture. Although I first felt intimidated by peers from other disciplines, I soon found that I could contribute in a way that some of the others couldn't.

The view of artists as being a little different can work both as an advantage and disadvantage. One participant discussed his experience:

Sometimes, when something got really hard, everyone in the room would turn to me because I was supposed to be Mr. Creativity. Someone would say 'Oh my God what are

we going to do about this? Well maybe Joe knows, come on Joe let's see some creativity.' So they put me in a neat position because I could do things that other participants couldn't do, because then people would say, 'you know, he's from the arts, what do you expect.'

Collaboration/Outreach

The second sub-theme that emerged throughout the interview process was collaboration and outreach. For the purpose of this study, the term collaboration is defined as the process of working jointly with others and the term outreach is the action of reaching farther than one's natural boundaries. Although these two terms may seem very different on the surface, there are obvious philosophical linkages between them in the arts. Intrinsic to the arts are the concepts of sharing, problem solving and the creating of core and connective relationships, and all of these concepts can reach out beyond the natural boundaries of an academic discipline, a college and/or the university.

Central to The Ohio State's Mission is its commitment to the three features of its land grant origins: access for students, breadth of academic programs, and outreach of university research and instructional expertise to the public. Outreach, collaboration and interdisciplinary work have become well known buzz words in the world of higher education. Throughout the interview process, participants talked about the environment at OSU in regard to collaboration and outreach. Collaborative work requires

cooperation on all levels: support from upper administrators, deans and chairs, and interested faculty. Many of the participants felt that administration was not only supportive, but pro-active in laying the foundation that would make collaborative work possible. One department chair indicated that "rewards" give the faculty a sense of the value of an initiative to the university:

You know, what are we telling faculty, really, with our reward system about what's important. I think that we really have to start talking with faculty about how their research or outside work is crucial and important to getting at some of the social problems like education, k-12 problems especially. As chair, my job is to remove the obstacles that keep faculty from doing these things.

The Ohio State has a history of strong faculty leadership in collaborative and interdisciplinary work. The technology and art component that connects all the arts units together through The Advanced Computing Center for the Arts and Design (ACCAD) was the brain child of Charles Csuri, an arts faculty. As one participant indicated:

We have faculty members that like to do collaborative projects. We have faculty who love interacting with other disciplines, even outside the college.

Still, some felt that the foundations for these kinds of initiatives have generally been established from the top. One participant, a member of the board of trustees for the Wexner Center, stated:

I think Ed did the foundation work . . . the how we academically and intellectually struggle through to figure out how a campus of process and bureaucracy starts to do more. He sort of gave permission for the

arts community at OSU to think outside its picture frame.

Many of the participants felt that Don Harris, during his tenure as Dean of the College, had forged some strong ties in the Columbus community that were beneficial to developing outreach and off-campus collaborative ventures:

Harris established strong relationships with the community. He could be charming. It's a pretty male dominated society here, he could smooze with the best of them.

One participant felt that Harris's real strength was his ability to develop these relationships and to facilitate collaborative efforts by providing faculty with incentives.

He said:

Don initiated a collaborative teaching project with the Martin Luther King Center. He provided additional graduate assistantships for those departments that were interested in being a part of this program.

Increased pressure from the state legislature, facilitated by the public cry for more accountability in state institutions of higher education, forced OSU administrators to re-assess how they were fulfilling their missions. As one participant indicated:

I think that the political climate initially forced all of us to stop and think. This, of course, was picked up by very bright university presidents who thought, you know, we need to do something about this. In our case that was Gordon Gee.

Another participant noted that Gordon Gee, who became president one year after the Wexner Center for the Arts'

opening, was able to see the advantage to having this institution on the OSU campus. He states:

What Gordon did was come aboard, by the way, a year after the center opened. He saw its potential link to the community, the students and the academic community. He gave it its voice . . . its stamp of approval.

The Wexner Center was a part of the vision of Dean Andrew Broekema, who prematurely resigned due to a debilitating illness. It was decided, after this untimely illness, that the original planned administrative structure of the center would change. The director of the Wexner Center would report directly to the provost rather than to the dean of the College of the Arts. Many of the participants noted that although the Wexner Center eventually became a connecting thread for the arts on campus, the arts faculty initially felt alienated due to this change in administrative structure. One participant expressed her feelings about the situation:

They (Wexner Center Staff) didn't have a correct impression of the academics and the university did not have a correct impression of them. Nobody in the university was taking leadership on reaching out and saying lets figure this one out.

This attitude slowly changed over the years. The first connection between the academic unit and the Wexner Center, according to several participants, involved the dance department. One arts faculty stated:

Vickie Blaine marched right over, got involved on the advisory board (of the Wexner Center) and made sure that the artists they brought in for dance were

cutting edge artists that would complement the contemporary focus of the dance department. She was able to develop a co-sponsorship relationship with the Center. The other arts disciplines, seeing the possibilities, eventually followed her lead.

There were other key individuals who were instrumental in weaving a connecting thread between the academic units, the Wexner Center and the community. One arts faculty participant stated:

The leadership of the Wexner Center, in addition to the leadership on the dean's level, have helped to develop an audience of community people that weren't regularly coming on campus a year ago. This in turn forces us all to think about the partnership between OSU and the community.

All of the participants felt that the mission of community outreach and collaboration on and off campus, was becoming a permanent part of their lives. One participant summarized it well when he stated:

The case here at Ohio State . . . and I've seen this changing over the past four years, is really rolling now. There have been a lot of discussion at the university level about our value to the local and national community. Initially you hear this talk and you think, Oh that's administrative rhetoric. They're pleasing legislators. And in many cases that's true, but that has not been the case here.

Morale

The third and final sub-theme is faculty morale. The conversations with each of the participants revealed a shared understanding of purpose and dedication to the mission of The Ohio State University. The arts were, for the most part, perceived as being germane in fulfilling the

mission of the university, but as yet not totally equal to other successful academic units. Several of the participants communicated that they felt that even though the arts did everything "right," they were still not fully appreciated. One such comment was:

To tell you the truth, I think the arts have flourished, but in relationship to the entire university, they haven't flourished as much as the other parts.

But this was not a prevailing sentiment among the interviewees. One sentiment that was expressed by every participant interviewed was that Gordon Gee has had a monumental effect on the morale of all the faculty, particularly the arts faculty on campus. One arts faculty stated:

Gee is very much intune with the people. And he would know you. I mean he would know about individuals, and ask about them. He really personalized the university in important ways.

Another participant added:

President Gee made it clear that he absolutely loved the arts. He once visited our offices and the former dean had a piano in his office. Our former dean was a composer. And what did President Gee do? He sat down and started playing.

When E. Gordon Gee was asked to describe himself as a leader he stated:

I do not believe that anyone works for me, I believe that everyone works with me. I hold myself to high expectations and I hold everyone who works with me to very high expectations. I like to be supportive of them, but rather than me doing their job . . . if they don't do it, then I will get rid of them. I like to have people around me that have a sense of humor and

who believe passionately in what they're doing in the institution that they are serving.

University of Illinois at Urbana-Champaign

Strategic Goals

As indicated in Chapter IV, Description of The Ohio State University and in Chapter V, Description of the University of Illinois at Urbana-Champaign, the process of development of the academic arts programs was very different. In the case of OSU, the College of the Arts was the foundation for development of the Wexner Center for the Arts. In the case of UIUC, the Krannert Museum of Art and the Krannert Center for the Performing Arts were the foundations for the present academic structure of the College of Fine and Applied Arts. This process of development was confirmed by the UIUC participants.

Throughout the interview process, it became clear that the participants believed that the development of the Krannert Center was an integral part of the university's strategic goals. The participants at UIUC had similar perceptions about the relationship of leadership to the inclusiveness of the arts in the strategic goals of the university. The participants, drawing upon examples, described their experiences and noted specific periods in which this connection was more evident than others. With this in mind, the data analysis for the University of

Illinois is divided as follows: the pre-Krannert Center period, the Krannert Center period, and strategic goals for the future.

The Pre-Krannert Center Period

An influential aspect of the culture of the arts on the UIUC campus was the land-grant mission of the institution. As the land-grant premiere state institution, The University of Illinois was charged with developing an image of distinction. From the very beginning, the institution broadened its focus beyond the agricultural mission of most land grant institutions. The participants in this study felt that this broader mission provided an early environment for the arts to flourish. As one central administrator noted:

This university, more than other land grant institutions had a broader vision. The early regents spoke in terms of the importance of a very broad array of subjects being offered, all the arts and sciences . . . Regent James really set the tone and I think much of what followed grew out of his vision.

According to many of the central administrators interviewed, during the pre-Krannert Center period, national visibility was central to the mission of the university and an important motivator for encouraging the development of the arts.

The University of Illinois was not located in an area that would easily attract national and international scholars. It was thought that the arts could be a major,

attraction. UIUC is situated in a rural area which is partially in the city of Champaign and partially in the city of Urbana. The university, approximately 140 miles from Chicago, is virtually isolated from cultural life. It was important to the growth of the university that it be able not only to attract eminent scholars from a variety of academic fields , but that it also be able to retain them. One central administrator illustrated the situation:

You have strong, sophisticated, intelligent people who come here from all over the country and all over the world. It has been the case that if you wanted to have a rich cultural environment here, you had to create it. And there was support for creating it.

Another participant from central administration supported this perception when he stated:

The university, from a strategic point of view, had a major concern with being able to hold talented people in central Illinois. It's not a unique problem, but it is a severe problem that is probably more severe for us than for other top circle state universities, most of which are located in more interesting areas.

One participant, a professor emeritus, felt that the university central administration of the 1940's through the 1960's was supportive of the arts. The development of the bi-annual Festival of the Arts in the 1940's was due, in great part, to several UIUC presidents. He stated:

It really started because President George Dobern, a professor of psychology, verbally supported the arts. One of the first things that he started as president was to try to help "to leap" people up to the fine arts.

This was just the beginning. It became apparent to the central administrators who followed that the arts would need financial support in order to further develop.

Another participant stated:

President Stoddard developed a fund, simply called "art project." The fund was just turned over to the art department to do what they wanted to do with it. This led to the Festival of the Arts, which began to establish the visual arts on this campus nationally.

He added:

However, when the big budget-cuts came in the 60's, the Festival was one of the first projects on the campus to be cut.

The Krannert Center Period

The development of presenting arts complexes on the campus was not an initiative by the state but, rather, due to the diligence of key leaders on campus and the generosity of alumnus Herman C. Krannert. During the early 1960's, Mr. and Mrs. Herman C. Krannert became the primary donors for the construction of the Krannert Art Museum and the Krannert Performing Arts Center. Previous to the establishment of the Krannert Art Museum and Performing Arts Center, the only privately funded building on the campus was the Smith Memorial Hall. As one participant stated:

Smith Hall was the first philanthropic building on campus. The Krannert Centers were also created through philanthropy. I think that the case was made by trustees, by presidents and by chancellors that it was important for the university to nurture the arts. So it wasn't really an investment by the state so much

as it was an investment by the institution and its alumni.

A former arts administrator indicated that it was through aggressive courting of the Krannerts that the arts centers came to fruition:

They gave the money because I, along with President Henry and others, talked to them about doing something that might not otherwise get done. Oh, and they got quite excited about the idea of getting involved in the arts.

The initial programming of the Krannert Centers was conservative. This was incongruent with the earlier "cutting edge" work of the Festival of the Arts. The general consensus among the participants who were on campus during that period was that the Krannerts took a leadership role, not only in the building of the centers, but also in the type of programming presented in both the art museum and the performing arts center. One participant stated:

She [Mrs. Krannert] made it clear that she didn't like modern art of any kind.

The programming style of the performing arts center has varied a bit more over the years, but remains for the most part traditional in flavor. One participant noted:

I think there has been this feeling that we have this facility [Krannert Performing Arts Center] that was given to us and we have an obligation to ensure that we are using it in the way the donors intended, and that was to expose our students to world renown artists.

The shared common perception of the participants was that, even today, the central administration considers the

Krannert Center to be primarily a tool for recruiting faculty and students. As one central administrator indicated:

I think the advent of the Krannert Center has provided opportunities for the arts disciplines, but from the strategic point of view of the university, the major concern is being able to hold on to talented people in central Illinois, which is not particularly a scenic spot.

But most agree that even though the development of the arts disciplines was not the over-riding goal of the university, the arts have benefited greatly. As another participant, a mid-level administrator, indicated:

The arts would probably not have been given the opportunity to develop without the Krannert Center. I mean, I think the Krannert Center has served as a magnet to bring creatively minded people in many different fields in, and outside of, the arts.

He continued by comparing the Urbana-Champaign Campus with the University of Illinois Chicago campus:

Originally, Chicago had to develop very differently as a campus in the heart of the city. Art in Chicago was getting a lot more money. The Krannert Center changed that. We became more of an emphasis for the arts as far as the system was concerned.

Throughout the interview process, the participants communicated their perception that the arts were strong on campus. But national recognition was achieved because of the strategic goals and strong leadership of the individual units rather than the perceived strategic goals of the university, or even the college as a unit. As one central administrator stated:

The school of music has succeeded at a level that has earned the respect of the entire campus and that has placed it in a circle of influence that equals that of the strongest units on this campus, which included chemistry, physics and electrical engineering.

Another participant added:

Theatre and Dance, since the establishment of the Krannert Center, has taken on much greater importance, strength and vitality. Leaders like Pat Knowles in dance have almost single-handedly taken the dance department to new heights in a relatively short period of time.

The Future

Several of the participants mentioned the need for developing a unified college mission and vision, as well as the need for connecting more with the university goals and Krannert Center goals. One participant stated:

We are in the process of developing a mission, vision statement for the college, which never happened before.

The present mission of the College is over 30 years old.

One participant indicated that he felt this was particularly

a problem in the art school. He states:

The school is set up the way art schools were set up twenty or thirty years ago. The arts have changed. And certainly our financial resources have changed, so I thought it was high time that we change.

Another participant expressed concerns about the lack of connectiveness between the different arts disciplines:

Four different arts units operate out of the Krannert Performing Arts Center and none of them are interconnected in any way. So then it comes down to a turf argument for who gets what dates, who gets what

staff and all those sort of things. I think its just silly, and it doesn't really help any of the programs.

One participant talked about the importance of the philosophical connecting thread between all the visual and performing arts disciplines that make it possible to have a shared vision:

The underlying thing that makes all these things possible is the creation of art. That process, whether it is dance, music, theater, film, visual arts, or whatever, is a powerful thing.

One of the issues that emerged among the newer arts administrators was the necessity to build a better case for the arts on campus. While these participants felt that continued national visibility of the individual units was important, many felt that increased visibility on the campus was equally important. One participant stated:

We do not have administrators who are closed minded about the arts. My other observation, however, is that our missionary work needs to be done with our peers. It needs to be done with our faculty across campus.

It was also noted during several interviews that the arts faculty seem to rarely venture outside of their own academic areas. One participant states:

The faculty who are sitting on university committees and making recommendations to central administration often times don't understand what is going on in this college. Why? because our faculty members don't want to sit on these committees.

In discussing the issue of arts faculty participation in university strategic planning and governance, one central administrator stated:

It is important to the arts and their health that they do foster this sort of leadership. It's probably a topic worthy of serious thought by people who participate in these disciplines. They can play a much needed interpretive role.

Collaboration/Outreach

As indicated previously, recruitment of faculty and outreach were major factors in establishing the Krannert Centers. However, the Krannert Center for the Performing Arts and the Krannert Art Museum also served as a recruitment tool for the surrounding communities. As one central administrator stated:

Stanley Ikenberry, former President of the University of Illinois system, was someone who understood how important the Krannert Center was for the community. The Krannert Center has been a recruiting tool for area businesses and medical facilities to assure people that they're not going to be out here in the boondocks.

However, two community leaders felt that the Krannert Centers have not always done enough active outreach to the community. One community leader participant noted:

I'm not sure that the university has really had to market so much to the community. I think the community has been drawn to them as the demographics of the area has changed. We have moved away from an agricultural economy to a professional/business economy. I think the university arts programming should reach out more to the people of the state.

He elaborated:

I have long felt that the Krannert Center for the Performing Arts should be outreaching to neighboring communities . . . Bloomington, Normal and Decatur. These are towns with very sophisticated folks and the people there love the arts. I haven't seen much active outreach or even traveling troupes . . .

It's kind of frustrating to me when I think how much more could be done.

However, another community leader noted some improvement in this area. He stated:

Institutions of higher education have a reputation of being in an ivory tower and not really knowing what's going on out in the provinces. I think to a certain extent that's true of the University of Illinois, but in recent years they've tried to do an awful lot to reverse this trend.

Many of the university arts administrators in this study also expressed the need to do more in the area of community outreach. One participant stated:

It's deplorable that we have very little visibility locally. That, I'm going to change. I thought it was embarrassing, you know that somebody arrives here in town at the airport and asks a taxi driver to bring them to the Krannert Art Museum and they don't know where it is.

He continued by saying:

Two of the goals I have for the next three years from now is to increase visibility for the museum locally and regionally, and to improve familiarity relationships. We plan to do this by throwing the doors open, doing shows that would also appeal to the people who in the past were put off by exhibits that were, academically speaking, first rate, but did not go over very well.

Another theme that emerged throughout the interviews was the idea of collaboration. Collaboration was discussed in its broadest context: collaboration between the different arts disciplines, with other disciplines outside of the college, and with outside professional artists.

One arts administrator indicated:

I would like to see us commission works through the KCPA and the resident producing groups [the academic units]. It would be a collaborative approach . . . working together with artists in residence for a period of time in order to create a work that we can then present in appropriate ways to a larger audience.

A participant from dance shared her past experiences of working with the directors of the KCPA:

The department could never afford to bring in companies. We bring in a lot of guest artists. We have been lucky to have directors who are sensitive to our needs and bring in dance companies that may not sell big, but who are doing interesting and sensitive work. So we are very fortunate in that sense.

She added:

Also, the other integrative aspect within the college is the design/production staff of the Krannert Center. They all work closely with us [the academic unit].

These statements were supported by another participant who said:

I'd like to see commissioning happening, not just with KCPA but with KCPA in relationship to the resident producers [the academic units]. Obviously it's easier to do with dancers, mainly because dancers are just more open-minded, quite frankly, than other units tend to be.

All participants agreed that expanded collaborative efforts between the Krannert Center for the Performing Arts and the academic units would be an advantage on multiple levels.

One arts administrator summed up the feelings of the group.

She stated:

Essentially, what is unique about the Krannert Center for the Performing Arts and the resident producers [the academic units] is that it is truly a facility on the campus that has a dual mission and the dual mission is to be a presenting organization to the community at large and at the same time to be the

primary performing space and service for three professional programs in the college. There's an intertwining of staff which leads to the fact that every unit gets more than it would get if it were operating independently. It can also provide some interesting experiences.

Morale

The issues of not enough resources, not enough time, and not enough understanding by central administrators are probably common themes for most arts colleges in higher education institutions. The situation at the University of Illinois at Urbana-Champaign is no different. However, the arts participants voiced a sense of pride in their past accomplishments and a renewed sense of excitement about the future was pervasive throughout interviews of participants affiliated with the arts at the UIUC. One participant, referring to the present arts environment stated:

The colleagues are outstanding, the students are outstanding and the facilities are outstanding.

Throughout the conversations, participants mention the leadership of the new dean, Kathleen Conlin, and the new director of the Krannert Center, Michael Ross. Also paramount was the idea of collaborative ventures for the college. One participant shares his feelings about the new leadership. He states:

Now the new dean is much sharper on these issues than the previous deans, and she seems to understand the problems of the units. I don't think she has money resources to throw around, but she's making good key decisions.

This participant noted that the relationship between the academic departments and the presenting organization has traditionally been strained. He also noted that the new director of the KCPA is working to change this. He states:

The original vision was dreamed up, perhaps, by fairly impractical people who really didn't understand how hard it would be. It has been getting better. The new director, Michael Ross, is very interested in collaboration between the academic units and the Center. Part of the excitement it has generated has to do with the changes in leadership.

The collaboration theme is perceived to be more than a theory on the Dean's part. She has personally taken the initiative to provide opportunities for collaborative interactions with other colleges. One participant shared an example of this:

The dean recently obtained a sizable grant from the Ford foundation. By finding and connecting with appropriate faculty from different disciplines in the college, she was able to generate interest in co-applying for this grant with the International Programs unit on campus. The grant proposal, titled "Identity and Art in Diaspora Communities," provided a series of interweaving experiences across disciplines, such as artist residencies and research seminars. This also provided the College with a campus-wide visibility.

Another participant expressed her feelings about the new leadership:

I'm learning a lot from the new blood . . . new thinking . . . and a different chemistry.

The arts faculty is not depending upon the new leadership to provide a miracle cure for all their problems, but the consensus among the participants is that the new dean and

director are giving them an opportunity to move forward.

As one participant said:

I don't sense that she [the dean] has any grand master plan or is reforming the college into one particular model or another. But, very sensibly, she's trying to get each department and school to work out a clear plan of what it wants to be in light of the resources it's got.

Summary

The focus of this study has been to characterize the phenomenon of growth of the arts at both the University of Illinois at Urbana-Champaign and at The Ohio State University through the perceptions, thoughts and experiences of participants from each campus. The study has explored the causal relationship that the role of leadership has played in the success of the arts in these two higher education institutions. Analysis of the data collected through in-depth interviews with these individuals has revealed three primary themes that bring meaning to the concept of leadership of the arts in higher education: strategic goals, collaboration and outreach, and morale.

Based on the findings of this study, the arts on both campuses have experienced significant growth during periods of strong leadership. The land-grant mission of OSU and UIUC provided the foundation for the early development of the arts. In each case, early central administrators seized the opportunity to utilize the arts to facilitate

the outreach and service to the community component of their land-grant mission. This was particularly evident at UIUC, where geographical isolation was a significant factor in the need to further develop the arts on campus.

The data, however, does suggest that early development of the arts can not be credited solely to the initiatives of central administrators. Faculty and chairs from developing arts programs seized the opportunity to make the arts essential to the mission and strategic goals of the institution. These individuals were able to make a strong case for the arts by establishing relationships and developing networks with the broader university community. The data suggests that these early connections set the foundation for the further development of the arts on both campuses.

A significant element of the leadership-strategic goal theme was the necessity for arts educators to stay connected to the larger mission of the institutions. The results of this study revealed that members of the academic arts community at OSU were viable participants in university governance, while the UIUC participants felt less connected to what was going on outside of their domain.

The Wexner Center at OSU and the Krannert Centers at UIUC are very different types of organizations. They differ in physical and administrative structure and they were

built over 20 years apart. However, the findings of this study revealed that both of these presenting organizations provided an important foundation for collaborative work among arts disciplines and also between disciplines in the arts and other academic disciplines. The essential components for success in this area were: open dialogue, interest, time and funding. Participants from both institutions felt that they were presently in "collaboration friendly" environments, but each group had experienced early difficulties with their respective presenting organizations.

In the case of OSU, there has been a strong history of collaborative and outreach initiatives. At UIUC, the participants indicated that under the leadership of the present dean and the present director of the Krannert Center for the Performing Arts, they were being provided with new support, encouragement and opportunities in this area. Participants from both institutions agreed that broadened community outreach initiatives were needed.

On the concept of morale, the findings indicated a strong sense of pride in the national recognition of the arts on both campuses. However, there persists an overriding need for further validation from the central administration on the UIUC campus. This need for validation is less evident on the OSU campus. "OSU participants see themselves as part of the "dominant academic culture,"

while UIUC participants sees themselves as being on the fringe of that culture.

Based upon the findings of this study, what conclusions can be drawn about the importance of leadership in the development of the arts in higher education, and what are its implications for the future of the arts in academia? The final chapter will explore these questions and provide recommendations for future research.

CHAPTER VII

LEADERSHIP OF THE ARTS IN HIGHER EDUCATION:

SUMMARY, CONCLUSIONS AND IMPLICATIONS

Introduction

As previously discussed in this study, even during the present fiscally and politically difficult times, some higher education arts programs have flourished. How and why certain arts programs were able to do this was the subject of this study. I have specifically focused on the role that leadership played in facilitating the growth of comprehensive arts programs on two higher education campuses. The two institutions selected for this study were The Ohio State University in Columbus, Ohio, and the University of Illinois at Urbana-Champaign. Both selected institutions possess comprehensive arts programs. Their arts components consist of nationally recognized undergraduate and graduate performing and visual arts professional training programs, a campus fine arts center and community outreach arts programs.

These are fiscally difficult times for higher education in general and the arts specifically. What has been the relationship of personalities, timing and vision to the success of these two arts programs. My interest in this question was the motivation that led to the research for this dissertation. This research was also facilitated

by the need for additional literature on leadership of the arts.

Academic success in the arts requires leaders who have the willingness and ability to be a voice for the arts and who can encourage faculty and student interaction with both the academic and broader communities (Morrison, 1985; Sande, 1985). However, there presently exists a dearth of literature on the arts in higher education, and even less on leadership of the arts in higher education. Thus, the literature on leadership of the arts has been supplemented by literature on leadership in higher education and organizational theory. The review of the literature on the arts in higher education and the literature on academic leadership provided the foundation for this study.

The two concepts which emerged in the literature that were helpful in providing a foundation for the study of the two selected institutions were: the importance of institutional culture, and the concept of transformational leadership. The culture of higher education organizations differs from that of non-academic institutions because intrinsic to academia is the power of the employee, i.e., the faculty. However, it is equally important to recognize that the academic culture of one institution of higher education may be very different from the next.

The second concept, transformational leadership, was also used as the foundation for exploring the success of

the selected sites for this study. Transformational leaders generally use communication, persistence and empowerment to bring about change and to communicate their vision. These leaders are able to make the context of this vision easily understood, and they possess the ability to blend the unique qualities of the individuals within the organization.

Chapter VII provides the following:

- A brief overview of the design and methodology of this study.
- The major findings of the research.
- Conclusions drawn from the research findings.
- Implications of the research for the arts in higher education.

Summary of the Design of the Study

I explored, identified and described the phenomena that produce an environment conducive for growth of the arts through the qualitative research methodology. The principle research design employed was the case study method. This particular design helped me to characterize the phenomenon of growth of the two selected arts programs and to explore the causal relationship and role that leadership played in their success. Merriam (1988) stated that "Questions about process (the why or how something happens) commonly guide case study research" (p. 44).

Through the interviewing methodology, I was able to obtain the points of view, perceptions and experiences of "key players" who were directly or indirectly involved with the arts on these campuses. The fifty-one participants in this study were selected through "expert nomination," and consisted of central administrators, mid-level administrators, arts faculty in both formal leadership roles (chairs) and informal leadership roles, and community leaders.

The primary data was collected by conducting one hour, open-ended, in-depth, guided interviews with each participant. The interview questions were guided by the research questions for this study. The interviews were audio-taped and transcripts were generated. In addition to interviewing key individuals, I analyzed public documents and examined pertinent autobiographies and biographies of key individuals. I was also granted access to correspondence, financial records and other primary documents. As indicated by Patton (1990), "They may reveal things that have taken place before the evaluation began. They may include private interchanges to which the evaluator would not be otherwise privy" (p. 233).

The data analysis was a three stage process. Stage one consisted of listening to the voices of the participants to determine their thoughts, perceptions and ideas, thereby allowing specific themes to emerge from

their conversations. The second stage consisted of taking copious notes and cross checking information from the interviews with the secondary data I had acquired. With this information in hand, I was able to look for emerging themes within the data, particularly in reference to leadership. The transcripts were then returned to the participants to give them the opportunity to make changes, corrections or clarifications. The final stage of the data analysis was the coding of the data according to the themes that emerged from the interviews. The coded data was then further analyzed and coded according to the sub-themes that emerged. Although these sub-themes emerged at both institutions, they emerged in different ways, resulting in different formats for presenting the data.

Major Findings of the Analysis of the Data

Before discussing the findings of the data analyzed, it is important to re-examine the two institutions studied. The University of Illinois and The Ohio State University are both public land-grant, Carnegie Research I institutions. Although the arts at each institution are in a different place in their evolution, the arts at both institution are nationally recognized. It is also important to note that although the arts at both institutions were consolidated under the auspices of an independent arts college during the 1960's, there is a

significant difference in the catalyst that facilitated this organization at each college. In the case of OSU, the academic units facilitated the development of its present configuration under the College of the Arts. The establishment of the arts presenting organization, The Wexner Center for the Arts, occurred over 20 years later. In the case of UIUC, the establishment of the presenting organizations, the Krannert Centers, facilitated the consolidation of the arts under The College of Fine and Applied Arts. In both cases, key individuals played a significant role in the journey.

The emerging themes from the data were examined with a particular focus on both the commonalties and the differences between these two institutions. This study reveals three themes that bring meaning to the concept of leadership of the arts in both institutions: strategic goals, collaboration/outreach, and morale. The findings in each area will be discussed.

Strategic Goals

The essence of leadership and strategic goals lies within the context of the institutional mission. Clear articulation of these goals by leaders and a clear understanding of these goals by individuals on all academic levels provides a feeling of a shared vision.

There exists in every higher education institution a pattern of basic assumptions that are developed, discovered or invented by a certain group. This group generally makes up the dominant culture of the institution. Traditionally, the hard science disciplines have dominated this culture or, in the case of these land-grant institutions, agriculture and the hard sciences dominated. Through fortitude and diligence the arts have emerged in higher education as a recognized academic discipline, however, they still can easily be relegated to the fringe of the dominant culture. It is clear from the data, findings and results of this study that leadership in governance on all levels has a direct effect on the inclusiveness of the arts into the mainstream of the university mission. Leadership in this area is not the sole domain of central administrators; however, it became clear that when central administrators "set the tone" for shared governance by making inclusiveness a university priority, this generates excitement that motivates others to get involved.

Collaboration/Outreach

It became evident upon completing the data analysis that the participants viewed the idea of collaboration and outreach as a major leadership issue. Again, leadership was defined as a multi-level responsibility. Emerging throughout the data was the necessity for central

administrators to provide an environment conducive for collaborative and outreach ventures and for educators in the arts to take the initiative to venture "outside their box." The concept of collaboration and outreach is natural for the arts. Intrinsic to both the arts and liberal arts education is the power to reveal knowledge about the human experience, to elicit meaningful insights and to produce profound emotional responses. These reactions are often reflective of multiple points of view of society's sociological and political underpinnings.

Morale

Based on the perceptions and experiences of the participants in this study, conditions that provide a positive working environment for faculty are directly correlated with the attitudes, beliefs and practices of the leadership on campus. Participants from both institutions identified several key individuals who were perceived as providing a vision, a sense of excitement and/or comraderie. These leaders were perceived to be individuals who provided an image of strength and commitment, and who exhibited the ability to inspire trust and build relationships on many levels.

Conclusions

It became evident after completing the interviews and analyzing the data that, although leadership was perceived

as the primary catalyst for the development of the arts in higher education, there were other significant factors. Timing was one important component that emerged. The College of the Arts at OSU and the College of Fine and Applied Arts at UIUC were both developed in the 1960's.

This is consistent with the literature on the history of the arts in higher education, which reveals the 1960's and 1970's as periods of expansion in higher education in general, and in the arts in higher education specifically (Morrison, 1973, 1985; Prince 1990). This period of fiscal prosperity and increased student enrollment provided the opportunity for the establishment of fine and performing arts colleges and arts presenting centers on American college campuses.

The second significant factor that emerged was the importance of the land-grant mission to the growth of the arts at these two institutions. Intrinsic to that mission is the concept of outreach and service to the community. This provided a "window of opportunity" for the arts to establish its centrality to the university strategic goals; an opportunity that might not otherwise have existed. The land-grant mission emerged in all conversations with central administrators and most conversations with other participants.

Another factor was geographic proximity of the different arts disciplines to each other. As indicated

earlier, the present configuration of the arts disciplines under the aegis of the arts college was established in the 1960's at both UIUC and OSU. However, during the past thirty years, the arts have outgrown their original facilities, resulting in both physical and philosophical isolation.

When participants were asked to describe what they would consider to be the perfect comprehensive arts program for their campus, their initial responses included: an arts college that was geographically consolidated on campus, thus providing increased opportunities for discourse between the different arts disciplines; programs that continued to explore the highest level of artistic excellence, but that also successfully integrated the arts into the mainstream of academic and community life; and, finally, to have the resources to do the above.

Implications

During the last decade, institutions of higher education have had to meet many new challenges. One primary challenge, precipitated by debilitating decreases in state funding, has been the search for diverse funding sources. The other challenge has been the public cry for accountability and increased attention to teaching and learning on the undergraduate level. Very few in academia would argue that these are not difficult times for higher

education. It is often the most difficult times that force us to look for creative solutions.

Would it not be beneficial to both the academic arts unit and the larger academic community if these current pressures could be dealt with efficiently and creatively? The arts in higher education are at a crossroad. The findings of this study indicate that the old formulas no longer hold; changing demographics and outside pressures are fueling the need for change in higher education.

The findings of this study indicate that the arts can either take a leadership position in shaping the future of academia or it can continue to adapt the initiatives made by those disciplines more central to the academic culture. Pro-active leadership enterprises must be undertaken in order to develop broad ties of mutual understanding and respect within the world of higher education.

It is unlikely that this fiscal climate will radically improve. Across the board budget cuts generally do not discern the difference between fat and lean. While the arts units have evolved during the last thirty years, they are still lean compared to many of the more traditional academic units. Arts leaders must be prepared to present a logical case for the arts. In addition, arts faculty must take every opportunity to broaden the "arts-IQ" of non-arts colleagues and administrators.

Intrinsic to the arts are the concepts of collaborative and interdisciplinary work. The arts provide alternate pathways for approaching the structure of knowledge and ways of knowing. Without dialogue between the arts and non-arts disciplines, these approaches becomes the sole domain of the arts faculty.

There are, however, problems here that are grounded in time-commitment realities. The studio-base professional training programs require extensive student-faculty interaction, often without sufficient release-time compensation. It is the responsibility of administrators at all levels to provide an environment where collaborative, interdisciplinary, community and university service involvements are both valued and rewarded.

The present fiscal realities require that all faculty do more with less. Fruitful discussion and planning can only take place in an open, supportive environment where self-preservation is not the primary agenda. This atmosphere can influence how the faculty address the issue of change during times of limited resources. The findings of this study reveal that effective leaders are those who can establish this environment, help provide the vision, and set an example that generates faculty excitement in new possibilities.

Summary

The findings of this study have implications for the future of the arts in higher education. The arts disciplines are an underutilized institutional treasure; in addition to preparing students for the professional arts world, these disciplines can play a significant role in creating new solutions to many of the prevailing problems in higher education. Leaders of the arts in higher education have two choices: they can wait for drastic measures to come and respond by mounting re-active defensive maneuvers, or they can use this present fiscal climate as a "window of opportunity" to re-examine the value of the arts disciplines from their broadest perspective. The arts represent an historic and fundamental force which can play a major role in shaping the highest aspirations of American civilization. The findings of this study indicate that, through strong leadership on all levels:

- The arts can be used as an integral, connecting force in the development of core holistic, thematic and integrative models of learning in higher education.
- Arts disciplines and individuals can contribute much to policy discussions beyond the immediate world of the arts. Well utilized, these resources can play a major role in broadening policy considerations, ultimately providing a more supportive environment for the arts.

- The arts must maintain the principles of the arts in higher education as well as explore appropriate collaborations of substance with the strengths of other disciplines in academia.
- And finally, the arts in higher education must consider the present fiscal climate to be a "window of opportunity" to better secure a place of importance in higher education.

Recommendations for Future Research

The purpose of this study is to explore and describe the phenomena that produce an environment conducive for the success of the arts in higher education. The causal role that leadership plays in this success was explored through the thoughts, perceptions and experiences of selected individuals at all levels of leadership. The findings of this study, and the literature on the arts in higher education and leadership, lead to several recommendations for future research on the subject.

Further research should be done with a larger sampling of state public institutions of land grant status with similar arts profiles. The input of those participants would serve to verify the present findings.

Additional research on leadership of the arts from the perspective of regular faculty is needed. This additional

perspective may add a wider dimension to the results of this study.

And finally, follow-up research on The Ohio State University and the University of Illinois should be done to see where the arts are on these campuses in five or ten years. This is particularly important in the case of UIUC because of the recent turnover on all levels of arts leadership.

APPENDIX A

INITIAL CONTACT LETTER TO POTENTIAL PARTICIPANTS

Dear:

Greetings! My name is Darwin Prioleau and I am a doctoral candidate at UMass at Amherst, and a dance faculty member at Kent State University. I am currently in the dissertation phase of my degree, and I am in the data collection process of my research. I am inviting you to participate in this process.

My dissertation is focusing on successful comprehensive arts programs in public higher education institutions. I am particularly interested in the role of leadership in facilitating this success. The Ohio State University is one of my selected sites. The dissertation research will involve in-depth interviews with arts administrators, upper administrators and appropriate community personnel. In addition, I am interested in perusing available archival materials that may give me insight into the process that has supported the growth of the arts in your institution.

I am inviting you to participate in this study. It is important to my research to include the perspective of those in leadership positions in the university. Your involvement is essential and will require approximately 1 hour of your time and no advance preparation on your part is needed. I would like to conduct the interview during a mutually agreed upon time. The information gathered from the interview will be audio recorded. The information will be treated confidentially, and your name will not be identified in the research.

I hope you will agree to participate in this important part of my dissertation research. I look forward to hearing from you in the near future.

Respectfully,

Darwin Prioleau
Doctoral Candidate
University of Massachusetts-Amherst

APPENDIX B

INTERVIEW GUIDE

1. **What is the history of the arts on the campus and how is it connected to the history of this university?**

Who were the key initiators of bringing the arts to the forefront?

2. **What have been the most significant integrative components of the arts on this campus?**

What is the connection between the fine arts center and the academic arts programs?

What do you think is the mission of the arts on campus?

Does the mission of the arts correlate with the mission of the university?

Who do you think are/were the key players in facilitating the mission of the arts directly? Indirectly?

3. **What is your perception of the educative role of the arts on this campus?**

Do you think the arts have made a difference in undergraduate education? Community outreach? How?

4. **The arts are generally considered high cost disciplines. From your perspective, is jockeying for resources difficult for the arts on this campus?**

5. **How do you account for the growth of the arts on this campus during these difficult financial and political times for most higher education institutions?**

6. **If you had the opportunity to design the perfect comprehensive arts program for this campus, what would it be like?**

NOTE: Questions in bold are the key questions for each segment and the following questions are ideas for further follow-up or probes to be asked as appropriate.

APPENDIX C

FOLLOW UP LETTER TO INDIVIDUALS AGREEING
TO PARTICIPATE IN THE STUDY

Dear:

This is just a note to thank you for agreeing to participant in my dissertation research. Enclosed please find an abstract of my dissertation proposal and my biography. My dissertation is focusing on successful comprehensive arts programs in public higher education institutions. I am particularly interested in the role of leadership in facilitating this success. The dissertation research will involve in-depth interviews with arts administrators, upper administrators and appropriate community leaders.

I have invited you to participate as an interviewee in this study because, in your present leadership position, your input is essential. Your involvement will require approximately 1 hour of your time and no advance preparation on your part is needed. The information gathered from the interview will be audio recorded. The information will be treated confidentially, and your name will not be identified in the research.

I am looking forward to meeting with you. Thank you again for agreeing to participate.

Respectfully,

Darwin Prioleau
Doctoral Candidate
University of Massachusetts-Amherst

APPENDIX D

PARTICIPANT CONSENT FORM

Leadership of the Arts in Higher Education:
A Case Study

I volunteer to participate in this qualitative case study and understand that:

1. I will be interviewed by Darwin Prioleau using a guided interview format consisting of six questions.
2. The questions I will be answering address my views on issues related to leadership of the arts in my university. I understand that the primary purpose of this research is to identify key persons, events and situations that may have contributed to the success of the arts at my institution.
3. The interview will be tape recorded to facilitate analysis of the data.
4. My name will not be used, nor will I be identified personally in any way or at any time. I understand it will be necessary to identify participants in the dissertation by position and college affiliation (e.g., a Department Head from the College of Fine Arts said...).
5. I may withdraw from part or all of this study at any time.
6. I have the right to review material prior to the final oral exam or other publication.
7. I understand that results from this survey will be included in Darwin Prioleau's doctoral dissertation and may also be included in manuscripts submitted to professional journals for publication.
8. I am free to participate or not participate without prejudice.
9. Because of the small number of participants, I understand that there is some risk that I may be identified as a participant in this study.

Researcher's Signature Date _____
Participant's Signature Date

APPENDIX E

PARTICIPANT FOLLOW-UP LETTER

Greetings:

My dissertation research on "Leadership of the Arts in Higher Education" is moving right along. I want to thank you for your time and input. As promised, I am submitting a copy of the transcript from your interview. The enclosed transcript is in its original state. Keep in mind that the transcription was done by a professional transcribe who is not familiar with the subject matter. Feel free to change, add or delete anything on the transcript. Of course, I will respect any changes you make. The transcript will not be used in its entirety as part of my final dissertation. The transcript will be used for informational reference and quotes may be taken from it to substantiate certain findings. As per the consent form you signed, your name will not be used in the actual dissertation.

You can keep this for your personal file or forward a copy of the corrected transcript to me. Suggestions, clarifications and/or comments would be appreciated, but not required. However, if you decide to comment, please send your comments to me no later than June 14th. If this date presents a problem, just let me know. Thanks again for your participation in this project.

Respectfully,

Darwin Prioleau

P.S. Participants are often horrified by the traditional "aahs," "uhs," and pauses on transcriptions of interviews. Please let me re-assure you that these are normal during taped conversations.

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