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Artist as Academic Leader

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ARTIST AS ACADEMIC LEADER

by

George H. Brown

A dissertation submitted to the Graduate College
in partial fulfillment of the requirements
for the degree of Doctor of Philosophy
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Western Michigan University
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George H. Brown

ARTIST AS ACADEMIC LEADER

George H. Brown, Ph.D.

Western Michigan University, 2019

The American College President Study (ACE, 2017) revealed that 78% of university presidents are planning to retire within the next nine years. With the increasing complexity of higher education, the demand for innovative leadership will grow as a result of the departure of these leaders. This demand will create opportunities for artist practitioners interested in higher education leadership. However, if artist practitioners doubt an administrative role will give voice to their imagination, will they accept the challenge and opportunity of leadership?

Currently, only 0.33% of university presidents serving four-year degree-granting institutions of higher education in the U.S. come from the fine and performing arts; making these creative disciplines an underrepresented demographic among university presidents. With few role models and no extant studies on the subject, little is known about how artists progress into academic leadership or how their background as an artist practitioner informs their leadership. Are there lessons to be learned from exploring the experiences of artists who have pursued university presidencies?

Using a series of individual semi-structured, open-ended interviews, this basic qualitative study explored the experiences of eight university presidents who began their academic career as an artist practitioner to understand how the arts shaped and supported their leadership efforts.

Analysis of the data identified 15 themes along with 23 sub-themes related to the participants' experiences as they assumed greater leadership responsibilities as a university president, as well as the impact the arts had on their leadership style, practices, and effectiveness.

Specifically, the data supports that creativity, as a core competency of an artist, was used in the participants' leadership practices and contributed to their effectiveness in advancing their institutions. Throughout their narratives, the participants made connections that linked their work as an artist to their practices as an academic leader. All eight participants referenced how they leveraged their creativity and imagination, as well as creative problem-solving, in their work as a college or university president/ They also integrated familiar artistic processes into their leadership practices through collaboration and team-building, sought divergent feedback in decision-making, leveraged performance skills in communication practices, and were comfortable with risk-taking and ambiguity in facilitating change. These are key practices of artist practitioners. The data also highlighted the importance of empathy in the participants' artistic and leadership practices, as well as their desire to enculturate it into the institutions they serve. The study identifies these three findings— leveraging creativity, imagination, and creative problem-solving; integrating artistic processes into leadership practices; and infusing empathy— as the most significant emergent themes of the study as they directly address the primary research question focused on the experiences of artists serving as college and university presidents, as well as confirm the theoretical framework based on the theory of Creative Leadership as presented by Puccio, Mance, and Murdock (2011). Recommendations for artist practitioners and others considering academic leadership are offered based on these findings.

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CHAPTER 1

INTRODUCTION

The Association of Theatre in Higher Education (ATHE) hosts a Leadership Institute as part of its annual conference. The purpose of this institute is to provide professional development opportunities for faculty members considering or preparing to assume leadership roles in higher education (ATHE, 2016). At the 2011 Leadership Institute Dr. Alvin “Al” Goldfarb was the keynote speaker. At that time, Dr. Goldfarb had recently retired as the tenth president of Western Illinois University. Prior to that appointment, he had served as chairman of the Theatre Department, dean of the College of Fine Arts, and Provost and Vice President for Academic Affairs at Illinois State University (Western Illinois University, 2002).

In his opening remarks, Goldfarb confessed that during his entire career as a leader in higher education, he never took a course in leadership; rather, he learned how to lead by working as a theatre director. Komenda (2010) captured similar thoughts during an interview with Goldfarb while he was still serving as president at Western Illinois University:

I very often joke that I view the administration almost like the directing of a play – setting a vision, casting the right actors, casting the right people in the right job, making sure everybody is working together as an ensemble, as we say in the theater, so you build teamwork. Your job is really about trying to find ways of taking a play, for example, that’s been around forever and bringing some new vision to it without damaging or destroying the play. I very often view the administration the same way the theater director views putting a play on stage. (para. 24)

Hearing Goldfarb’s words that day became a defining moment in my career. In his address, I saw my own story and the way to leverage my creativity while serving in administration.

After a 30-year career as a professional artist practitioner, with 20 years in higher education, my creative work as a theatre director was an essential part of my identity. I could not, even for a moment, see myself doing anything as passionately and as committed as making theatre. Even my leadership skills were leveraged to advance the art by serving as the chair of a theatre department for a decade, chairing the board of a regional arts advocacy organization, and organizing a regional live theatre league—all while continuing to gain a national and international reputation as an innovative theatre artist, evidenced by receiving several international awards and significant recognition for my creative work as a practitioner. Like many of my colleagues in arts disciplines, I saw myself as an artist first and foremost, then as a professor of theatre and leader working in higher education.

It was at the point of convergence between being a practitioner and advancing as an academic leader that a career conflict developed. Opportunities came forward to assume greater leadership responsibilities in the academy. I was encouraged by many to explore deanships and other senior leadership positions in higher education, but the answer I gave to these opportunities was consistently “no” because I did not see the way to channel my creativity into an administrative position that would take me away from being an artist. I did not see how leadership could become my voice in the same manner the theatre was. I was afraid I would lose an essential part of my identity, that I would no longer be an artist practitioner.

It was during this conflict of identity that I heard Goldfarb speak and began to see a path into higher leadership positions. I was introduced to several other artist/leaders who became my mentors and helped me see how I could leverage my creativity in leadership by simply “directing” a different type of production. Today, I serve as a dean of a college of fine and performing arts at a regional comprehensive university. I use my creativity daily, and while I still

occasionally create theatre, I am first and foremost an academic leader with aspirations of becoming a provost and, possibly, a university president.

How common was my experience of resisting the transition from artist practitioner to leadership in higher education? How many other talented individuals dismiss the possibility that they could serve higher education in a significant leadership role because they see themselves exclusively as an artist practitioner? Are there lessons to be learned from exploring the lived experiences of artists who have pursued senior academic leadership opportunities like college presidencies? Could these stories serve as examples to inspire the next generation of artist leaders waiting in the wings? To serve that end, exploring the lived experiences of the artist as an academic leader is the focus of this study.

Background of the Study

Higher education is faced with myriad challenges as it continues to transition into the 21st century. Events such as the terrorist attacks on the Twin Towers in NYC and the collapse of the housing market bubble in 2008 have impacted the far reaches of the globe. As the U.S. weathered its worst economic crisis since the Great Depression in the early 20th century, federal and state agencies reduced funds to higher education while placing caps on tuition increases and demanding that education focus on job creation rather than a broader educational mission. Hirsch and Weber (1999) identified globalization, competition from the private sector due to free market capitalism, challenges to tenure and shared governance, weakened state funding, and stronger governmental oversight as several of the challenges facing colleges and universities at the start of the millennium. Smith and Hughey (2006) added the impact of shifting population demographics, enhanced mobility, and cultural evolution to the list of those challenges.

The last two decades have seen a significant increase in the development and use of

technology, which has transformed communication, the entertainment industry, and business, Zusman (2005) points out that higher education has also been impacted by technology through the increased use of on-line education, including massive open online courses (MOOCs), and the rise of big data collection and artificial intelligence in decision making and process automation. He adds, however, “although many policy makers are looking to distance education and computer-based technologies to reduce space needs, technology costs remain high, and computers will not supplant the need for teaching and research laboratories” (p. 119).

While connectivity has increased, so have uncertainty and ambiguity, exacerbating multiple crises. Countless socio-political conflicts have heightened tensions around the world: the Arab Spring, the rise of ISIS, increased global terrorism, and racial tensions and violence in the U.S., worsened by ongoing economic disparity and escalating political rhetoric as part of the 2016 presidential race. These conflicts have created new demands on leaders in every sector—business, government, religion, and community, including leaders in higher education (Duderstadt, 2000; Hendrickson, Lane, Harris, & Dorman, 2013; Ikenberry, 2010; Kerr, 1964; Kerr & Gade, 1986; Legion, Lombardi, & Rhoades, 2013; Mamlet & Murphy, 2017; Pierce, 2012; Spendlove, 2007).

Higher education is looking for strong leadership to contend with these and many other challenges (Ikenberry, 2010). Due to the complexity of the issues being faced, one could examine the effectiveness of various leadership paradigms and theories that have the potential to impact these issues such as transformational leadership, transactional leadership, trait theory, behavioral theory, situational leadership theory, and servant-leadership, to name a few.

These theories highlight various attributes and skills needed for a leader to be effective. Many scholars have identified common attributes such as honesty, consultation, communication

including the ability to listen, strategic thinking, and personal engagement as crucial to successful leadership practices (Duderstadt, 2000; Hendrickson et al., 2013; Ikenberry, 2010; Kerr, 1964; Kerr & Gade, 1986; Legion et al., 2013; Mamlet & Murphy, 2017; Pierce, 2012). Spendlove (2007) also highlighted academic credibility—“being seen and respected as an academic”—and leadership experience in higher education as being particularly important for senior academic leaders, along with knowledge of “academic life; how the university system works;...the differences between a good and bad university; and an understanding of academic processes” (p. 412). Hartley and Godin (2009) reported that working knowledge of capital project management, fundraising, risk management and legal issues, entrepreneurial ventures, and athletics are areas first-time senior academic leaders are lacking, while most are well informed about “academic accountability and assessment, budget and financial management, and enrollment management issues” (p. 20).

Regardless of the style, attributes, knowledge, competencies, or behaviors identified, an individual serving as a leader, in the final analysis, must lead. The way in which they effectively perform their leadership functions and handle the responsibilities of the office are often as much choices of personal preference as they are the result of the unique circumstances that define the situations and culture of the organization. As Jones (2006) writes in his book *Artful Leadership*:

Truly outstanding leaders are not remembered largely for their professional, technical or cost-cutting skills, but for their wisdom, presence, intuition and artistry. These are the qualities that prepare them for making an organic response to critical situations.

Technical knowledge is important, but it is only part of the story; listening, getting a ‘feeling’ for things and engaging others in imagining possibilities, is the larger part of it. So much of a leader’s work today is not about playing the notes but listening for what’s

emerging in the space between. (p. 6)

To explore that space between the notes requires creativity, an attribute intrinsic to the work of an artist and the disciplines traditionally associated with the fine arts: dance, music, theatre, and the visual arts (Brockett, 1998; Copeland & Cohen, 2009; Honour & Fleming, 1991; Wörner, 1973).

Research on creativity and leadership has been focused on a few primary areas, including the leader's impact on nurturing and sustaining the creative efforts of their subordinates and creativity as it relates to problem-solving (Amabile, Conti, Coon, Lazenby, & Herron, 1996; Amabile, Schatzel, Moneta, & Kramer, 2004); however, in most extant studies, creativity was missing or minimized in the discussion of leadership attributes (Puccio, Mance, & Murdock, 2011). Senge (2007) points out that creativity is central to artists and leaders as both attempt to close the gap between vision and reality. "Artists get no credit for brilliant ideas unless they can bring them into reality. This 'bringing of vision to reality' is also the essence of great social, business, or political leadership" (p. 5). Few studies have been undertaken to understand the creative leader and the potential impact such an individual could have on an institution of higher education. Additionally, in the 30 years since the establishment of schools and colleges focused on the professional development of artist practitioners in colleges and universities across the U.S., no studies could be found that explore the artist as academic leader or the experiences of these artist practitioners as they progress into senior leadership roles in higher education.

Problem Statement

The American Council on Education's (2017) *American College President Study* revealed that 78% of college and university presidents are planning to step down within the next nine years:

Thirty-seven percent of current presidents reported that they plan to retire and hold no other positions. Plans to retire were highest among presidents of master's institutions (42 percent). Around 24 percent of presidents plan to move to another presidency before leaving the workforce. Additionally, a substantial number plan to move to faculty (18 percent), consultant positions (30 percent), or to a nonprofit organization outside higher education (19 percent). (pp. 57-58)

The Song and Hartley (2012) and the American Council on Education (2017) confirmed that the typical university president has served for approximately seven years. Cook (2012) posited that the academic presidents are serving longer due to the increasing complexity of leading a college or university, noting “as colleges and universities face a growing number of internal and external challenges, governing boards and search committees are likely looking for more experienced leaders” (para. 5). This perspective is reinforced by the American Council on Education which suggests that “colleges and universities appear to be making the intentional choice of employing presidents with greater experience. This is reasonable given the perils of a fraught environment” (pp. 59-60), but with the significant number of departures from the presidency anticipated in the next decade, an opportunity presents itself to diversify the gender, race, and academic background of senior leadership in higher education.

In terms of diversity of academic background, there are few college or university presidents that come from the fine and performing arts. According to Song and Hartley (2012), most presidents hold a doctorate as a terminal degree with the most common field of study being “education or higher education (31 percent) followed by the humanities or fine arts (21 percent)” (p. iii). However, the data from this study does not distinguish individuals with degrees in the humanities from those in the fine and performing arts. It also does not identify the baccalaureate

credentials of any college or university president included in the study. Through on-line research, inquiry through the International Council of Fine Arts Deans (ICFAD), and professional contacts, I have been able to identify 10 sitting presidents coming from fine and performing arts disciplines. These individuals comprise 0.33% of the senior academic leaders serving the over 3000 four-year degree-granting institutions of higher education in the United States (National Center for Educational Statistics, 2016); making the fine and performing arts a highly underrepresented demographic among university presidents.

With the growing complexity of higher education, the demand for strong, innovative leadership that can advance institutions of higher education will grow as a result of these highly experienced presidents leaving over the next decade. This demand will create opportunities for artist practitioners interested in higher education leadership. However, if they fear the loss of an essential part of their identity as I did, question their ability to channel their creativity into new areas that are personally satisfying, and doubt an administrative role will give voice to their imagination, will they accept the challenge and opportunity of leadership available to them? With few role models and no extant studies on the subject, little is known about how artists progress into academic leadership or how their background as an artist practitioner informs their leadership style, practices, and effectiveness. This study contributes to filling that existing void in the literature.

Purpose of the Study and Research Questions

The purpose of this study is to understand the lived experiences of college and university presidents who began their academic career as a practitioner in one of the fine arts disciplines, and how the arts have shaped and supported their leadership style, practices, and effectiveness as they executed their responsibilities.

Based on the lack of research related to the artist as academic leader, the following primary research question guided this study: What are the experiences of artists serving as college and university presidents? Leveraging an inherent duality, this study explored the convergence of separate experiences—that of the artist as practitioner and that of the academic leader, as well as the career track that brought these experiences together. The individual experiences were examined to be able to fully understand the transition of artist to academic leader. To that end, this study focused on three aspects of the artist practitioner’s experience:

- What was the lived experience of these university presidents as artist practitioners including the events and influences that led them to the arts?
- What was the career path such participants followed to become leaders in higher education including the influences and experiences that led them to pursue such a path?
- How does the lived experience as an artist practitioner shape, support, and influence such participants’ lived experience as a college or university president?

Each of these questions explored an area directly related to the research participant’s experience as both artist practitioner and as academic leader, while charting the career path they navigated between the two areas.

Theoretical Framework

Creativity and imagination are essential attributes of an artist, as are talent and artistic skill, along with other traits such as curiosity, originality, playfulness, and risk-taking (Davis, 2004). However, creativity and imagination are not domains exclusive to the arts. For Csikszentmihalyi (1996), creativity is intrinsic to human experience: “What makes us different—our language, values, artistic expression, scientific understanding, and technology—is the result

of individual ingenuity that was recognized, rewarded, and transmitted through learning. Without creativity, it would be difficult indeed to distinguish humans from apes” (p. 2).

Many scholars have linked creativity to leadership (Adler, 2006; Amabile et al., 2004; Barry & Meisiek, 2010; Basadur, 2004; Bennis, Spreitzer, & Cummings, 2001; Eisenbeiß & Boerner, 2013; Hennessey & Amabile, 2010; Hesselbein, Goldsmith, & Beckhard, 1997; Mumford, Connelly, & Gaddis, 2003; Reiter-Palmon & Illies, 2004; Woodward & Funk, 2010). However, I believe that the theory of *creative leadership* as defined by Puccio et al. (2011) best serves as the theoretical framework for this study. They have defined creative leadership as:

The ability to deliberately engage one’s imagination to define and guide a group towards a goal – a direction that is new for the group. As a consequence of bringing about this creative change, creative leaders have a profoundly positive influence on their context (i.e., workplace, community, school, family) and the individuals in that situation. (p. 28)

Within this theory, creativity is a core competency for leadership, just as in art. As such, creativity allows leaders to leverage their imagination to create vision, employ compelling communication, lead change, and solve problems (Puccio et al., 2011, pp. 17-21).

Creative leadership is a form of change leadership. Puccio et al. (2011) posit that the “concept of change draws an inextricable bond between leadership and creativity” (p. xvii) and that “creativity is a process that leads to change” (p. xiv). Higgs and Rowland (2000) defined change leadership as “the ability to influence and enthuse others through personal advocacy, vision and drive, and to access resources to build a solid platform for change” (p. 124). Hatch, Kostera, and Koźmiński (2007) advance that creativity is needed to inform vision, a critical part of any successful change initiative. Hargadon and Sutton (as cited in Ford, 2002) suggest change leaders leverage creativity to reimagine existing solutions “as raw material for formulating

visions of the future” and that these creative approaches “facilitate long-term adaptation” (p. 643). Van Woerkum, Aarts, and de Grip (2007) point out that for facilitating organizational change, “creativity is the source of new and competitive ideas, through which an organization positions itself within its environment” (p. 847).

Additionally, change leadership, and by association creative leadership, is closely associated with transformational leadership. Formalized by Burns (2010), transformational leadership is an approach to leadership that promotes change in individuals and social systems and occurs when “one or more persons *engage* with others in such a way that leaders and followers raise one another to higher levels of motivation and morality” (p. 20). Bass and Riggio (2006) directly associated transformational leadership with producing change in groups and organizations.

Creative leadership leverages creative problem-solving as a process to facilitate change, strengthen leadership effectiveness, and impact performance (Puccio et al., 2011). Byrne, Mumford, Barrett, and Vessey (2009) established the premise of creative problem-solving based on an analysis of the complex challenges and opportunities many leaders face and their lack of preparation to adequately address them, noting:

Due to the complex nature of the behaviors and considerations required, developing the skills needed to lead innovation will take a substantial amount of time, and this development should occur in a systematic way. Leader training should involve the enhancement of creative problem-solving skills and reshaping the common assumptions often held about creative work. (p. 265)

In a simplified description, creative problem-solving involves clarifying the problem, identifying possible creative solutions, and moving the workable solutions to implementation

(Puccio et al., 2011). According to Puccio et al. (2011) creative problem-solving is effective because it is intuitive as it works with natural creative thinking processes, it utilizes both divergent and convergent thinking, it combines thinking with action, and is flexible enough to incorporate various creative tools and approaches (pp. 42-43).

The primary assumption of my study is that creativity is a core competency of an artist. Amabile (1998) pointed out that “we tend to associate creativity with the arts and to think of it as the expression of highly original ideas” (para. 3). Drevdahl and Cattell (1958) tied creativity to the artist as a form of emotional expression. Swiss psychiatrist Carl Jung explored the interrelationship between artist and creativity and acknowledged, according to Deal (1966), that there was an enigmatic quality to artists and the process of creativity that Jung called the collective unconscious, “something that the artist has known since time immemorial, but which he has not bothered to label, except to call it the Muse in ancient times and Inspiration in a more modern day” (p. 242). In exploring the lived experience of artist as academic leader, this study sought to understand the influence of creativity and imagination on the research participant’s leadership style, practices, and effectiveness and relate those connections to the Theory of Creative Leadership as presented by Puccio et al. (2011).

Figure 1 illustrates the convergence of the participant’s experiences and how they intersect with creative leadership. In the figure, creative leadership is identified as the point of convergence where the research participant’s experience as an artist practitioner merges with their experience as a college or university president. Based on the theories by Puccio et al. (2011), creative leadership informs leadership style, impacts leadership practices in a positive manner, and leverages creative problem-solving to strengthen leadership effectiveness while serving as an integral part of the leader’s style and practices.

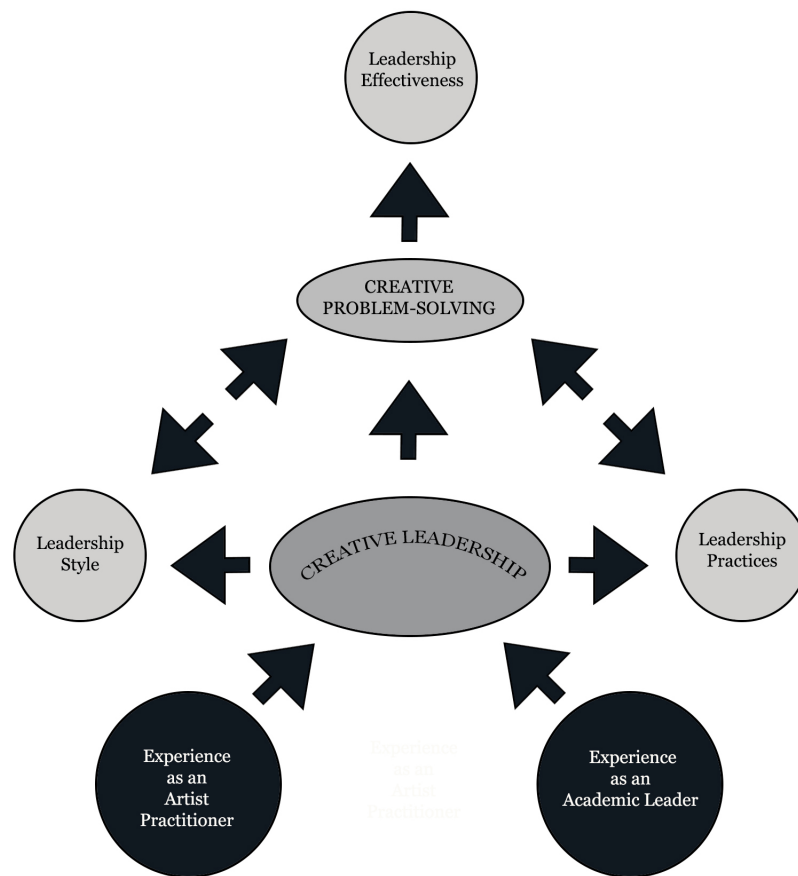


Figure 1. Diagram of Theoretical Framework

Using the lens of creative leadership, I explored how creativity influenced the leadership style, practices, and effectiveness of college and university presidents who began their academic career as artist practitioners. The use of this theoretical framework helped inform the study by creating connections between the experiences of the “artist” and the “leader” in seeking to understand the phenomena of their convergence through the distinctive experience of each research participant.

Methods Overview

This study was designed as basic qualitative research focused on the phenomenon of the artist as academic leader using a narrative reporting approach. Caelli, Ray, and Mill (2003) explain that basic qualitative research is that “which is not guided by an explicit or established

set of philosophic assumptions in the form of one of the known qualitative methodologies” (p. 2). Merriam and Tisdell (2016) state the primary goal of basic qualitative research is to uncover and interpret “how people make sense of their lives and their worlds” (p. 25). Utilizing a basic qualitative research methodology allowed an in-depth understanding of the artist as academic leader, a phenomenon that has personal significance. At the same time, this study contributes new knowledge to the literature and provided scholarly impact on the field of leadership studies.

Eleven currently sitting college or university presidents coming from the fine and performing arts disciplines were identified for this study. Eight of these individuals agreed to participate in the study, each being individually interviewed on two separate occasions. These individuals came from four-year comprehensive colleges and universities located across the U.S., purposely excluding arts-only institutions to heighten discipline diversity as a factor in leadership effectiveness.

The first interview was facilitated as a face-to-face or Zoom web conference utilizing an established interview protocol developed around a series of semi-structured, open-ended questions. These interviews were digitally recorded and transcribed for analysis. After the initial interview, I reviewed biographical data of the candidates to help better understand the background and career path of the participants. The second interview was utilized to clarify statements and reconcile confusing information, as well as to share findings and facilitate member checking to ensure the validity and trustworthiness of the study. In accordance with institutional policy, all appropriate permissions from individual participants, the hosting universities, and institutional review boards regarding research with human subjects were secured prior to the commencement of interviewing.

Significance of the Study

This study focused on understanding the lived experience of college and university presidents whose foundational academic credentials are based in the fine arts. Given the void in literature on the subject, this study shall serve as a foundation for future researchers interested in artists as academic leaders, adding insight into what attributes these practitioners bring to their leadership style, practices, and effectiveness that other disciplines perhaps may not. With the anticipated retirement of a significant number of university leaders over the next decade, this research can also serve faculty, administrators, trustees, and search committees at colleges and universities seeking new leadership. The findings evidence the strengths and attributes artist practitioner bring as college or university presidents to creatively address the complex issues an institution faces. Finally, this study will provide recommendations for artist practitioners seeking opportunity and advancement within higher education leadership.

Chapter 1 Closure

While exploring the experience of the artist as academic leader has a personal appeal to me as the researcher, the topic offers broader application to academic leaders from other disciplines as well. Creativity for an artist is a means of expressing personal yet profound truths. To paraphrase the American playwright Thornton Wilder, the arts “are the most immediate way in which a human being can share with another the sense of what it is to be a human being” (Wilder & Bryer, 1992, p. 72). Yet creativity is not the sole domain of the artist. As Puccio et al. (2011) pointed out, creativity for a leader is a means to “circumvent obstacles that impede progress toward a known goal” as well as to help “facilitate the successful adoption of a novel goal” (p. 29). Creativity and imagination are the keys.

CHAPTER 2

REVIEW OF THE LITERATURE

The purpose of this study is to understand the lived experiences of college and university presidents who began their academic career as a practitioner in one of the fine arts disciplines, and how the arts have shaped and supported their leadership style, practices, and effectiveness as they execute their responsibilities. In reviewing the literature related to this phenomenon, no sources specific to the artist as academic leader were found; however, literature was found in parallel and related topics. As a result, this chapter provides an analysis of literature that anticipates the convergence of artist and leader, an intersection that highlights creativity and leadership.

Specifically, this chapter explores literature related to the role of the artist in society and the academy; literature that explores the key leadership attributes and skills of an artist; a review of the expansive literature on creativity as the anticipated point of intersection between artist and leader; an overview of leadership theory including transformational leadership; a significant look at the Theory of Creative Leadership (Puccio et al., 2011); and finally, an exploration of the literature on leadership in higher education with a focus on the role, key attributes, competencies, and skills of university or college presidents.

The Artist

The arts have existed since the beginning of civilization. While the creative skills and tools that enabled humans to evolve and survive are more than two-million years old, the earliest extant works of visual art, small sculptures that represent the human figure, have been dated between 30,000 and 25,000 BC (Honour & Fleming, 1991). During this time period, known as the Upper Paleolithic period, cave paintings of bison, bulls, and horses, as well as stencils of

human hands shaded in red ochre, began to adorn the walls of the Pech Merle cave near the village of de Cabrerets in France. Rather than serve as decoration, Gombrich (2015) believes that, due to their location deep inside of caves and because there is no apparent order or design to their placement, these early works of visual art “are the oldest relics of that universal belief in the power of picture-making” (p. 23). In other words, the power of the image and, thereby, of the artist is to protect against the unknown. As Gombrich points out, to primitive peoples, these pictures were not for aesthetic pleasure, but rather “something powerful to use” (p. 20).

Included in the drawings on the walls of the Cave of Les Trois Frères in Southern France is the image of a shaman dancing in animal skins holding a bowed musical instrument, evidencing both music and dance as an important part of early civilization. Wörner (1973) connects music to the same early metaphysical power that the visual image on the cave wall held, whereby “the essence of what led to music and contributed to its development originated in the supernatural and magical” (p. 8).

In his research into the impact of shamanism on cognitive and social evolution during the Upper Paleolithic period, Winkelman (2002) explains that shamans, using the power of music, dance, theatre, and the visual arts, served as “charismatic social and religious leaders in hunter-gatherer (or simple agricultural or pastoral) societies” leading communal activities such as hunting, warfare, and migration, as well as rituals of healing, divination, and damnation (p. 72). According to Winkelman:

The shamanic ritual was typically an all-night ceremony attended by the entire community. The shaman chanted, sang, shouted and danced vigorously to enact a dramatic encounter with the spirit world while the audience chanted, sang and drummed

in supportive unison. Through imitation and mimicry, shamans enacted a dramatic emotional struggle with the spirits. (p. 72)

Moving from the Paleolithic period to the 19th century, Tolstoy (2014) defined art as a human activity which is infectious, that its power comes through the act of sharing emotional experiences originating with the artist and transferred to the spectator, causing that individual to feel and experience what the artist has felt or experienced. It is a means of communication between people, uniting them in the same feelings. As previously stated, Wilder and Bryer (1992) agree with this perspective, noting that the theatre, and the arts in general, are “the most immediate way in which a human being can share with another the sense of what it is to be a human being” (p. 72).

In the millennia between the Paleolithic and the Fin de Siècle, historians agree that the purpose of the arts in society changed over time. Brockett (1998), for example, points out that the theatre served as the center of worship for the god Dionysus in Ancient Greece; a festival of gore in Ancient Rome; a facilitator of Catholicism during the Medieval period; a mix of professional entertainment, neoclassical scholarship, and a point of national pride in the Renaissance; a vehicle for social change in the 18th and 19th century; and, simultaneously, as popular entertainment and an anti-authoritarian protest movement in the 20th century. Similar changes in societal purpose can be tracked in music, dance, and the visual arts (Copeland & Cohen, 2009; Honour & Fleming, 1991; Wörner, 1973).

While the social purpose of art has changed over time, the artist has consistently served as creator, innovator, and visionary; the shaman focused on finding meaning, relevance, and purpose in an ever-changing world through the power of the arts. From the dawn of civilization to the present day, the artist has served as a change leader intrinsically linking the purpose of the

arts to societal needs, creating community and shared experiences. While little literature has been written on the leadership attributes and skills exhibited by artists, by examining the social purpose of art those traits can be deduced.

Key Leadership Attributes and Skills

Aristotle (335 BC) in *The Poetics* states that the visual arts, theatre, dance, and music are modes of mimesis (Halliwell, 2009). Billett (2014) explains that mimesis is “a central process through which humans of all ages engage in learning through what they experience” (p. 446). Through observation and imitation, participants engage in an active learning process emulating actions of those that show, present, or lead. This understanding echoes the performative work of the shaman explored by Winkelman (2002). Purposeful and deliberate, these artists used their creative work to teach and set examples for others to follow. By the time society advanced to the age of Aristotle, the artistry had evolved from oral traditions to the written word and formalized storytelling.

Students of theatre recognize Aristotle’s (335 BC) *Poetics* as the seminal treatises on the power of story (Halliwell, 2009). Gargiulo (2006) explains that stories are intrinsic to the way humans learn and communicate, serving as a highly effective mode of retaining and sharing information. “Because hearing a story requires active participation by the listener, stories are the most profoundly social form of human interaction and communication” (p. 5). When Bolman and Deal (2013) use terms like Myth, Hero, Stories, and Fairy Tales to introduce the Symbolic Frame, which focuses on human efforts to understanding the complex and convoluted world in which one exists, they leverage the power of story as tools for sense-making. Gardner and Laskin (1995), in their book *Leading Minds: An Anatomy of Leadership*, shares that leaders must be good storytellers, embodying their story, because stories have the power to promote identity,

share values, build community and followership, and create a vision for action and the future. In the prologue to Whitney and Packer's (2002) book *Power Plays: Shakespeare's Lessons in Leadership and Management*, the authors write "William Shakespeare probed more deeply into the problems of leadership than anyone who came before him and most who came after. Presidents and prime ministers still use Shakespeare's words to stir their people. So do revolutionaries" (p. 11). Teaching and story are means of purposeful engagement whereby the artist and the leader seek to share a common understanding or purpose for being with those they engage. Framed in business terms, they are creating a sense of community through shared knowledge and a common mission.

There are myriad examples in which the leadership attributes of the artists align with the social purpose of the arts. Through much of history, the arts were leveraged to glorify many theological and spiritual divinities. The dithyramb was a ritualistic ceremony involving song, dance, and spoken word to worship the god Dionysus. Aristotle (335 BC) points to the dithyramb as the predecessor to the dramatic form of Tragedy (Halliwell, 2009). Gregorian chant and liturgical song filled the cathedrals of the medieval period (Wörner, 1973). One simply has to look at the work Michelangelo (1512) on the ceiling of the Sistine Chapel or Raphael's (1517) painting of the transfiguration of Christ to experience the artist's creative efforts to capture the divine (Honour & Fleming, 1991). These artists seek to inspire those who experience their creativity, much like Burns (2010) posits that transformational leaders do with their followers. Lovaglia, Lucas, and Baxter (2012) explain "transformational leadership seeks to motivate followers by transforming their conceptions of self and their private goals with the larger purpose of the group" (p. 28).

In the 19th century, art was utilized as a form of social commentary encouraging critical thinking and communication. Goya's (1814) painting *The Third of May 1808* presents a group of defenseless Spanish citizens being executed by the French army, where "the emphasis is placed on, and the spectator's sympathy directed to, the victims" (Honour & Fleming, 1991, p. 554). Verdi's (1853) opera *La Traviata*, and Ibsen's (1879) drama *A Doll's House* both focused on a woman's role in a male dominated society. One of the most famous melodramas performed in the U.S. was *Uncle Tom's Cabin* (1852) adapted for the stage by George L. Akin from Harriet Beecher Stowe's novel. Through the spectacle presented onstage, audiences were moved to condemn the institution of slavery and left the theatre emboldened to advance the abolitionist cause leading to the American Civil War (Brockett, 1998).

Leading change, communication, and inspiration are all attributes shared by leaders and artists. Add to this list, creativity, innovation, and vision. Through the act of creativity, artists exhibit leadership traits advanced by the best contemporary leaders. In exploring the artist as a creative leader, Douglas and Fremantle (2007) observed artists "involved in developing new approaches to social, cultural and environmental issues, drawing together cross disciplinary partnerships, setting agendas and informing policy in the long term" (p. 5). Doing such, these artists display myriad leadership skills, including communication, imagination, conceptualization, and critical thinking. Eiduson's (1958) comparative study of 65 artists and non-artists utilizing both the Rorschach test and the Thematic Apperception test revealed that "as a group, artists were shown to look for ways of thinking which are original and unusual, and actually to display novelty in their thinking. They organize and combine ideas so that they become unusual conceptions and show a richness in their associations and ways of expression" (p. 25). Similarly, Tourish (as cited in Douglas & Fremantle, 2007) suggests that while artists

traditionally focus on personal creativity and autonomy, “it is plausible that some of their approaches to leadership could contribute more to innovation, organizational learning, and creativity than some of the conventional business wisdom allows” (p. 3). The same could be true for artists in higher education.

The Artist’s Role in Higher Education

The fine and performing arts, traditionally comprised of dance, music, theatre, and the visual arts, have a history of incremental acceptance into higher education that began with the inclusion of music into the *quadrivium* in medieval cathedral schools (Lucas, 2006). Records evidence music as part of the curriculum at Oxford in 1431 and the granting of the Bachelor of Music degree at Cambridge circa 1463 (Morrison, 1973). As colleges and universities were founded in colonial America, music was included in the curriculum, followed by the rest of the arts disciplines, which were integrated during the 18th and 19th centuries as higher education developed and expanded in the U.S. (Rudolph, 1977).

Early studies in the fine arts focused on aspects of history and aesthetics as related to the humanities, but by the middle of the 20th century, academic units focused on the education of artists as practitioners were established within higher education (Rudolph, 1977). In his essay *The Artist in the University*, Wald (1957) equated the position of the artist practitioner in higher education to that of the scientist, both with the need for specialized spaces that can facilitate their work as well as allow them the ability to experiment. Wald asked the question: “Can the university provide a home in which his [the artist’s] creative genius can best flower?” (p. 283). Looking to the future, he optimistically answered that “the university may provide the best home for the creative artist, and the best opportunities for his work” (p. 286).

But during the first economic crisis of the 21st Century, universities across the U.S. began eliminating or compressing fine arts programs. In 2009, Brandeis University planned to close the Rose Art Museum and auction off its collection of contemporary art “to combat the far-reaching effects of the economic crisis and fortify the university’s position for the future” (Blumenstyk, 2009). Other programs across the U.S. endured similar fates:

At Washington State University the department of theater arts and dance has been eliminated. At Florida State University the undergraduate program in art education and two graduate theater programs are being phased out. The University of Arizona is cutting three-quarters of its funds, more than \$500,000, for visiting classical music, dance and theater performers. Wesleyan University’s Center for the Arts, which supports four departments—dance, music, theater and visual arts—is losing 14 percent of its \$1.2 million budget over the next two years (Cohen, 2009).

These actions counter Wald’s premise that, like the sciences, the arts serve as an intrinsic part of the academy. To continue strengthening and advancing the role of the fine and performing arts in higher education, many institutions are exploring a new role for the arts as the academy evolves to meet the needs of the 21st century.

In May 2011, academic leaders and faculty from 41 Research I universities across the U.S. met to discuss interdisciplinary research with the arts at a three-day conference entitled *The Role of Art-Making and the Arts in the Research University* (ArtsEngine, 2012). The Research Taskforce empaneled at this meeting highlighted multi-, inter-, and trans-disciplinary collaboration on an institutional and multi-institutional level as a means for the arts to engage in research activity with other disciplines. It identified five categories in which artists impact these collaborations:

- Through data visualization and translation;
- With new ways of conceptualizing questions and information, from the beginning of the process;
- By providing different strategies and expertise for working through problems;
- By spurring technological innovation through the demands of their own creative vision;
- By improving future research capacity through improved retention of at-risk students and students from diverse backgrounds. (ArtsEngine, 2012, p. 11)

This report also found that artists and scientists benefit equally through these interdisciplinary collaborations, more so when artists and art making are universally integrated across the university (ArtsEngine, 2012).

The Delphi Study, facilitated by the International Council of Fine Arts Deans, identified interdisciplinarity in graduate arts curricula and research as a growing trend and foresees “the blurring of disciplinary boundaries will spread to undergraduate projects and public programs” (Merrion, 2009, p. 18). Based on the responses from the 14 arts leaders on the panel, each with an average of 25 years of experience leading the arts in higher education, the study also highlights that the next generation of arts faculty “will blur disciplinary boundaries” and “do more work at the intersections of the arts” (Merrion, 2009, p. 18).

The 2012 white paper *Placing the Arts at the Heart of the Creative Campus* commissioned by the Association of Performing Arts Presenters (APAP) also highlighted interdisciplinary collaboration as an instrument for advancing creativity and innovation in higher education:

Within the academy, there is a growing awareness of the need to rethink our approach to knowledge and creativity. Many believe that academic and intellectual silos are simply

not up to the task of meeting and addressing the pressing economic, social, and scientific challenges we face. The creativity and innovation necessary to solve non-routine problems requires interdisciplinarity. (Brown & Tepper, 2012, p. 10)

This APAP study notes that interdisciplinary projects are being developed as a result of stronger grant support for interdisciplinary work, the expectations of students and audience, and the interests of the faculty-artists who are “working in new ways in order to remain relevant in a 21st century world that increasingly requires interdisciplinary approaches to solving complex social, scientific and cultural problems” (Brown & Tepper, 2012, p. 3).

The potential for collaborative interdisciplinary initiatives with the arts is extensive. The arts are ubiquitous. They are not about themselves; they are about the world in which we live and therefore, can have application and add value to a broad range of research endeavors. For example, an emerging research area of national impact focuses on advancing STEAM (Science, Technology, Engineering, *Arts*, and Mathematics) education, which leverages the arts as a catalyst to advance creativity in the foundations of STEM education (Olivera, 2013). The goal of STEAM is to foster the innovation that comes with “combining the mind of a scientist or technologist with that of an artist or designer” (Rhode Island School of Design, n.d., para 13). Training and education in the arts increases student engagement as well as promotes creativity, flexible thinking, risk-taking, and creative problem-solving—all key 21st-century skills (National Art Education Association [NAEA], 2010).

There is significant research that blends the arts with medical science. In addition to the well-established fields of Art, Dance, Music, and Drama Therapy that utilize the arts as a “safe and contained way of exploring mental health problems” (Wilson & Goldie, 2006, p. 6), the arts are being leveraged in neuroscience research. The Institute for Neuroimaging and Informatics at

USC is collaborating with the Roski School of Fine Arts to identify innovative ways to artistically illuminate their findings on Alzheimer's and autism (Weinberg, 2013). Similar work is happening at the UCLA Art|Sci Center, which has mounted art exhibitions created with leading scientists based on research topics like Hox genes and olfactory umwelts as a way of promoting accessibility to science (Monaghan, 2012).

The arts can engage in divergent interdisciplinary research areas including medical and health education with the need for standardized patients (Schutt, 2011); engineering and electronics through the development of digital and interactive arts that are revolutionizing gaming, mobile application development, robotics, and artificial intelligence applications (Glaser, 2011); and business through entrepreneurship and creative placemaking, which leverages the arts to create livable, sustainable neighborhoods with enhanced quality of life, increased creative activity, distinct identities, a sense of place, and vibrant local economies (Markusen & Gadwa, 2010).

These interdisciplinary collaborations demonstrate the creativity artist/leaders are utilizing to confront challenges facing the arts in higher education and evidence the potential for creative solutions at the institutional leadership level. At the same time, it is important to remember the primary role of the arts, as stated by Pope John Paul II, is “nothing less than the upliftment of the human spirit” (John Paul II, n.d., para. 4). As artists respond to the complexities and ambiguities of human existence, their work challenges perceptions, fosters creative thinking, and helps build bridges between diverse cultures and experiences (Hennessy, 2006). The arts remind us of our humanity. In the midst of the conflict between financial and curricular priorities, higher education must not forget that purpose, especially as interdisciplinary research with the arts is leveraged to better serve the needs of the academy. Without that focus on the

human experience, higher education may never realize Wald's (1957) vision for the fine and performing arts.

Creativity

Mauzy and Harriman (2003) note "creativity is not reserved for artists, inventors, creative professionals, and the handful of visionaries who in other venues change the way everyone understands their lives" (p. 12). As the literature evidences, creativity is a dynamic force that can influence higher education, industry, urban planning, change management, and myriad other fields of endeavor, especially when leveraged for problem-solving, innovation, visioning, and leadership.

Definition of Creativity

A widely accepted definition of creativity is the production of novel or original and useful or appropriate ideas, products, and problem solutions in any domain (Amabile et al., 1996; Basadur, 2004; Eisenbeiß & Boerner, 2013; Ivcevic & Mayer, 2006; Reiter-Palmon & Illies, 2004; Sternberg, Kaufman, & Pertz, 2002; van Woerkum et al., 2007). Vernon (as cited in Feldhusen & Goh, 1995) expands that definition when he states that creativity is "based on a person's capacity to produce ideas, inventions, artistic objects, insights, restructurings, and products which are evaluated by experts as being of high scientific, aesthetic, social, or technical value" (p. 232). Many definitions identify the four "Ps" as key attributes of creativity: person, process, product, and place (Kaufman, 2016).

Plucker, Beghetto, and Dow (2004), in synthesizing those traditional four Ps of creativity, advance that "creativity is the interaction among aptitude, process, and environment by which an individual or group produces a perceptible product that is both novel and useful as defined within a social context" (p. 90). They add that creativity is not limited to the individual but can be

leveraged by a group. Sawyer and DeZutter (2009) “use the term *distributed creativity* to refer to situations where collaborating groups of individuals collectively generate a shared creative product” (p. 82). This form of creativity, which has resonance with shared governance in higher education, is a social construct based on four requisites identified by Sawyer and DeZutter that frame the interaction of the participants:

- The activity has an unpredictable outcome, rather than a scripted, known endpoint;
- There is moment-to-moment contingency: each person’s action depends on the one just before;
- The interactional effect of any given action can be changed by the subsequent actions of other participants; and
- The process is collaborative, with each participant contributing equally. (p. 82)

Van Woerkum et al. (2007) adds that creativity is eclectic, able to “combine loosely connected items in order to arrive at unusual and effective products” (p. 853) and is the source of “new and competitive ideas, through which an organization positions itself within its environment” (p. 847).

Innovation and Creativity

Innovation has been identified as a key characteristic of creativity derived from the successful implementation of creative ideas (Amabile et al., 1996; Basadur, 2004; Eisenbeiß & Boerner, 2013; Hennessey & Amabile, 2010). According to Kaufman (2016), much of the literature on innovation and creativity highlights that the two are not synonymous but are, rather, overlapping concepts that are intrinsically linked through a convoluted relationship. As King (1995) notes, “encouraging creativity will not always lead to more or better organizational innovation. Striving for innovation will not always satisfy the needs for creativity” (p. 82). Jervis

(1998) advances that creativity is necessary to serve an organization's drive for competitiveness and the imperative for continuous change and improvement by innovating its products, processes, and structures. Marshall (2013) explains the difference simply in that "creativity is about *unleashing the potential* of the mind to conceive new ideas," while innovation focuses on introducing measurable change into relatively stable systems (para. 2).

Related to leadership and governance in higher education, Healey (2004) points out that while creativity and innovation are linked, individuals in the business sector and the creative sector "often imagine that creativity and governance are somehow in dualistic opposition, implying that more 'government' means less 'creativity,' whether measured as wealth generation or in terms of culturally enriching projects" (p. 87). In reality, the challenges faced today by many organizations serve as a catalyst for creativity, innovation, and knowledge-based enterprises that can drive economic performance and growth (Wolf & Bramwell, 2008). Shukla (1998) highlights two aspects of innovation that apply to leadership and governance: "(a) an organization's need to respond to new challenges; and (b) the need for creative individuals who can think of new ways to cope with the unexpected problems while maintaining the congruence with the core values of the organization" (p. 2).

Vision and Creativity

Locke and Kirkpatrick (1995) define vision as "a transcendent goal that represents shared values, has moral overtones, and provides meaning; it reflects what the organization's future could and should be" (p. 119). Ache (2000) posits that a vision is a model of the future that advances a region and its people, encourages future possibilities based on past experiences, and is easily understood, realistic, and achievable:

A vision has to create images of a future which is worth aiming for. A vision has to define an intellectual frame for the principles that determine daily political action. It has to stimulate decision-making processes and, without losing its structure, be interpretable and flexible. It must also stay open to the possibility of unforeseen changes. (p. 440)

Gertstberger (1993) advances that vision serves as a blueprint for idealized operation of an entity: “The vision not only defines the organization’s destination and describes how it will get there, but it also describes how the organization fits into its environment. By envisioning the future - the organization’s collective dream - the organization can more easily bring that dream into being” (p. 134).

Creativity converges with visioning as a means of nurturing innovation, solving problems in unique ways, and moving organizations to action. Albrechts (2005) sees this convergence as a driver of change based on a “process that stimulates the ability to view problems, situations and challenges in new and different ways and to invent and develop original, imaginative futures in response to these problems, situations and challenges” (p. 249). Ache (2000) adds “there is a need for extended communication, enhanced creativity, continuous learning, and that new approaches towards urban governance are necessary, which will help to develop satisfactory solutions in an ever-changing and complex environment” (p. 436).

Organizational/Individual Creativity and Creative Competencies

Van Woerkum et al. (2007) share that “both individuals and groups can be creative” (p. 852). Organizational creativity requires creative individuals to work together in a continuous process of innovative thinking that, according to Basadur (2004), leads to “finding and solving problems, and implementing new solutions” (p. 104). It is through such an aesthetic process, as

Woodward and Funk (2010) contend, that organizations make meaning of their work and “may be a growing contributor to organizational success” (p. 297).

In individuals, creativity is identified through several social characteristics such as individualism and non-conformity. According to Ivcevic and Mayer (2006), creative individuals exhibit several core attributes including imagination, complexity, energy, inquisitiveness, intellectual curiosity, divergent thinking, intrinsic motivation, and persistence as well as a belief in self-uniqueness and self-definition as an artist or scholar. Van Woerkum et al. (2007) add that “the social use of language” (p. 861) is another indicator of creativity in an individual. In his exploration of Generativity Theory in relation to creativity, Epstein (1999) highlights four competencies essential for individuals to be creative:

- Capturing: preserving new ideas as they occur;
- Challenging: seeking challenges and managing failures;
- Broadening: seeking diverse training and knowledge;
- Surrounding: making frequent changes in the physical and social environments. (p. 759)

Creative Personalities and Creative Leaders

While finding creativity statistically rare, Ivcevic and Mayer (2006) identified three broad types of creativity: artistic, scientific, and everyday creativity. Through a study asking 488 student participants from lower level psychology courses at the University of New Hampshire to respond to a 244-item questionnaire exploring their creative behaviors and group memberships relevant to several areas of creative expression, the authors found that “artistic and scientific creativity refers to commitment and achievement in their respective domains, and everyday creativity concerns self-expressiveness and originality in daily activities and relationships that do not carry social recognition and do not necessarily require technical skill” (p. 65). In this same

study, Ivcevic and Mayer organized creative personalities into five clusters: the *Everyday Creative Person*, the largest of the clusters, supporting theoretical claims that “creativity manifested in unique self-expression is relatively common in the general population” (p. 75); the *Conventional Person*, the second largest cohort which included “individuals with below average scores on all measures of creativity” (p. 75); the *Scholar*, which had “highest scores on intellectual achievement, average scores on creative life-style, and below average scores on performing arts” (p. 75); the *Artist*, which scored directly inverse to the Scholar with “highest scores on performing arts, above average scores on creative life-style, and was below average on intellectual achievement” (p. 75); and the *Renaissance Person*, the smallest cohort, which showed “above average scores on all dimensions of creativity, with highest scores on intellectual achievement” (p. 75).

While the creative leader was not identified as a specific creative personality in Ivcevic’s and Mayer’s (2006) study, much of the literature identified this group of individuals as significant to fostering and nurturing creativity in organizations (Adler, 2006; Amabile et al., 2004; Barry & Meisiek, 2010; Basadur, 2004; Eisenbeiß & Boerner, 2013; Hennessey & Amabile, 2010; Mumford et al., 2003; Reiter-Palmon & Illies, 2004; Woodward & Funk, 2010). While Ivcevic and Mayer (2006) maintain that creativity requires “discipline, hard work, and persistence” (p.70), Mumford et al. (2003) advance that complex creative efforts, those engaging multiple creative contributors, require leadership and a strong organizational mission to provide a framework for innovation and evaluation.

Appropriate to this exploration of leadership and creativity, Kerfoot (1998) states “leadership is the leading of creativity which leads to creative change” (p. 181). Basadur (2004) defines creative leadership as an individual’s ability to lead their cohort “through a common

process or method of finding and defining problems, solving them, and implementing the new solutions” (p. 111). Woodward and Funk (2010) quote Guillet de Monthoux’s premise that aesthetic leadership is “the ability to ‘organize muddled realities’ and move easily between different ‘spaces’ (fields of flow) by providing an inviting yet defined container for the emergence of creative thought and action” (p. 298). Reiter-Palmon and Illies (2004) agree and add that leaders can advance creativity in their organization “simply through the instructions they give their subordinates” (p. 71). Eisenbeiß and Boerner (2013), in their study of transformational leadership and creativity, utilizing Bass and Avolio’s (1995) Multifactor Leadership Questionnaire (MLQ), administered to 416 research and development employees from 12 international institutions, found a positive link between the supportive behavior of transformational leaders and their followers’ creativity. Adler (2006) adds that creative leaders advance a new model of leadership: “Twenty-first century society yearns for a leadership of possibility, a leadership based more on hope, aspiration, and innovation than on the replication of historical patterns of constrained pragmatism” (p. 487).

Leadership

According to Duderstadt (2000), “leadership plays a critical role in the university, just as it does in our social institutions. If we examine carefully any major accomplishment of a university – the quality of its faculty and students, the excellence of a program, its impact on society – invariably we will find a committed, forceful, visionary, and effective leader” (p. 249).

Definition of Leadership

Leadership is a complex subject. Hoff (1999) reports that there are more than 350 definitions of leadership. Those definitions are divided among a broad base of leadership models, the four predominant approaches identified by Woodward and Funk (2010) are the Trait

Approach (which highlights successful personality-based traits that have been displayed by successful leaders), the Behavior Approach (that focuses on leadership competencies and skills), the Situational Approach (which places the leader in the center of a situation that requires an understanding of the key issues, personnel involved, and interrelated context to resolve), and the Transformational Approach (where the leader builds trust by focusing on values, caring for individuals as well as the interests of the group as a whole to facilitate positive change).

Lui (2010) adds four additional models to the list: autocratic, participative, laissez-faire, and variable. The autocratic leader is an authority figure who expects to be obeyed. The participatory leader builds their authority through collaboration and consensus. The laissez-faire leader stands removed from the process and relies on the expertise, teamwork, and motivation of the employees to accomplish goals. The variable leader is similar to Woodward and Funk's (2010) situational leader and draws strength from an eclectic leadership approach that leverages a wide set of skills, competencies, and personal traits depending on the situation.

Through all these various leadership models, Owens (1995) has found that "many definitions of leadership generally agree upon two things: 1) Leadership is a group function; it occurs only in the processes of two or more people interacting; and 2) Leaders intentionally seek to influence the behavior of other people" (p. 116). Closely tied to this understanding, Gardner (1993), in his book *On Leadership*, defines leadership as "the process of persuasion or example by which an individual (or leadership team) induces a group to pursue objectives held by the leader or shared by the leader and his or her followers" (p. 1).

Transformational leadership theory. To define and understand leadership in a contemporary context, transformational leadership theory is foundational. James MacGregor Burns (1918 - 2014) transformed leadership studies through his seminal work *Leadership* (1978)

(Bass, 1998; Bolman & Deal, 2013; Covey, 1992; Lovaglia et al., 2012). Within his theory, Burns (2010) developed a series of characteristics that defined leadership, including the observation that leadership is collective. “Leaders, in responding to their own motives, appeal to the motive bases of potential followers’ (p. 452). He found that leadership is dissensual and framed by conflict. “The dynamo of political action, meaningful conflict, produces engaged leaders, who in turn generate more conflict among people” (p. 453). Burns also advanced that leadership is causative:

True leadership is not merely symbolic or ceremonial, nor are “great men” simply the medium and mechanism through which social forces operate. The interaction of leaders and followers is not merely transactional or a process of exchange. The result of the interactive process is a change in leaders’ and followers’ motives and goals that produce a causal effect on social relations and political institutions. (p. 454)

Finally, Burns states that leadership is morally purposeful in that “all leadership is goal-oriented” (p. 455). It is important to Burns’ definition of leadership that true leaders are moral, that they elevate their followers and inspire them through personal example by asking for higher achievement and “sacrifices from followers rather than merely promising them goods” (p. 455).

To further understand Burns’ (2010) theories on leadership, the concept of power must be examined. “To understand the nature of leadership requires an understanding of the essence of power, for leadership is a special form of power” (p. 12). Burns saw power as a relationship among persons with two essential and interrelated characteristics: motive and resources. Motive serves as the driving force behind action and resources are the social, political, personal, and financial capital required to realize an action.

These elements—moral purpose, conflict, power, human relationships, and resources—combine in Burns’ (2010) theory to define leadership as “leaders inducing followers to act for certain goals that represent values and motivations – the wants and needs, the aspirations and expectations – *of both leaders and followers*” (p. 19). Burns advanced that leadership results from the reciprocal relationship between leader and follower and it is derived through either transactional or transformational means.

Transactional leadership. Maslow’s (1943) *Theory of Human Motivation* recognized that individuals have a range of needs from physiological, safety, love, and esteem to growth needs such as self-actualization. Maslow believed that the degree to which these needs were satisfied would impact how effectively individuals would perform in the workplace.

In transactional leadership, the needs and wants of an individual are satisfied through an “exchange of valued things” that could be:

economic or political or psychological in nature: a swap of goods or of one good for money; a trading of votes between candidate and citizen or between legislators;

hospitality to another person in exchange for willingness to listen to one’s troubles. Each party to the bargain is conscious of the power resources and attitudes of the other”

(Burns, 2010, p. 19).

While the purposes are related in this exchange, it is a transitory relationship with no higher motivations binding the participants of the exchange together.

Lovaglia et al. (2012) explain that transactional leadership “motivates through the measured application of promised rewards and threatened punishments” (p. 23). Bass (1998) furthers that understanding in that “motivation to work is a matter of trade-offs of worker effort in exchange for rewards and the avoidance of disciplinary action. Commitment remains short

term and self-interests are underscored” (p. 65). Covey (1992) points out that transactional leadership is event centered, focuses on short-term tactical issues, and maintains the status quo through its structures and systems where “executives and their managers will tend to operate on social and political agendas and timetables” (p. 287).

Transformational leadership. Transformational leadership differs from transactional leadership in that it occurs when “one or more persons *engage* with others in such a way that leaders and followers raise one another to higher levels of motivation and morality” (Burns, 2010, p. 20). Bass (1998) explains “transformational leaders do more with colleagues and followers that set up simple exchanges or agreements” (p. 5). Bass continues by identifying four components of transformational leadership:

- Leadership is charismatic such that followers seek to identify with leaders and emulate them;
- Leadership inspires followers with challenge and persuasion providing meaning and understanding;
- Leadership is intellectually stimulating, expanding the follower’s use of their abilities;
- Leadership is individually considerate, providing followers with support, mentoring, and coaching. (p. 5)

Lovaglia et al. (2012) add “transformational leadership seeks to motivate followers by transforming their conceptions of self and their private goals with the larger purpose of the group” (p. 28). Covey (1992), in identifying major traits of transformational leadership, highlights that it is focused on releasing human potential, pursues vision and long-term goals without compromising moral values and principles, and nurtures new talent while recognizing and rewarding significant contributions from those involved.

Convergence of transactional and transformational leadership. It is important to note that transactional and transformational leadership are not disparate and antithetical leadership forms, but rather they complement each other. Lovaglia et al. (2012) share that “effective leadership requires both transactional power and transformational influence. Research has found that those positions with the most transactional power are also those with the most transactional influence” (p. 29). Bass (1998) points out that transformational leadership builds on a foundation of transactional leadership and, while both kinds of leadership are necessary depending on the situation, Covey (1992) stresses that “transformational leadership must be the parent, as it provides the frame of reference, the strategic boundaries within which transactions take place” (p. 287).

Leadership Competencies

The myriad competencies that leaders are called upon to demonstrate add significant complexity to a definition of leadership. As Hoff (1999) points out:

The list of potential leadership competencies is profuse. Gardner (1990) lists: Physical vitality and stamina; intelligence and judgment-in-action; willingness (eagerness) to accept responsibilities; task competence; understanding of followers/constituents and their needs; skill in dealing with people; need to achieve; capacity to motivate; courage and resolution, steadiness; capacity to win and hold trust; capacity to manage, decide, and set priorities; confidence; ascendancy, dominance, and assertiveness; and adaptability and flexibility of approach. (p. 316)

Communication is a foundational leadership competency identified in multiple studies (Berson & Avolio, 2004; Epstein, 1999; Hoff, 1999; Koester & Martinez, 2016; Lui, 2010; McDaniel, 2002; Patrick & Carruthers, 1980) and includes the skills of listening and observing,

conveying meaning through multiple methods, providing feedback and recognition, projecting vision, adding symbolism and enthusiasm in a positive way, and dealing with controversy. In a study involving 2200 participants in the telecommunication industry that explored transformational leadership and communication, Berson and Avolio (2004) found that effective leadership is associated with strong communication skills, including being a careful listener and transmitter of information with an open communication style. Their analyses “produced links between the leaders’ style and communication skills and their ability to increase followers’ awareness of organizational goals” (p. 642).

Lui (2010) advances a leader’s ability to create a vision for the future as one of the highest competencies, as does Choi (2006) and Hoff (1999). Bennis (1989) equates visioning with managing meaning where leaders make their dreams visible to others through communication and alignment with group values.

De Pree (as cited in Hoff, 1999) lists “integrity; vulnerability; discernment; awareness of the human spirit; courage in relationships; sense of humor, intellectual energy and curiosity; respect for the future, regard for the present, and understanding of the past; predictability; breadth; comfort with ambiguity; and presence” (p. 318) as key leadership attributes. To these lists can be added specific leadership tasks unique for higher education such as the ability to work with boards; understanding of curricular, legal and budgetary issues; and the ability to raise funds for the institution. These representative lists of skills and competences are also framed by leadership behaviors.

Leadership Behaviors

While competency is defined as the ability of an individual to do something successfully or efficiently, behavior is the way in which one acts or conducts oneself, especially toward others

(Merriam-Webster, 1997). As with leadership competencies, the literature catalogues myriad behaviors that leaders are called upon to embody.

Ethical behavior places high on the list as does modeling core values such as integrity and compassion, presenting a positive disposition, being open to new ideas, and risk-taking (Barry & Meisiek, 2010; Billot, West, Khong, Skorobohacz, Roxå, Murray, and Gayle, 2013; Hoff, 1999; Liu, 2010). Hoff (1999) recognizes that ethical behavior builds trust in an organization, helps facilitate creativity, and promotes positive change. “Trust is a critical factor in the success of any organization. An environment of trust must exist in which there is trust among all groups and entities, not just trust in the designated leaders and managers. It is a role of the leader, in whatever position, to set the stage for establishing this environment of trust” (p. 319).

Covey (1992), in his book *Principle Centered Leadership*, highlights persuasion, patience, gentleness, teachableness, acceptance, kindness, openness, compassionate confrontation, consistency, and integrity as ten important leadership behaviors tied to core values. Lui (2010) submits that confidence and emotional strength are important behavioral traits as “leaders must live with the fact that both their actions and their words will sometimes be misinterpreted, dissected, misunderstood, or misrepresented” (p. 22).

In an effort to identify leader behaviors that might affect subordinates’ perceptions of leader support and their creativity, Amabile et al. (2004) studied diary narratives created by 238 knowledge workers from 26 project teams in seven companies representing three industries (chemicals, high tech, and consumer products) to investigate employees’ experience of day-by-day organizational events, perceptions of the work environment, and performance. From this study they identified eight behaviors including four that were recognized as positive behaviors

that enhanced creativity (monitoring, consulting, supporting, and recognizing) and three considered negative that diminished creativity (problem-solving, clarifying roles and objectives, and monitoring). The study noted that monitoring was the only behavior that presented both positive and negative connotations, suggesting it might be of greater importance for further examination. The study also concluded that there were several additional behaviors that deserve consideration, including an openness to and appreciation of subordinates' ideas; empathy for subordinates' feelings; and understanding subordinates' need for recognition. Additionally, the study identified several behaviors for leaders to avoid, including giving assignments without consideration of subordinates' capability or work load; micromanaging subordinates' work; and dealing inadequately with difficult technical or interpersonal problems.

Regardless of the style, attributes, competencies, and behaviors exhibited, a leader must ultimately lead, whether that is through positional power, followership, accomplishment, inspiration, or reputation (Maxwell, 2013). As Bennis (as cited in Booher, 1991) observed, "leadership is the capacity to translate vision into reality" (p. 34). The literature bears out the premise of a productive bond between leadership and creativity, especially in uncertain and highly changeable circumstances. In those and many other situations, "creativity trumps other leadership characteristics" (IBM, 2010, p. 3).

Creative Leadership

As noted in Chapter 1, Puccio et al. (2011), in advancing a leadership theory focused on creativity, define creative leadership as:

The ability to deliberately engage one's imagination to define and guide a group towards a goal – a direction that is new for the group. As a consequence of bringing about this

creative change, creative leaders have a profoundly positive influence on their context

(i.e., workplace, community, school, family) and the individuals in that situation. (p. 28)

Within this theory, creativity and imagination are core competencies for leadership. As such, these attributes allow leaders to create vision, leverage compelling communication, lead change, and solve problems (pp. 17-21). Merritt and DeGraff (1996) echo that observation sharing “creativity, values, vision, and intuition may become more central to visionary leadership” (p. 73). Hatch et al. (2007) explain that:

All businesses need creative and inspirational leaders in order to succeed. Without vision it is difficult for a leader to know the direction in which to apply his or her influence, and without creativity and inspiration it will be difficult to form this vision or to communicate its mobilizing forces to other members of the organization. (p. 135)

The importance of creative leadership to vision and advancing change cannot be understated (Basadur, 2004; Gumuslouoglu & Ilsev, 2009; Hatch et al., 2007; IBM, 2010; Kerfoot, 2008; Merritt & DeGraff, 1996; Mumford et al., 2003; Puccio et al., 2011; Reiter-Palmon & Illies, 2004; Sternberg, 2002; Woodward & Funk, 2010). Between 2009 and 2010, IBM (2010) facilitated an international research study interviewing 1,541 CEOs, general managers, and senior public-sector leaders from around the world to explore “how are leaders responding to a competitive and economic environment unlike anything that has come before?” (p. 8). Sixty percent of the CEOs interviewed cited creativity as the single most important leadership quality:

Today’s CEOs know that creativity is an essential asset and that it must permeate the enterprise. Creative Leaders – which include CEOs and their teams – are courageous and visionary enough to make decisions that alter the status quo. In addition, they

increasingly deploy a broad range of innovative communication tools to engage with a new generation. (p. 32)

Puccio et al. (2011) reiterate this study's finding stating, "the ability to successfully manage the creative process must be one of the core competencies of leadership, especially when leaders face increasing novel challenges that require new directions and solutions to be adopted" (p. xviii). Sternberg (2002) adds "leaders need not only analyze existing situations, but also need to have a vision of where to lead people (creative intelligence) and of how to get them there to convince them that this is indeed where they need to go (practical intelligence)" (p. 25).

Creative leadership can impact an organization in many ways. As IBM's (2010) study of global Chief Executive Officers points out:

Creative leaders encourage experimentation throughout their organization. They also plan to make deeper changes to the way they work to realize their strategies, take more calculated risks and keep innovating in how they lead and communicate....Creative leaders are comfortable with ambiguity, experiment with new ways of working, and change and/or create new business models. They invite disruptive innovation, encourage others to drop outdated approaches and take balanced risks. They are open minded and inventive in expanding their management and communication styles in order to engage with a new generation of employees, partners and customers. (pp. 3-4)

Most significant is a creative leaders' ability tackle the myriad challenges they are faced with each day. As Puccio and Murdock (2001) point out, "every problem that has no preset solution, and every opportunity that has no prescribed pathway to success, demands creative thinking" (p. 69). Rankin, Chief Executive Officer for the Auckland City Council adds "creativity means new

ways of solving tough problems. Many challenges require innovative thinking” (IBM, 2010, p. 25). Intrinsic to creative leadership is creative problem-solving.

Creative Problem-solving

Van Woerkum et al. (2007) note that creativity innovates most planning processes by either creating alternate approaches or serving primarily as “a problem-solving activity” that seeks “to find an ideal mix of instruments to meet a clearly stated goal” (p. 847). Milbrandt and Milbrandt (2011) explain that creative problem-solving allows for the development of a multiplicity of solutions to an issue, including more divergent and unusual alternatives because “knowledge or ideas can be recombined and manipulated multiple times through a problem solver’s use of personal and established knowledge and relevant experience” (p. 12). Puccio et al. (2011) acknowledge that managers and leaders both utilize creative problem-solving, but for different ends. “Managers used creativity to solve problems that threaten the status quo, while leaders use creativity to pursue new directions” (p. 41).

According to Puccio et al. (2011), advertising executive Alex Osborn developed the basic concepts and introduced creative problem-solving in the 1950s and the process has gone under continuous development and research since (p. 42). They maintain the process is effective for four basic reasons:

- Creative problem-solving is intuitive, paralleling the natural creative thinking processes;
- Alternately utilizing divergent (generating options) and convergent (evaluating options) thinking, creative problem-solving minimizes premature or inappropriate judgment;
- Creative problem-solving is an active process, allowing initial ideas to be accomplished through definitive action plans;

- Finally, creative problem-solving is flexible, able to take advantage of a wide variety of creativity tools and approaches. (pp. 42-43)

Palus and Horth (2004) add that creative problem-solving is based on a set of three useful principles:

- All people have creative ability, probably much more than they think;
- Widely varying types of creative ability are nonetheless complementary;
- Creative problem-solving consists of cycles of divergence (casting a wide net) and convergence (judging and focusing). (p. 458)

Mumford, Zaccaro, Harding, Jacobs, and Fleishman (2000) recognize the skills associated with creative problem-solving as “identifying problems, understanding the problem, and generating potential solutions” and add that “social judgement skills associated with the refinement of potential solutions and the creation of implementation frameworks within a complex organizational setting and social skills associated with motivating and directing others during solution implementation” (p. 26) are needed to solve complex organizational leadership problems.

Puccio, Mance, Switalski, and Reali (2012) detail the creative problem-solving process as being comprised of “three conceptual stages, six explicit process steps (each with a repetition of divergence and convergence), and one executive step at the heart of the model” (p. 74). The first stage focuses on clarifying the situation by detailing the challenges and obstacles faced in relation to the vision being pursued. This mix of exploring (vision of direction being pursued) and formulating (detailing challenges and obstacles faced) also utilizes both divergent and convergent thinking as it moves between the abstract and concrete on each step. This process is followed in the subsequent stages identified as the Transformation stage (exploring ideas and

formulating solutions) and the Implementation stage (exploring acceptance and formulating a plan) following a natural flow from reflection to research, ideation, and implementation of a solution (p. 74). The control for this process is an executive action at each step in the process, involving assessing the situation and progress much like one drives a car – steering in the direction you want to go, rerouting when necessary, and accelerating and braking as needed to ensure arrival at your intended destination (p. 76).

Such a process involves deliberate creativity, which Puccio et al. (2011) define as “taking a proactive approach toward the production of novel and useful ideas that address predicament or opportunity” (p. xvi). Through deliberate creativity, leadership serves as a catalyst for growth and change as “creativity is a process that leads to change; you don’t get deliberate change without it” (Puccio et al., 2011, p. xiv).

Creative Leadership in Transformational and Change Leadership

Creative leadership is closely associated with transformational leadership. Gumuslouoglu and Ilsev (2009) observe that “transformational leadership behaviors closely match the determinants of innovation and creativity in the workplace, some of which include vision, support for innovation, autonomy, encouragement, recognition, and challenge (pp. 5-6). Puccio et al. (2011) add “with its explicit focus on facilitating change, descriptions of transformational leadership make direct connections to creativity” (p. 12). Ekvall (1999) advances that transformational leadership is open to change, engages in creative problem-solving, responds positively and is supportive of new ideas, and encourages risk taking while being accepting of failure as a learning strategy, all tenets of creative leadership as advanced by Puccio et al. (2011).

Creative leadership is also a form of change leadership. Higgs and Rowland (2000) define change leadership as the “ability to influence and enthuse others, through personal

advocacy, vision and drive, and to access resources to build a solid platform for change” (p. 125). As Harding (2010) points out, “imagining change requires creative thought and leading change requires creative behavior” (p. 52).

As a response to the ambiguity and disruption faced in the various sectors of society, Puccio et al. (2011) posit that “leaders will be called on to be creative. A creative mind-set and creative thinking are fast becoming leadership antidotes to the uncertainty that accompanies constant change” (p. 10). In defining the Creative Change Leader, Puccio et al. advance that:

the very essence of their leadership is defined by behaviors and attitudes aimed at pursuing, facilitating, and entertaining novel ideas that have a positive and profound influence in their contexts. These leaders actively seek to introduce and support creative change; their very behavior reflects the spirit of creative leadership. (p. 294)

Through the phrase *in their contexts*, Puccio et al. open the door to exploring creative leadership in the context of leadership in higher education.

The College President

Scholars agree that the role and responsibilities of college and university presidents are complex, all-encompassing, demanding, and ever evolving (Duderstadt, 2000; Hendrickson et al., 2013; Ikenberry, 2010; Kerr, 1964; Kerr & Gade, 1986; Legion et al., 2013; Mamlet & Murphy, 2017; Pierce, 2012; Spendlove, 2007). Kerr (1964) best articulated this complexity:

The university president in the United States is expected to be a friend of the students, a colleague of the faculty, a good fellow with the alumni, a sound administrator with the trustees, a good speaker with the public, and astute bargainer with the foundations and federal agencies, a politician with the state legislature, a friend of industry, labor, and agriculture, a persuasive diplomat with the donors, a champion of education generally, a

supporter of the professions (particularly law and medicine), a spokesman to the press, a scholar in his own right, a public servant at the state and national levels, a devotee of opera and football equally, a decent human being, a good husband and father, and active member of the church. Above all he must enjoy travelling in airplanes, eating meals in public, and attending public ceremonies. No one can be all of these things. Some succeed at being none. (pp. 29 – 30)

Outside of the myopic view of gender in the narrative, and predating the evolution and impact of technology on higher education and the life of a university or college president, Kerr's fifty-plus-year-old description of the role of president is accurate. The passage is highly reminiscent of a quote from Jouvet (1937) attempting to describe the role of the theatre director that I discovered early in my artistic career:

The director, or *metteur en scene*, has been called the gardener of spirits, the doctor of sensations, the midwife of the inarticulate, the cobbler of situations, cook of speeches, steward of souls, king of the theatre and servant of the stage, juggler and magician, assayer and touchstone of the public, diplomat, economist, nurse, orchestra leader, interpreter, painter and costumer - a hundred definitions, but all of them useless. The director is indefinable because his functions are undefined. (p. 58)

Comparing Jouvet's description of responsibilities of a theatre artist to Kerr's descriptors of a university president, I find the most illuminating parallel to be that their roles and responsibilities are indefinable due to the complexity of the undertaking.

Pierce (2012) points out that "on campus, there is often a lack of understanding of what the president does (and should do) beyond raising money and about the larger issues facing the institution, issues that the president grapples with daily" (p. 5). Kerr and Gade (1986) add that

while a president has a job description, “he (or she) is inside a complex system which he cannot directly control and cannot fully understand” (p. 51).

The most definitive study into the work of college and university presidents has been facilitated by the American Council on Education (ACE). Collecting data on the background, career paths, and experiences from over 2000 college and university presidents in each of eight comprehensive studies since 1986, the American College President Study “presents information on presidents’ education, career paths, and length of service, as well as personal characteristics such as age, marital-status, and religious affiliation. It also includes information on race/ethnicity and gender” (ACE, 2007, p. vii). The 2017 study reports that the typical college or university president in 2016 was a 62-year-old white male who held a Ph.D., was married or had a domestic partner, and had an average length of service of seven years. Most presidents previously served as provost or chief academic officer (CAO), dean, or other senior executive in academic affairs (43%), with a large cohort (24%) having served as president at a different institution immediately prior to their current presidency.

While the demographics are slowly changing, “women and racial/ethnic minorities were underrepresented among the presidency. Three out of every 10 college presidents were women, and fewer than one in five presidents (17%) were racial/ethnic minorities” (ACE, 2017, p. ix). One of the major findings of the report is the growing need to diversify the presidency due to the changing demographics of the student body. There is growing opportunity for that diversification as “more than half (54 percent) of presidents [are] expected to leave their current post in five years or less” (p. ix).

Broadly speaking, college and university presidents “are entrusted with the health and integrity – financial, academic, and institutional – of the institutions they serve” (Pierce, 2012, p.

23). Ikenberry (2010), based on his 15-years of experience as President of the University of Illinois, defines three key roles for the university president:

- Help the institution find itself, articulate and embrace its mission, and mobilize others and collaborate with them toward that vision;
- Serve as the voice and face, the eyes and ears, of the institution to the external world;
- Harmonize the institution's aspirations and operations with the environmental constraints in which it operates. (p. 4)

Duderstadt (2000), President Emeritus of the University of Michigan, identifies substantive leadership vis-à-vis visioning and long-range thinking focused on the future; significant management of resources; symbolic leadership as head of the university; and pastoral care through guidance, energy, and emotional support for the institution as the leadership functions of the university president. Legion et al. (2013) add to this list of functions guiding “trustees in translating their often fragmentary information into sound policy, develop budgets driven by performance data and making hard decisions based on good information and deliberative consultation” (p. 27). Spendlove (2007), having facilitated semi-structured interviews with 10 senior academic leaders from universities in England, also determined “academic creditability and experience of university life” as crucial for effective leadership of colleges and universities (p. 407).

The American Council on Education's (2017) *American College President Study*—administered in 2016 by the Center for Policy Research and Strategy and based on responses collected from 1,546 presidents, chancellors, and CEOs at public, private not-for-profit, and private for-profit institutions of various types—evidence that college and university presidents spend the most significant portion of their time on budget and financial management (65%)

followed by fundraising (58%). This significant focus on funding is appropriate as “presidents overwhelmingly agreed that their biggest frustration was never having enough money (61%), which was 16 % higher than their second biggest frustration, faculty resistance to change” (p. 41). The survey adds that the majority of academic leaders believe that budget and financial management (68%), fundraising (47%), enrollment management (38%), and diversity and equity issues (30%) are key to future institutional viability. Additionally, in regard to the future, the study found that “data-informed decision making that prioritizes student success will continue to grow in importance, especially as funding and accountability pressures intensify” (p. ix). Regardless of what the future brings to higher education, “the role of the president will continue to be demanding, changing, and critically important if...the academy is to advance” (Hendrickson et al., 2013, p. 264).

Leadership Competencies, Behaviors, and the College Presidency

In a study involving “approximately one hundred college and university presidents and vice presidents, former ACE Fellows, and other senior leaders in higher education” (p. 83), the American Council on Education (ACE), through its ACE Fellows Program, developed a list of 53 leadership competencies for college and university presidents organized in four broad areas: context, content, processes, and communication (McDaniel, 2002). These competencies range from the ability to understand “the complexity and interconnectedness of issues and problems” and sustaining “productive relationships and networks of colleagues” (p. 83) to demonstrating an understanding for technology, advancement (fund-raising), athletics, finance and budgeting, legal issues, diversity, and conflict management, as well as being able to foster “the development of learning organizations and their capacity for creativity and change” (p. 84), all while recognizing “the value of a sense of humor” (p. 85).

Similarly, in a qualitative study designed to elicit a broad set of criteria that public university presidents need to succeed, Koester and Martinez (2016) interviewed 17 college or university presidents who were selected by their presidential peers to serve on the Board of Directors of the American Association of State Colleges and Universities (AASCU) as well as four sitting presidents or chancellors of university systems (p. 15). From this study, 12 key competencies of successful public university presidents emerged:

- University presidents need to know and understand the history, traditions, and norms of leadership that historically characterize university governance;
- University presidents must be truthful, honest, and lead with integrity;
- University presidents need to know, understand, and be comfortable with the business and financial aspects of the university;
- University presidents need to have a broad range of competent communication skills;
- University presidents must be able to recover from the problems, troubles, setbacks, and misfortunes that will inevitably occur and not take things personally;
- University presidents must engage in their work with vigor, optimism, passion, enjoyment, dedication, the willingness to devote requisite time and effort, and commitment to accomplishing the necessary tasks;
- University presidents must be able to talk with and know how to establish interpersonal relationships with individuals from multiple constituencies and diverse stakeholders;
- University presidents must be able to work successfully with a large number of different internal and external constituencies;
- University presidents must be adept at creating, developing, and securing resources from new sources;

- University presidents must be skilled in managing a large, complex organization;
- University presidents must be adroit in building strong, cohesive, and collaborative leadership teams;
- University presidents must be excellent listeners. (pp. 16 – 21)

Rupp, Batz, Keith, Ng, Saef, and Howland (2016), in a continuation of the study above on college and university presidents facilitated by Koester and Martinez (2016), highlight the “ability to communicate in an impactful way in both formal and informal settings; comfort and confidence in writing, speaking in public, and use of information technology” as well as “actively listening and understanding the needs and concerns of internal and external stakeholders” as key competencies (p. 34).

University presidential search consultants Mamlet and Murphy (2017) list ease with communication skills; an appetite for data and analytics; decision responsiveness and nimbleness; team building; and proven competencies in budget and financial management, fund raising, and managing senior staff as essential qualities for college and university presidents. Based on interviews with more than 800 presidents or former presidents, as well as their spouses and others associated with these higher education leaders, Kerr and Gade (1986) list integrity, competence, results, good external relations, effective consultation with the board, adaptability, and tranquility on campus as the attributes most looked for in a college and university president.

In terms of leadership behaviors, Rupp et al. (2016), in their study of 17 college or university presidents who have served on the AASCU Board of Directors, stressed the importance of “behaving in a way that is ethical, transparent, reliable, honest, and socially responsible, thus setting a good example for staff, faculty, and students” as an important leadership behavior (p. 35). In exploring leadership ethics and shared governance in higher

education, Billot et al. (2013), utilizing a narrative inquiry qualitative methodology focused on 38 responses from academics at seven universities located in North America, Europe, and Australasia, found that the leader/follower relationship is reciprocal and highly subjective, “requiring that individuals demonstrate respect, patience, and openness throughout the processes of co-constructing positive relational spaces” (p. 99).

Leadership, Shared Governance, and the College Presidency

Due to issues related to shared governance, defining leadership in higher education is more complicated. As Pearce, Wood, and Wassenaar (2018) point out, most shared governance is:

focused on populating committees with proportional representation of faculty to address such things as curriculum, human resource issues, and even a committee on committees. They are primarily concerned with forming committees with representatives of the various scholarly units rather than with experts for the stated purpose of each committee. These standing committees then act as gatekeepers as opposed to sources of innovation. (p. 641)

As Pearce et al. (2018) point out, issues facing higher education require more than committee work. In a qualitative study involving interviews of four current presidents of colleges and universities in the U.S. ranging in size from 3,500 to 11,000 on-campus students, Havice and Williams (2005) found all presidents in the study focused on a form of participatory leadership and shared governance that enables followers to contribute to governance. “All of the presidents in the study recognized the importance of empowering constituents in the decision-making process, but also took responsibility for making decisions when needed” (p. 132). This duality in campus decision-making processes is at the core of the complexity. Shinn (2014) explains,

“shared-governance committees and processes focus primarily on academic policies and procedures, while parallel administrative decision-making processes led by the senior officers of the college or university make budget and staffing decisions” (p. 54). However, as Bensimon and Neumann (as quoted in Hendrickson et al., 2013) discovered, effective leadership in higher education is based on collective and collaborative processes. “In highly functioning teams, the leader creates an environment where members open each other’s eyes to new realities, make connections across administrative and academic functions, and forge new understandings about the organization” (p. 250).

According to Billot et al. (2013), a leader is defined as “any person who has the power and resources to affect the teaching mission of the programme: these could include programme leaders/coordinators, heads of departments/schools, or senior administrators (e.g., deans)” (p. 95). However, Billot et al. describe with reference to the academy that:

Followers may also see themselves as informal leaders within teaching and learning, having power to influence others not through a formal process of appointment, but through credibility, experience, and other identifiers. Owing to the nature of academic work, an individual may be both a follower and a leader at different moments and in different situations. (p. 93)

Transformational Leadership Theory and the College Presidency

Transformational Leadership Theory as established by Burns (2010) ties strongly to the college presidency. Bensimon (as quoted in Kezar, Carducci, & Contreras-McGavin, 2006) advances that college and university presidents use both transformational and transactional leadership practices. She notes that transactional leadership helps “build the infrastructure of the organization and build capacity and resources,” while transformational leadership helps “build

satisfaction among staff and faculty and increases morale” (p. 110). Birnbaum (1988) similarly stresses “presidents should realize the importance of both transactional and transformational leadership,” adding that “the constant rebuilding of organizational systems is one way good administrators provide leadership” (p.204). Kezar et al. (2006) add that “transformational leadership is particularly important for issues that challenge the status quo such as equity, diversity, technology, and assessment” (p. 110)

In a Delphi study of 52 university presidents from private and public higher education accredited institutions in the United States that explored the use of transformational or transactional leadership management practices and concepts to benefit the stakeholders of higher education, Basham (2012) concluded that:

- University presidents recognize the critical need for devoting time in providing all stakeholders with a vision, purpose, and values that result in a clear and consistent direction;
- University presidents recognize that establishing an environment of excellence in their institution inspires trust in their leadership and energizes the entire organization – faculty, staff, and students;
- University presidents realize that their major challenge in introducing change is overcoming the traditional structures of culture with their accompanying policies and procedures;
- Both transactional and transformational leadership practices and concepts will have to be applied to ensure change because of the reluctance of tenured faculty and staff to consider changes due to personal impact;

- The reduction in state or other government funding to higher education will require critical application of transactional and transformational leadership practices and concepts to ensure that an institution of higher education achieves its educational purpose. (p. 22)

As an enterprise made up of so many intelligent, creative, and passionate individuals who are self-motivated and ambitious, it could be surmised that a transformational leadership model would serve best; however, as Duderstadt (2000) reveals, the reverse is the reality:

The modern university has become a highly adaptable knowledge conglomerate because of the interests and efforts of our faculty. We have provided our faculty with the freedom, the encouragement, and the incentives to move towards their goals in highly flexible ways. We might view the university of today as a loose federation of faculty entrepreneurs, who drive the evolution of the university to fulfill their individual goals. We have developed a transactional culture, in which everything is up for negotiation. The university administration manages the modern university as a federation. It sets some general rules and regulations, acts as an arbiter, raises money for the enterprise, and tries – with limited success – to keep activities roughly coordinated. (pp. 50-51)

To lead significant and substantive change in higher education, college and university presidents must build trust between faculty and the administration through transformational means focused on the “values and motivations—the wants and needs, the aspirations and expectations—*of both leaders and followers*” (Burns, 2010, p. 19). But as Duderstadt (2000) points out, “it is sometimes difficult to act for the future when the demands of the present can be so powerful and the traditions of the past so difficult to challenge. Yet perhaps this is the most important role of the university president” (p. 258).

Chapter 2 Closure

Florida (2006), in his book *The Rise of the Creative Class*, points out that “we are embarking on an age of pervasive creativity that permeates all sectors of the economy and society – not just seeing bursts of innovation from high-tech industries. We are truly in the midst of a creative transformation with the onset of a Creative Economy” (p. 56). Yet, as Getz, Siegfried, and Anderson (1997) ascertained through surveys at 238 colleges and universities across the United States, innovation in higher education is a slow and lumbering process. “Those expecting new ideas to take hold more quickly in higher education may be disappointed by this observation. Those who view higher education as poorly managed may find modest substantiation here” (p. 628). Wildavsky, Kelly, and Carey (2011) add “innovation is linked to creativity, risk taking, and experimentation, attributes that are often lacking in large, public or nonprofit organizations” (p. 15).

Creative leadership is about solving problems. As Guilford (1967) points out, “to live is to have problems and to solve problems is to grow intellectually....Thus, creativity is the key to education in its fullest sense and the solution of mankind’s most serious problems” (pp. 12-13). The construct supported by the literature is that creativity is a key attribute of leadership:

Creativity involves seeing new possibilities, finding connections between disparate ideas, and reframing the way one thinks about an issue. Creativity yields innovation when novel ideas or perspectives are used to solve difficult problems. Implementing innovations also requires an element of risk taking, going into uncharted territory and leaving the familiar behind. (McCauley, Velsor, & Alexander, 2004, p. 15)

The purpose of this study is to understand the lived experiences of college and university presidents who began their academic career as a practitioner in one of the fine arts disciplines,

and how the arts have shaped and supported their leadership style, practices, and effectiveness.

This review of the literature focusing on the artist, creativity, leadership theory, Creative Leadership, and the college presidency revealed connections between those topics that formed a foundational understanding of the artist as academic leader. Chapter 3 highlights the methodology used in this study that allowed for a more significant exploration of the phenomenon.

CHAPTER 3

METHODS

This chapter explains the rationale for choosing a qualitative methodology in exploring the phenomenon of the artist as academic leader, provides an overview of basic qualitative research, and offers reflections on my identity as researcher, artist, and academic leader engaged in this study. It continues with details related to the study's population, sampling method, data collection, and how data were analyzed. The chapter concludes with concise descriptions of the limitations and delimitations of the research.

Research Design and Rationale

Merriam (2002) explains that “the key to understanding qualitative research lies in the idea that meaning is socially constructed by individuals in interaction with their world” (p. 3). She adds “learning how individuals experience and interact with their social world, the meaning it has for them, is considered an interpretive qualitative approach” (p. 4). In this context, the term *interpretative* is defined as striving to “understand the meaning people constructed about their world and their experiences; that is, how do people make sense of their experience?” (pp. 4-5).

The purpose of this study is to understand the lived experiences of college and university presidents who began their academic career as a practitioner in one of the fine arts disciplines, and how the arts have shaped and supported their leadership style, practices, and effectiveness as they execute their responsibilities. To that end, this exploration was designed as a basic qualitative study focused on the phenomenon of the artist as academic leader using a narrative reporting approach.

Heigham and Croker (2011) define a phenomenon as “something that can be seen or experienced by the human senses” (p. 318). Merriam (2002) shares that researchers utilizing a

qualitative methodology are interested in understanding how participants make meaning of a phenomenon (p. 6). She further advanced that qualitative research promotes a better understanding of the lived experience, including the social and personal impact of a phenomenon on the life of an individual, as the subject's behaviors are explored in their natural setting and their own words, thoughts, and perspectives become the data that supports the study's findings. Wertz (2011) stated it very simply, "qualitative research addresses the question of 'what?' and that our understanding of what a phenomenon is gives "context, the consequences / outcomes, and even the significance of what is investigated" (p. 2) to the larger world.

Caelli, Ray, and Mill (2003) explain that basic qualitative research is that "which is not guided by an explicit or established set of philosophic assumptions in the form of one of the known qualitative methodologies" (p. 2). Merriam and Tisdell (2016) state that the primary goal of basic qualitative research is to uncover and interpret "how people make sense of their lives and their worlds" (p. 25). Merriam (2002) details the process of basic qualitative research by adding:

This meaning is mediated through the researcher as instrument, the strategy is inductive, and the outcome is descriptive. In conducting a basic qualitative study, you seek to discover and understand a phenomenon, a process, the perspectives and worldviews of the people involved, or a combination of these. Data are collected through interviews, observations, or document analysis. These data are inductively analyzed to identify recurring patterns or common themes that cut across the data. A rich, descriptive account of the findings is presented and discussed, using references to the literature that frame the study. (pp. 6-7)

Creswell (2014) reiterates this process, explaining “the researcher describes the lived experience of individuals about a phenomenon as described by participants. This description culminates in the essence of the experience for several individuals who have all experienced the phenomenon” (p. 14). Moustakas (1994) adds “descriptions keep a phenomenon alive, illuminate its presence, accentuate its underlying meanings, enable the phenomenon to linger, retain its spirit, as near to its actual nature as possible” (p. 59).

A narrative reporting approach utilizes stories the subjects share to gain deeper meaning into their experiences. This form of narrative research is based in storytelling, a core competency of theatre artists. According to Creswell (2003), as the researcher engages in the interview process, he or she encourages the subject to share stories about his or her experiences. These stories add richness, color, and contour to an experience, help preserve memories, and illuminate attitudes and values of the subject (Marshall & Rossman, 2011). Penland (2010) pointed out that a narrative reporting approach allows for the participants’ voices to be heard directly. From my experiences as a theatre artist, I know that stories are a reflection of personal identity.

Analyzing story in all its complexity - from structure and character to language and sub-textual meaning - has been a foundational competency of my career. At its root, qualitative research is also about exploring, analyzing, and understanding story, which is part of its appeal to me as a researcher. As Saldaña (2011) explains, “humans tend to structure knowledge into narrative forms of cognition – in other words, we remember that which is in storied form” (p. 12). Gardner and Laskin (1995), in their exploration of multiple intelligences, stressed the importance of story to leadership:

Leaders achieve their effectiveness chiefly through the stories they relate. Here, I use the term *relate* rather than *tell* because presenting a story in words is but one way to

communicate. Leaders in the arts characteristically inspire others by the ways they use their chosen media of artistic expression, be they the phrases of a sonata or the gestures of a dance; scientists lead through the manipulation of the symbol systems favored in their domains, be they the mathematical equations of theoretical physicists or the anatomical models of neurophysiologists. In addition to communicating stories, leaders *embody* those stories. That is, without necessarily relating their stories in so many words or in a string of selected symbols, leaders...convey their stories by the kinds of lives they themselves lead and, through example, seek to inspire in their followers. (pp. 9-10)

The embodiment of story is the lived experience and, as Csordas (1999) explains, qualitative researchers focus on the immediacy of the embodied experience as understood in context to the world in which it is immersed. The same is true of the stories we share through the theatre where we, as artists, seek to comprehend the immediacy of human experience within the world of the play, understood to be a reflection of life.

Reflections on My Identity

Every aspect of this research project is an extension of my identity, both as an artist and a leader in higher education. Marshall and Rossman (2011) endorsed such an intimate connection to the subject in qualitative research as “one’s personal biography is often a source, an inspiration, and an initial way of framing a research question” (p. 61), while Berg (2007) highlighted the usefulness of a contextual association between the researcher and the phenomena. I shared in Chapter One that the catalyst for the research topic came from a quandary I faced knowing that the higher I moved up in academic leadership, the farther away I would be moving from the creative expression that formed an essential part of my identity. In hindsight, I now realize this ethical dilemma was a major impediment to my growth as an

academic leader, one potentially faced by other artist practitioners who now serve in senior leadership positions.

I have worked in university and professional theatre for over 30 years, serving in almost every capacity known to the art form - on stage, back stage, and in the front of the house. Through these experiences and my artistic education, I discovered I was a stage director and fight choreographer, areas for which I pursued master's level education (MFA) and professional training. To date, I have directed over 100 theatre productions and staged countless fight sequences. In a strange way, my value system was connected to my creative output. I truly believed my creative work was a reflection of who I was as a person. The more applause and accolades my work received, the greater self-confidence and self-esteem I had. Theatre was my voice, the way I could reach out to the world to be heard. I believed that it was through an artist's creativity that our collective society had the opportunity to open its heart and mind, its humanity, to the mysteries of life and to the differing views of our shared world. Through a shared artistic experience, humankind could gather in hopes of understanding our existence and lessen the isolation created by the complexities of our world and human nature. I believe in the power of the arts to change lives and influence society. When you love what you do as passionately as I, it becomes a significant part of who you are. You nurture the form, experiment with your craft, and take responsibility for the art form's growth. These actions led me into leadership roles and into teaching.

I understand that the connection between the arts and education is founded on the fact that both enterprises strive to enlighten the mind and stimulate the growth of humanity by making us aware of the world in which we live. I have been teaching full time in higher education for 24 years, working my way through the tenure process to full professor. I assumed

leadership roles early on in my academic career, including serving with the Faculty Senate at two different institutions. Assuming leadership responsibilities came naturally to me and was fed by my frustrations of poor management and strong desires to improve the academy. As frustrations grew over what I perceived as weak leadership or when I reached a point of stasis in my leadership role, I moved on to other opportunities at other institutions, becoming a unit chair, Associate Dean, and Dean, all the while remaining active as an artist in some form. Like many of my colleagues in arts disciplines, I originally saw myself as an artist first and foremost, then as a professor of theatre and leader working in higher education. Today, I understand being an artist and leader are intrinsically intertwined.

Meloy (2002) pointed out “qualitative research is inexorably linked to the human being as researcher” (p. 108). Marshall and Rossman (2011) reiterated that connection stating, “in qualitative studies, the researcher is the instrument” (p. 112). As the instrument of data collection, it is necessary to identify any personal assumptions, values, and biases held that may shape the way I view the collected data and influence the way experiences are interpreted. Based on my personal experiences, it would be easy to assume that my journey into leadership and the concerns I held related to moving away from creative production are common among academic leaders who come from the arts. There is also potential bias in considering that all artist/leaders share the same pride and passion in their artistic work and that they leverage their creativity as a core skill in their leadership. One ongoing bias that has threaded through my career in higher education is the need to defend the place and legitimacy of the arts in the academy, while also disconnecting from that tendency to avoid perceptions of bias while serving as an academic leader. Related to that perception, and part of the catalyst for pursuing a doctorate, is the concern that my academic credentials as an artist are not sufficient to serve me as a senior academic

leader. Each of these biases can serve this study and help illuminate the lived experience of academic leaders who come from an artistic discipline.

Population, Sample, and Site

This study is based on interviews with senior academic leaders who began their academic career as a practitioner in one of the fine arts disciplines. For the purpose of this study, senior academic leaders are defined as currently serving presidents and/or chancellors of four-year comprehensive colleges and universities located in the U.S. This definition purposely excluded presidents of arts-only institutions. While leadership of these institutions is important, these academic leaders primarily interact with faculty from the arts. As this study examines the extent to which foundational arts training and experiences had on these academic leaders' leadership style, practices, and effectiveness, the lack of discipline diversity in an arts-based institution was potentially limiting with artist/leaders only interacting with artist/faculty and artist/students.

Through on-line research, inquiry of deans through the International Council of Fine Arts Deans (ICFAD), and professional contacts, I was able to identify 10 sitting presidents coming from fine and performing arts disciplines that matched the inclusionary criteria for subjects for this study, which is based on three criterion-referenced questions:

- Is the participant a currently serving president or chancellor of a comprehensive college or university located in the United States?
- Does the participant hold foundational credentials (Bachelor's, Master's, or Doctorate degrees) as a practitioner from disciplines traditionally associated with the fine and performing arts: dance, music, theatre, or the visual arts?
- Would the participant be willing to share their experiences as an artist and senior academic leader as part of this research study?

Gall, Gall, and Borg (2003) identified 15 purposeful sampling strategies as proposed by Patton (2001). Given that the phenomenon being explored is inherently limited, two sampling strategies aligned with this study: extreme case sampling and snowball sampling. Extreme case sampling “focuses on cases that are unusual or special” (p. 178). While the term *extreme* is often used to describe the intensity of a phenomenon related to exceptionality or deviation from typical cases, it can be argued that a subset of a population that is limited by the specific parameters of a phenomenon is exceptional as they are the only individuals who have lived the experience. In this case, artists serving as college and university presidents are an extreme and limited subset of the entire population of college and university presidents. In such a case, expanding the sample beyond the specific parameters of a phenomenon would be detrimental to the study. My goal was to interview all 10 potential participants; however, with the complexities of schedules and logistics, seven potential participants agreed to be interviewed, yielding a significant number of powerful experiential examples and anecdotes to understand the lived experience of these individuals (van Manen, 2014, p. 353).

To expand the pool of qualified participants, snowball sampling was also employed: a process of asking identified candidates for recommendations of additional candidates that meet the inclusionary criteria. By utilizing such a process, Gall et al. (2003) observed that “the researcher might discover an increasing number of well-situated people and an increasing number of recommended cases, all or some of whom can be included in the sample” (p. 179). Using this technique, one additional participant was identified, bringing the total number of participants to eight.

In facilitating this study, each potential participant was sent an invitation to participate that included a letter of introduction from a sitting university president as well as a personal

invitation from me asking for their involvement in the study. Included in that invitation was an outline of the study detailing its purpose, time frame, and the requirements for participation, including demands on the subject's time (Appendix A). All candidates who agreed to take part signed and returned the approved Participant Consent Form (Appendix B).

All interviews were conducted in a location chosen by the participant that ensured confidentiality and privacy of his or her responses to the interview. Four interviews were facilitated face-to-face and four via ZOOM video conferencing. Creswell (2014) explained that qualitative research is best facilitated "in the field at the site where participants experience the issue or problem under study" (p. 185).

Most participants were geographically based on the east coast and in the mid-west sections of the U.S. with two candidates located west of the Mississippi River (New Mexico and Washington). This cohort represented a wide range of institutions: both public and private, ranging in size from small (less than 3000 students) to large (over 35,000 students). Given the complexity of demands on a university president's calendar, interviews were scheduled at the convenience of the participant. Marshall and Rossman (2011) explained that a suitable site for a study is one that allows access to the individuals needed for the study, where trust can be established between the research and participants, where the study can be ethically facilitated, and a location that helps ensure the quality and credibility of the data.

Instrumentation

One of the central characteristics of qualitative research is that the researcher serves as the primary instrument (Merriam, 1998). Creswell (2013) added that the researcher personally collects data through various means, including interviewing participants of the study, observing

them in their natural setting, and examining documents and artifacts relative to both the participants and the study.

Interviewing participants is the primary means of data collection for most qualitative research studies. Saldaña (2011) shared that this method of data collection is “an effective way of soliciting and documenting, in their own words, an individual’s or group’s perspectives, feelings, opinions, values, attitudes, and beliefs about their personal experiences and social world, in addition to factual information about their lives” (p. 32).

As this study was aimed at understanding the lived experiences of college and university presidents who began their academic career as a practitioner in one of the fine arts disciplines, interviews focused on three aspects of the participant’s experience:

- What was the lived experience of these university presidents as artist practitioners including the events and influences that led them to the arts?
- What was the career path such participants followed to become leaders in higher education including the influences and experiences that led them to pursue such a path?
- How does the lived experience as an artist practitioner shape, support, and influence such participants’ lived experience as a college or university president?

Each of these sub-questions explored an area directly related to the research participant’s experience as both artist practitioner and as academic leader. The Interview Protocols utilized in this study are included in Appendix C.

The Role of the Researcher

The role of the researcher was to examine the meaning and significance of the lived experiences of the participants in regard to how their engagement in and connection to the arts influenced their leadership style, practices, and perceived effectiveness. Creswell (2013)

maintained that qualitative research cannot be separated from the researcher and, through reflexivity, the impact of biases, values, and personal experiences are explored. As an administrator holding a senior leadership position with foundational credentials in the arts, I constructed a personal epoché to explore my artistic and leadership philosophies, experiences, and biases previously detailed in this chapter as a way of minimizing the distance between the researcher and the participant's experience. This epoché allowed for the exploration of Banks' (1998) question, "Who am I as the researcher in relation to the research participants and their community?" (p. 7). Additionally, constructing a personal epoché assisted me in bracketing, or setting aside personal preconceptions and judgements related to the research "so that the entire research process is rooted solely on the topic and question" (Moustakas, 1994, p. 97). This process contributed to the trustworthiness and rigor of this research project.

There is a mindset inherent in higher education that must be recognized as part of this study: namely that presidents hold a unique place within campus culture (Pierce, 2012). Oftentimes administrators are seen as outsiders to the culture, even with extensive experience as a faculty member. Some leaders embrace this aloofness, while others work against it to be seen as an important contributing member of the community. The same is often true of practicing artists in higher education. I know from personal experience that often artists are proud of holding an outsider status, while others see the importance of being a creative member of their academic community, which serves as their artistic home. As an administrator in higher education with a background in the arts, every effort was made to maintain the cultural, professional, and personal integrity of the participants to allow their voices to be heard. As Marshall and Rossman (2011) advanced, "ethical research practice is grounded in the moral principles of *respect for persons*, *beneficence*, and *justice*" (p. 47).

Trustworthiness

To provide trustworthiness to this research project, I utilized multiple techniques suggested by Creswell (2013), including triangulation, member checking, and the development of a rich, thick description. Gall et al. (2003) defined triangulation as “the use of multiple data-collection methods, data sources, analysts, or theories as corroborative evidence for the validity of qualitative research findings” (p. 640).

Creswell (2013) stressed member checking as a means to allow the participants to add validity to the study by confirming statements, findings, and the interpretation of the data. Lincoln and Guba (1985) considered member checking as “the most critical technique for establishing credibility” (p. 314). To facilitate this process, I shared individual narratives developed from the transcript of the interviews with the candidate for review to clarify statements, reconcile confusing information, and maintain validity throughout the study.

The development of a rich, thick description of the phenomenon not only advances credibility of the study, but also aids in transferability of the findings (Creswell, 2013). Gall et al. (2003) defined this thick description as one that “recreates a situation and as much of its context as possible, along with meanings and intentions inherent in that situation” (p. 639). I shared preliminary findings with the participants in the form of major themes and sub-themes derived from the analysis and coding of the interviews, as well as the rich, thick description of the phenomenon I developed, to gain their perspectives on my conclusions.

Data Collection Procedures

Creswell (2013) explained that in triangulation, multiple and different sources of data are utilized to validate findings. For this study, data was collected through a review of biographical

data, the participant's *Curriculum Vitae*, and by the researcher facilitating two personal interviews with each subject of the study.

As part of the interview process, I requested biographical data of the candidates and reviewed these materials following the first interview. Denzin (2014) defined biographies as “conventionalized, narrative expressions of life experiences” (p. 7). Research has shown that objective biographical characteristics such as age, gender, relationships, and length of tenure with an organization, as well as previous work experiences, have an impact on an individual's behavior, commitment, leadership, productivity, and job satisfaction (Pradhan & Jena, 2017). Review of biographical data and the *Curriculum Vitae* allowed me the opportunity to “get as close as possible to the participants being studied” (Creswell, 2013, p. 20) both as artists and academic leaders and helped detail the participant's narrative.

The primary data for the study was collected through a series of individual semi-structured, open-ended interviews that were digitally recorded and transcribed for analysis. I personally conducted all interviews in a location chosen by the participant that ensured confidentiality and the privacy of participant's responses to the interview. Each participant was interviewed twice. The first interview was facilitated either face-to-face or via Zoom web conference, whichever is desired by the individual participant. Four participants (Murray, Elwell, Pembroke, and Heckler) were interviewed face-to-face, while the remaining four (McCoy, Green, Botstein, and Bowen) were interviewed via Zoom video conference. The first interview session was approximately 90 minutes in duration. In accordance with institutional policy, all appropriate permissions from individual participants, the hosting universities, and institutional review boards regarding research with human subjects were secured prior to the commencement of interviewing. The Participant Consent Form (Appendix B) explains the purpose of this

research project and details time commitment for participation, the procedures used in the study, and the risks and benefits of participating in this research project.

Of special note, through the Participant Consent Form, anonymity was the prerogative of the participant. The participant's choice to disclose his or her real name and institution was voluntary and could be changed at any time prior to final publication of the dissertation. This option was created due to the challenges of maintaining anonymity as a result of the sample size related to the entire study population. With eight participants out of the entire population of 11 candidates that matched the inclusionary criteria agreeing to participate in the study, it would be almost impossible to mask identity markers without destroying the specifics of their narrative. Additionally, anyone with basic professional knowledge of the participants would be able to identify them even with pseudonyms replacing the participant's name and the name of the university. With this understanding, all eight participants agreed to waive anonymity and utilize their real names and institutions.

The first interview utilized the established interview protocol included in Appendix C. The questions that composed this instrument were originally developed as part of course work for EDLD 6060 – Systems Thinking. “The purpose of this learning activity [Interview Project] is to give you a concrete example of an educational leader to think about, and discuss, as we proceed with class, and to give you the experience of comparing one specific leader's ideas with those of other leaders and the authors studied in class” (Burt, 2013, p.7). In anticipation of this research study, I interviewed a university president who was an artist/practitioner for that class project. Those original questions were revised for this dissertation research study based on a review of the responses from the interview transcripts. Additional questions were added to fill out the protocols in relation to the research questions. Richards (2013) points out “qualitative

projects quite normally have no ‘pilot’ stage in which the research ‘tools’ (questionnaires, test, etc.) are tested” (p. 84); however, she does recommend that interview protocols be assessed following the first interview for usefulness utilizing the following questions:

- How useful is the information you have acquired, and what is missing?
- What else should you have asked?
- How much detail does it provide, where was there too much detail, where too little?
- Are you uncomfortable about any of your approaches or still feeling you are not getting to the issues you need to understand? (p. 85)

Richards suggests the above assessment be included as part of the memoing process and that interview protocols and approaches are revised accordingly for subsequent interviews.

The second interview followed data analysis of the first interviews. Participants were offered the choice of conducting this final exchange via Zoom web conference, telephone, or email, whichever was desired by the individual participant. All participants responded through email. One participant (Heckler) also responded via telephone. This final interview involved sharing individual narratives as well as preliminary conclusions as part of the member checking process confirming statements, findings, and the interpretation of the data.

Marshall and Rossman (2011) noted that semi-structured, open-ended interviews are often used for multi-site studies. Creswell (2013) identified in-depth interviews, often facilitated through multiple sessions, as the primary process for data collection in qualitative studies. One of the common characteristics of qualitative research, according to Moustakas (1994) is “obtaining descriptions of experience through first-person accounts in informal and formal conversations and interviews” (p. 21). The assumption of the interviewing process is that the essence of the lived experience can be shared through the participant’s narrative (Marshall & Rossman, 2011).

Related to the use of web conferencing, Deakin and Wakefield (2014) have found that online interviews serve as a viable option to the researcher as “the quality of responses gained through online research is much the same as responses produced by more traditional methods” (p. 606). Janghorban, Roudsari, and Taghipour (2014) echo that perspective, adding that the researcher’s ability to access verbal and nonverbal cues during web-based interviews “can provide an equal authenticity level with face-to-face interviews” (p. 24152). Sullivan (2012) adds “the potential for videoconferencing as a research tool is almost unlimited. We would be able to interview geographically dispersed populations with a recorded interaction that at least mimics face-to-face interactions” (p. 60).

In face-to-face settings, interviews were recorded on a portable, hand-held digital recording device utilizing a memory card for storage. Interviews facilitated via Zoom web conference were digitally recorded through the web conference platform. In all these cases, the digital recordings of interviews were downloaded to a Western Michigan University (WMU) server for temporary storage until completion of transcription. Once downloaded to the WMU server, all recordings were deleted from the recording devices. Additionally, once transcriptions were complete, the digital recordings of interviews were deleted from the server in accordance with HSIRB preferred practices to provide additional protections for participants’ confidentiality. Emails utilized in this research study and for data collection were sent and received through a secured university system. All emails were saved in pdf. format and stored, along with all other data related to this study, in a secure, password-protected file. All data will be maintained for at least three years after the study closes and then be deleted.

To document details related to this research project, field notes were taken during the process. These memos recorded my ideas and insights throughout the process and were analyzed

alongside the interview transcripts. Marshall and Rossman (2011) explained these memos as “reflections on what worked (or not) in gaining access, entry, maintaining access, ethics, and gathering data” as part of the process to maintain the research instrument (p. 97). Field notes were also utilized as part of reflexivity, allowing me to consider the data and data collection through a process of triangulated inquiry that examined the roles and epistemological assumptions of the participants, the research’s future audience, and myself as the researcher (Marshall & Rossman, 2011).

Data Analysis

Data was explored through a traditional analysis process as detailed by Creswell (2014), the first phase of which was the organization of the data. All digital recordings of interviews were transcribed and imported into a qualitative computer analysis program (NVIVO) to aid in the organization of the data. In addition to the interview narratives, each participant’s *Curriculum Vitae* and their biography were also imported for analysis, as were field notes and memos. Creswell (2013) pointed out that qualitative computer analysis programs increase the researcher’s efficacy in searching transcriptions and memos, locating specific sections of text, and helping facilitate a deeper examination of the data by simultaneously culling through multiple documents to find relevant parallel passages.

Once organized, data was reviewed through multiple readings to “get a sense of the interview as a whole before breaking it into parts” (Creswell, 2013, p. 183). Analytic memoing was facilitated through this section of the process. Marshall and Rossman (2011) described the analytic memoing process as one where “the researcher writes his thoughts about how the data are coming together in clusters or patterns or themes he sees as the data accumulates” (p. 213).

The next step in Creswell's (2013) process is describing, classifying, and interpreting the data, beginning with coding the transcripts into categories of information. Penland (2010) explained "when analyzing data, researchers collect descriptions of events and experiences and synthesize them by means of similar themes or stories" (p. 441). A code utilized in qualitative data analysis is:

Most often a word or a short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data. The data can consist of interview transcripts, participant observation field notes, journals, documents, literature, artifacts, photographs, video, websites, e-mail correspondence, and so on. The portion of data to be coded can...range in multitude from a single word to a full sentence to an entire page of text to streams of moving images...Just as a title represents and captures a book or film or poem's primary content and essence, so does a code represent and capture a datum's primary content and essence. (Saldaña, 2013, pp. 3-4)

In analyzing the data, I utilized an inductive process, working from specific instances identified in each participant's narratives towards developing generalized themes that interconnected all the narratives. Marshall and Rossman (2011) highlighted the role of intuition as central to qualitative research in that it facilitates richer research finding through creative thought, idea incubation, and the reorganization/reconstruction of the data. Accordingly, my analysis process relied on intuition, imagination, and universal structures in the participants' narratives—similar to the work I do as a theatre director, where we analyze text and story over multiple readings to understand the given circumstances, character attitudes, and actions pursued that frame the human experience within the world of the play.

At the foundation, I looked for repeated patterns - common topics, experiences, and attitudes that cut across all the participants' narratives. These elements ultimately evolved from codes, organized as clusters with recurring meanings, into a series of relevant themes that defined specific aspects of the experiences of these academic leaders. I utilized DeSantis and Ugarriza's (2000) definition of a theme throughout the analysis process: "A theme is an abstract entity that brings meaning and identity to a recurrent experience and its variant manifestations. As such, a theme captures and unifies the nature or basis of the experience into a meaningful whole" (p. 362). Saldaña (2013) simplifies that definition, stating that a theme is "an extended phrase or sentence that identifies what a unit of data is about and/or what it means" (p. 175).

A total of 15 themes were derived from my analysis of the participants' narratives, biographies, and *Curriculum Vitae*. Following Saldaña's (2011) suggestion, these themes were categorized to align with the three research questions and organized accordingly as those related to the artist practitioner (five themes), themes related to the college presidency (six themes), and themes related to the intersection of artist and academic leader (four themes). These themes were further illuminated by 23 sub-themes that added detail, complexity, and depth to the findings.

The final sequence in my analysis process was representing the data through a rich, thick description "so that the reader will be able to determine how closely their situations match the research situation, and hence, whether findings can be transferred" (Merriam, 1998, p. 211). Gall et al. (2003) explained that a good description is one made of "statements that re-create a situation and as much of its context as possible, accompanied by the meanings and intentions inherent in that situation" (p. 439). They add that a rich, thick description "can bring a case to life in a way that is not possible using statistical methods of quantitative research" (p. 472).

Saldaña (2011) effectively summarized that a rich, thick description is the result of “researcher reflection on the data to capture the essence and essentials of the experience that make it what it is” (p. 8).

Limitations and Delimitations

This study restricted participation of senior academic leaders to those who were currently serving presidents and/or chancellors of four-year comprehensive colleges and universities located in the United States whose foundational academic credentials trained them to be a practitioner in one of the fine arts disciplines. This delimitation purposely excluded presidents of arts-only schools, colleges, and universities as these academic leaders primarily interact with faculty from the fine and performing arts. As this study examined to what extent the foundational arts training and experiences had on these college and university presidents’ leadership styles, practices, and effectiveness, greater discipline diversity broadened the leaders’ lived experience with faculty and students. This delimitation also excluded provosts and deans as these positions are traditionally direct reports to presidents and chancellors and often are required to facilitate and manage an institutional vision created by their supervisor.

Finally, this study limited foundational credentials to include only Bachelor’s, Master’s, or Doctorate degrees traditionally associated with the fine and performing arts: dance, music, theatre, and the visual arts. It is possible that a college or university president could hold a bachelor’s and/or master’s degree in an arts discipline and a doctorate in a different discipline. Such a combination was acceptable to this study. This study was limited by its focus on only one specific population of the presidency, the artist as academic leader. While this allowed for in-depth analysis about the lived experience of these particular presidents, this study is not generalizable to the larger population of college and university presidents.

There was a concern that the openness, authenticity, and candor of the participants could limit and impact this study. Since college and university presidents serve in quasi-political environments (Birnbaum, 1988), the research participants may have been unwilling to share personal stories or challenges related to their professional position. Furthermore, the responses of these participants were self-reported, based on selective memory, and potentially embellished to present the candidate in a more positive light.

Finally, as I am an academic leader who comes to higher education as an artist practitioner, my own bias could have impacted the study, even though significant steps were employed to enhance trustworthiness and minimize personal biases and perceptions. As the primary data collection instrument, I interpreted and reported the findings based on an interpretation of the information the participants provided. Because I have aspirations of joining my research cohort as a college or university president, it was important that I bracketed personal assumptions regarding the university presidency “to mitigate the potential deleterious effects of unacknowledged preconceptions related to the research and thereby to increase the rigor of the project” (Tufford & Newman, 2010, p. 81).

Chapter 3 Closure

This study explored the lived experiences of college and university presidents who began their academic career as a practitioner in one of the fine arts disciplines, and the role the arts played in relation to their leadership style, practices, and effectiveness as they executed their responsibilities.

This study was designed as a basic qualitative study focused on the phenomenon of the artist as academic leader using a narrative reporting approach. Utilizing this research approach allowed me a detailed view into the participant’s careers and in-depth understanding of a

phenomenon that has personal significance while contributing to the literature and providing scholarly impact on the field of leadership studies. In Chapter 4, I share these leader's profiles.

CHAPTER 4

PARTICIPANT PROFILES

This chapter explores the individual narratives of my eight participants in the order they were interviewed. The narratives are structured to align with the research questions at the foundation of this study:

- What was the lived experience of these university presidents as artist practitioners including the events and influences that led them to the arts?
- What was the career path such participants followed to become leaders in higher education including the influences and experiences that led them to pursue such a path?
- How does the lived experience as an artist practitioner shape, support, and influence such participants' lived experience as a college or university president?

Each narrative begins with a short introduction that identifies the participants and their institutions by name with their permission in accordance with the Participant Consent Form. The introduction provides basic career information, including career path and education, as well as a brief description of the participant's current institution including Carnegie classification. Table 1 and subsequent tables utilize this information to present a basic profile of each participant.

Within the narrative, participants describe their personal experiences as an artist, including influences, basic artistic philosophy or approach, career highlights as an artist, concerns, and the place of the arts are in their lives now as they serve as president of their institution. The narrative continues exploring the participant's transition into leadership, leadership philosophy or approach, career highlights in leadership, as well as concerns and challenges they face. The final section of each narrative focuses on the intersection between

artist and leader with the participants sharing perspectives and experiences on the impact the arts have had on their leadership style, practices, and effectiveness.

Table 1

Participants' Background Data

Name (In order of interview)	Title	University	Inaugural Year	Years in Role	Artistic Discipline	Artist Focus
Kathleen Murray	President	Whitman College	2015	3	Music	Piano Performance
Jeff Elwell	President & Chancellor	Eastern New Mexico State University	2017	1	Theatre	Playwrighting
D. Mark McCoy	President	DePauw University	2016	2	Music	Composition/ Conducting/ Jazz
Randy Pembroke	Chancellor	Southern Illinois University Edwardsville	2016	2	Music	Piano Performance
Mark Heckler	President	Valparaiso University	2008	10	Theatre	Directing
Jonathan Green	President	Susquehanna University	2017	1	Music	Composition/ Conducting
Ein	President	Goucher College	2014	4	Music	Jazz Piano
Leon Botstein	President	Bard College	1975	43	Music	Conducting

Kathleen Murray

Kathleen Murray was appointed the 14th president of Whitman College on July 1, 2015 (Whitman, 2015). Whitman is a highly selective, private, residential liberal arts college located in Walla Walla, Washington, with an undergraduate enrollment of approximately 1500 students. The college employs approximately 219 faculty members, creating an average student-faculty ratio of 8.8:1

(Whitman College, 2017). Whitman holds a Carnegie classification of Baccalaureate College: Arts & Sciences Focus (Carnegie Foundation for the Advancement of Teaching, 2018).

Prior to joining Whitman, Murray served as Provost and Dean of the Faculty at Macalester College from 2008 to 2015; Provost and Vice-President for Academic Affairs at Birmingham-Southern College from 2005 to 2008; and Dean of the Faculty at Lawrence University from 2003 to 2005 as well as Dean of the Conservatory of Music from 1999 to 2004. Murray attended the Harvard Graduate School of Education's Institute for Educational Management in 2004.

Murray's artistic discipline is music with a focus on piano performance. She earned a Bachelor of Music in Piano Performance from Illinois Wesleyan University in 1979, a Master of Music in Piano Performance from Bowling Green State University in 1982, and Doctor of Musical Arts in Piano Performance and Pedagogy from Northwestern University in 1989.

Experience as Artist Practitioner

Murray began pursuing the piano as a family tradition. Her mother was a pianist and established a family rule that all her children would study the instrument through the eighth grade. As a result, Murray began studying music at seven years old. "I grew up with four older brothers, they all quit [piano] in the eighth grade, but I kept going. I really loved it. I knew I would be a piano major in college." Her early music training was not limited to the piano. While in high school, Murray was a percussionist, delving into complex rhythms that would benefit her later in her career as a performer.

Murray was also active in sports throughout high school in Iowa, playing basketball and softball. At her father's suggestion, she did not play basketball during her senior year. "My father said, 'You're not going to make your living playing basketball, and you might make it playing

the piano.’ I have some pretty misshapen fingers from catching the basketball. So, he suggested it was time to stop [basketball].” Her sports experiences would serve her well as the president of a Division III institution. “I’m the biggest [sports] fan on this campus....Occasionally someone has to tell me to sit down so the President doesn’t get a technical foul complaining about the referee.”

As a first-generation college student, Murray and her parents had little experience navigating higher education. “My parents basically said, ‘We’ll support you in whatever you want to do, and if you work really hard, we think you can accomplish whatever it is you want to do, but we don’t know anything about attending college.’” She had planned to pursue music education. “The only thing I could imagine doing was being a high school band director, which would’ve been a really bad thing for me to try to do.” Her parents were supportive of her majoring in music but unfamiliar with the music profession. “My dad said basically, ‘You can study the piano in college. Some nice man will marry you and it won’t matter that you can’t make a living at it.’”

At Illinois Wesleyan University, Murray became a student of R. Dwight Drexler, one of Wesleyan’s longest-serving professors with over 50 years at the institution (Illinois Wesleyan University Magazine, 2011, para. 1). Drexler made a lasting impression on Murray, becoming the “most important piano mentor I had in my career....In fact, he was the person I would go back to as a professional [pianist] for coaching.” When Drexler passed away on Dec. 22, 2010, at the age of 98, Murray wrote:

He set very high standards, but I knew from the beginning that he believed in my ability to achieve those standards. By the end of my four undergraduate years, I knew I had had a very special experience, and I have become increasingly aware of the significance of

that experience in the years since. I hope I carry with me some little piece of the wisdom Dr. Drexler shared with his students every day. (Illinois Wesleyan University Magazine, 2011, para. 5)

Completing both her bachelor's and master's in piano performance, Murray went on to earn her doctorate in Piano Performance and Pedagogy at Northwestern University, studying with Juilliard trained pianist David Kaiserman, who served as the chairman of the piano department there from 1985 to 1991 (Prabook, 2018a). It was while at Northwestern that Murray saw a position announcement for a non-tenure track job at Lawrence University in Appleton, Wisconsin. "I was just really tired of being a full-time student. So, I applied, and I got this job. It was a perfect position for me. I was able to play [the piano] a lot." Murray spent a total of 19 years at Lawrence University, moving from a non-tenure line to a tenured line in her second year. "At that time, I didn't have any piano majors in my studio. I taught basic keyboard skills for music majors. My doctorate was in performance and pedagogy, so I was able to establish a piano pedagogy program at Lawrence."

As an artist practitioner, Murray's work focused on the performance of new works of music with a preference for chamber music, being attracted to the collaborative nature of ensemble work:

You can play a Chopin nocturne and love it, and you could have your own interpretation of it, but everyone has a sense of what that piece is supposed to sound like. When you pick up a new piece, the composer probably has a sense of what it is going to sound like, but the audience certainly doesn't. I liked introducing people to that.

Being an artist symbolized success for Murray, having an ability to earn a living from what she passionately pursued. She was proud she "could actually make a living as a pianist," as was her

father. “He did live long enough to see me not only make a living at it, but to do pretty well. So, I think he was proud of that.” Being an artist also brought with it a host of emotions, a combination of “incredible joy and raw terror.” Murray adds “the mix is exciting. I will say I liked the work, the work of figuring it out and of putting it together with others, more than I liked performing.”

Murray identifies two milestone events in her career as an artist. The first was performing *A la Par*, a duo for piano and percussion by Tania León, a Cuban American composer, in the Chamber Music Hall at Ravinia, North America’s oldest music festival. Tania León was present for the event. “She coached us in the afternoon, and then we played on a concert of women composers in the evening. That was very, very cool.” The second event was significant for personal reasons:

Maybe the most rewarding in terms of my life. I played the *Scriabin Piano Concerto* with the Lawrence Symphony, and my partner [Bridget-Michael Reischl] was the conductor of the symphony.... The hall seats 1,200 and it was packed. The second half of the concert was *Rite of Spring*, so the audience was really excited to hear the two Russian pieces together. The performance went really well. There were a lot of people there who, because I didn’t do a lot of solo playing, didn’t know me as that kind of performer.

When asked what her greatest challenge or frustration as an artist was, Murray responded, “Well, I was never as good as I wanted to be.”

Experience as Leader in Higher Education

Murray’s journey into leadership in higher education began at Lawrence University. Some 12 or 13 years into her time at Lawrence, while on a sabbatical in Amsterdam, Murray received a call from Richard Warch, president of Lawrence University, asking if she would serve

as the Interim Dean of the Conservatory of Music for one year while a search was facilitated to replace the previous dean who had accepted a position at Oberlin. “I hated it that year. I didn’t understand the job, it felt like the world was moving beneath me....It was painful.” Murray’s predecessor was busy with his transition and not interested in helping her understand the position so, “I just felt at sea most of that first year.” As a result, Murray did not apply for the deanship.

The search failed and President Warch asked her to continue in the position, with the proviso that the university was going to secure a search firm and make a hire in the next year. Murray agreed to continue serving:

It was really interesting, by the time I started doing things for the second time, I started to feel less disoriented by it all. I felt like I had a voice. The Dean of the Conservatory sat on the senior staff of the college - the President’s staff, and [I] started to appreciate the perspective I was getting of the whole campus community.

The university hired Judith Auerbach as a search consultant, but after meeting Murray, Auerbach shared with President Warch she believed Murray was right person for the permanent position:

The President came and said, ‘Would you even think about this position at this point?’ I said, ‘Well, I would consider it, but I’m sure as heck not going to apply for the job now that I’ve been sitting in it for a year and a half.’ He agreed and said, ‘I want you to go out to Boston and talk with Judith some more, and then we’ll have a conversation when you get back.’ So, I went to Boston and returned. By then he had debriefed with Judith and she was recommending that they just call off the search. That’s what happened. He went and met with the search committee. He said he wanted just to appoint me and asked if were they going to be upset about that? ‘No, no, that’s fine.’ So partway through that year, I was just appointed Dean of the Conservatory.

In terms of leadership, Richard Warch was a significant mentor for Murray, creating multiple leadership opportunities for her. “Rick was probably the most important mentor [to me] outside of the arts.” About a year out from his retirement, Warch asked Murray to serve as Dean of the Faculty at Lawrence, a position comparable to Provost:

As a performer, with a doctorate in Music, not a Ph. D., I was unlikely to get that opportunity at another institution - unless I had already done it and proved that I could do the job. So, I jumped into that opportunity. I was really excited to do so. I served in that role for the next two years. Presidential transitions being what they are, I decided that after the year with the new President, if it did not work out, I would either go back and very happily teach piano, or I would leave Lawrence and try to be a provost someplace else.

In 2005, Murray left Lawrence University to become the Provost and Vice-President for Academic Affairs at Birmingham-Southern College. Three years later, in 2008, she became the Provost and Dean of the Faculty at Macalester College, rejoining Brian Rosenberg who had been the Dean of the Faculty at Lawrence. After participating in a national search for the position:

Brian, now the President of Macalester, invited me to be the provost at Macalester. I did that for seven years. I loved it and loved working with him. But our old boss, Rick Warch, had been encouraging me to think about presidencies. Brian also furthered that thinking, saying, ‘You know, you’ve been a provost for a dozen years. I think you’d like the president’s role. I think you’d be really good at it.’ So, I started looking selectively at small liberal arts college presidencies and this one just turned out to be a really, really good match, both from the institution’s perspective and mine. So, I came here [as the president of Whitman College] in the summer of 2015.

As a leader in higher education Murray believes in collaboration and teambuilding, while recognizing the need for both vertical and horizontal decision making to solve the challenges and issues facing colleges and universities today:

I believe that our leadership team here, my Cabinet, is a group of really smart people who need to work together to solve the issues facing the college. My view is that we sit at the table together, we talk across our lines about an issue, and determine how will we work together to solve it. I know at the end of the day I have to make the decision in most every case, but I want everybody thinking about it with me. That seems to work pretty well with this team, with everybody feeling engaged.

In discussing the issues and the challenges that are facing her leadership efforts, Murray highlights the safety and security of the college's 1,500 students:

How do we do everything we can to allow them to grow up while keeping them safe?

The first day of classes in my second year, a student died of a drug overdose here.

Everybody knew this young man. It was clearly an accident, he did not commit suicide, but what a horrible, horrible time. That is what keeps me awake at night.

On the more routine side of the spectrum, Murray deals with the challenges of maintaining enrollment, she spends about a third of her time focused on fundraising, and points up the challenges involving diversity, equality, and inclusion:

I came in the summer of 2015. That was the summer of Ferguson when all of the really raw issues around diversity were exposed. We are not immune to that. We may be in a little town in southeastern Washington, but we are absolutely at the heart of that. We spend a lot of time thinking about what we can do to allow everybody here to feel like they belong on this campus.

While providing an outstanding education to Whitman's students is at the forefront of all her efforts, Murray shares, "I don't lose sleep over the quality of the educational experience on this campus. I am absolutely confident of that."

When asked about her most significant accomplishments as president to date, Murray proudly pointed out her office window to Stanton Hall, a new 150-bed residence hall for sophomores, and at Cleveland Commons, a new dining facility with seating for 500 students. Having raised \$10.6 million for the capital project (on the tail end of a major campaign completed by the previous president), she shares: "it gave me some confidence about my capacity to raise that kind of money. It was a real achievement for the campus to have those two new buildings over there." When asked about the frustrations with the position, Murray talk about her relationship with the faculty:

I think when you're the provost, your strongest relationships both good and sometimes less good, are with the faculty. That's not the case for the President, and so I do not feel I have connected with this faculty as strongly as I wished. We have a fabulous provost. I hired her in my first year and she's doing that work. Probably the best advice Brian Rosenberg gave me - because he was the provost at Lawrence before he became President, and then I came in as his provost - he said, 'I'm the President, you're the Provost, we need to keep in our own lanes.' I have kept that in mind here. I think it's the right thing to do, but I miss those connections with the faculty.

Murray sees serving as the president of Whitman College as an extraordinary privilege that is always intense. It is a privilege that keeps her excited and energized, but "it's a job that you have 24/7. You never stop. I may be asleep, but they know where to find me - and they're going to find me if something happens."

Intersection of Artist and Leader

Murray sees an intrinsic connection between her work as an artist and college president, equating her leadership efforts to performing with a chamber music ensemble, where one aspect is focused on the work of the individual and the other on the collaborative work of those involved:

You've decided with your colleagues you're going to play this piece [of chamber music].

So, you spend hours and hours and hours in a room by yourself, learning this piece and figuring out all the intricacies. You create this image in your head of how you think this piece should go.

For Murray, this work practicing and exploring the music alone is an important part of understanding and resolving its complexities. "You've not seen this exact issue before, but you've seen one like it. So, you say, 'How did I solve it over there? What can I use to solve it now?' That problem-solving is a huge piece of the job." The solo work contributes to the collaboration with other ensemble members, who have also been individually exploring the music from their perspective. "Of course, none of the approaches match, because everyone has their own vision for it." Murray continues that it is through the collaborative process of rehearsal "where you have to listen to each other and advocate for or argue your own point of view" where the final decisions are made resolving the collective issues, and in doing so, allowing the beauty of the music to be realized and shared.

It is the balance between the work of the individual and the work collaborating to resolve the inherent challenges and concerns where Murray sees the parallel between chamber music and leadership in higher education:

I think we do exactly that [in leadership]. We sit in a room and we talk about [challenges and issues] from every angle that we can think of. In chamber music you have to come to a general agreement, and we try to do that in the Cabinet. But if we can't, I have to make a decision. While there is no clear leader in that chamber music setting, there is one here. But learning how to talk across differences and trying to find common language and a common approach is how I work with my leadership team and how I approach the job of college president. I'm very accustomed to that time alone, trying to solve a problem in a practice room or in my living room, but I'm also very comfortable with thinking about it as a team.

As it was in her chamber music work, listening to her team and encouraging diverse points of view continues to be an important part of Murray's leadership practice:

I think if you asked anybody on the cabinet, they'd say my mind can be changed. I may start out with a really strong view of what I think we need to do, but then somebody else says, 'I don't know,' and we talk about it a while. If a new idea makes sense and is the better approach, I'll say 'we'll do it that way.'

While Murray has found connections between her role as an artist and as a leader in higher education, her responsibilities as an academic leader subsumed time and opportunity to continue as a performing artist:

I think probably the greatest frustration came as I was moving more and more into administration and continuing to try to play at Lawrence. I was finding less and less time to practice and rehearse and then I was not satisfied with the quality of the performances. I think it was appropriate as I moved to another leadership position, that I stopped that public piece of performing.

After leaving Lawrence, it would be almost a decade until her next public performance:

I came back one time and played at Macalester. When I was there, I was hired to renovate the Fine Arts buildings, including the concert hall. People said, ‘When the concert hall reopens, you should play.’ I knew it was going to be four years out at least, so silly me said yes, and they didn’t forget. I performed a piece for two pianos with the Chair of the Music Department for the event, and as my feet hit the stage floor, I realized I hadn’t performed in eight years. It was just too long of a time not to use the whole response mechanism we develop that allows us to perform in front of a hall full of people. So, I have not done that again.

While not currently taking the stage as a performer, Murray has found other benefits from her artistic career. “It doesn’t bother me to get up in front of 600 people and give a speech. I think my performance background gives me a confidence and a capacity to do that.” Murray sees her creativity and imagination as a contributing asset to her leadership in being able to see possibilities and a vision of what she is working on:

Maybe it’s the fact that I played a lot of music that had never or rarely been played, where often I was part of the first performances. Therefore, [I] had to kind of go out on a limb a little bit to have a vision for that. That may be the closest comparison I can make in terms of how that serves me now. How that creativity, that willingness to step out, is helpful now.

Murray believes being a musician has given her one additional advantage in her leadership abilities:

I spend a lot of time here talking about the capacity for empathy. I think it is, in some circles right now, in short supply. But I think musicians and artists in general develop a

high degree of empathy. I think I have that, and I continue to try to develop it at a deeper level, but I think my work as an artist certainly gave me a leg up there.

Encouraging empathy in other is part of the reason Murray sees the continuing importance of the arts in the lives of her students:

I'm a firm believer that the arts are incredibly important to a civilized society and to our sense of humanity. It's that basic to me - that we learn things with which we struggle and when we struggle to put what we've learned into words. That's why we need the arts, because they transcend that vocabulary. To the extent that we're seeing the arts less and less valued in K12 education, I think they've become even more important when we get to higher education.

Today, Murray is an appreciator of the arts. "On a campus this size, the President needs to be out and about. If I'm in town and there's a play, I'm at the play. If there's a concert, I'm at the concert." But she avoids putting herself into the role of critic. "If we're traveling and we're in Seattle, we're not seeking out the Seattle Symphony concert, because that would put me right back into work mode. That's unfortunate. I hope I get over that, but that's what it is right now." Her ambition is to return to the piano. "I firmly believe that in my retirement I will get back [to playing] and find some people to collaborate with." Until then, she is amazed at where her life's journey has taken her:

I could not have imagined as an 18-year-old thinking about going to college and hoping someday to actually get to work in a college, that I would be sitting where I sit right now. Like so many people, I have my own version of imposter syndrome where I think somebody's going to figure out one of these days that I'm not actually smart enough to do this. At the same time, I feel extraordinarily privileged to sit here and do this work.

It's a lot about who's on the team around you and there's just a fabulous team here that we've built. Another element that's critically important in all of this is the Board of Trustees and we have a fabulous board here. Never in my wildest dreams did I think this would be part of my life, and I'm really amazed and glad that it is.

Jeff Elwell

Jeff Elwell sits as the 10th President of Eastern New Mexico University (ENMU) in Portales, New Mexico, a position he assumed in July 2017. In April 2018, the Board of Regents appointed him Chancellor of the three-campus Eastern New Mexico University System, which includes the campus in Portales as well as those in Roswell and Ruidoso (Sloan, 2017). Eastern New Mexico University in Portales is a medium sized, four-year public comprehensive university with an enrollment of approximately 4,700 undergraduate students and 1,300 graduate students, while the campuses in Roswell and Ruidoso are designated two-year institutions. The university is a federally designated Hispanic-Serving Institution and member of the Hispanic Association of Colleges and Universities (HACU) with 36% of students identifying as Hispanic and 40% identifying as Caucasian (ENMU, 2018). The university employs approximately 214 full and part time faculty members, creating an average student-faculty ratio of 17:1 (ENMU, 2017). The Portales campus of Eastern New Mexico University holds a Carnegie classification of Master's Colleges & Universities: Larger Programs (Carnegie Foundation for the Advancement of Teaching, 2018).

Prior to joining ENMU, Elwell served as the Dean of the College of Arts and Sciences at the University of Tennessee, Chattanooga from 2012 to 2017; Provost, Chief Academic and Student Affairs Officer, and Special Assistant to the Chancellor for Strategic Initiatives at Auburn University - Montgomery from 2010 to 2012; Founding Dean of the College of Fine

Arts and Communication at East Carolina University from 2004 to 2010; Chair of the Department of Theatre Arts and Executive Artistic Director of Nebraska Repertory Theatre at the University of Nebraska from 1999 to 2004; Chair of the Department of Theatre at Marshall University from 1996 to 1999; and Director of Theatre at Mississippi State University from 1989 to 1995.

Elwell's artistic discipline is theatre, with a focus on playwriting. He earned a Bachelor of Arts degree in English from California State University-Bakersfield in 1979, a Master of Science in Communication/Theatre from University of Southwestern Louisiana in 1982, and a Ph.D. in Speech Communication and Theatre from Southern Illinois University-Carbondale in 1986.

Experience as Artist Practitioner

The impulse to tell stories through the written word began at an early age for Elwell. "I started writing a novel I think when I was eight and then always wrote about things." Writing initially took Elwell towards journalism but he discovered playwriting after attending a new play event at the Red Dog Bar in Baton Rouge, Louisiana while working on his master's degree:

They were doing readings of original plays that people had written at the bar. I said, well, I'll go check this out and I did. I realized then that the fiction I wrote was very heavy dialog, not description so maybe, what I was really writing was plays.

With that experience, Elwell left the Journalism program at Louisiana State University and began his master's in theatre at the University of Louisiana Lafayette (then the University of Southwestern Louisiana) where he began writing plays in earnest. "I wrote my first play there. My first play was done on cable there. I directed it, which is probably a big mistake, but I thought I knew a lot more than I did. That really got me into theater."

Finishing his master's in a year, Elwell began pursuing his Ph.D. in Theatre at Southern Illinois University Carbondale (SIU). "SIU gave me two things: One was an assistantship early on and the second was the chance to write both a creative and scholarly dissertation." At SIU, Elwell wrote nine plays in two years, of which six were produced, and he completed his scholarly dissertation which focused on "the creation of a new American Political Theater Poetic and then I wrote a play to explicate that theory."

As an artist practitioner, Elwell's playwriting took on two major approaches. "Most of the plays I've written are relatively small cast, intense dramas with serious consequences or they're comedies. I think, hopefully, fairly poignant comedies about the human existence." A major theme that resonates in his writing is social justice. "There are number of plays, some that had been published and produced, that dealt with inequities in society, what I'd call in many cases, the collision between Black and White America." Elwell goes on to explain:

People judge other people without really trying to understand or really having any empathy for them. You see somebody and, we all do it, we all make judgments....Right now, we have it going on in our country again, the problem with police violence towards minorities. The 12-year old kid in Baltimore, Tamir Rice, who had a little toy gun.

Somebody spots him and within two seconds of showing up, a policeman shoots him. My guess is, if that was a little White boy, he wouldn't be dead.

This focus on social justice ties very strongly into Elwell's views on the purpose of arts in higher education. "I think the biggest thing is expose these students, who come from all over, to art and to diverse points of view in order to give them some understanding of really what life is all about." As an example, Elwell pointed out a production of *Antigone* he adapted while at Mississippi State University:

As a modern *Antigone*, it was a biracial cast. Antigone was White and her brother was Black and [the production explored] how he was being treated. It got a lot of Black students involved. One student who was my intern on theater class went to see it because I always had students go and write about the plays. He said, ‘I didn’t know Black people could be on stage.’ This was in the 1990s.

When asked what his most significant accomplishment was as an artist, Elwell reminisced a bit about graduate school. “I remember being in grad school reading reviews of plays in the Village Voice and I thought if I could just get a play done in New York and have it reviewed, that would be fantastic.” Elwell achieved that goal more than once:

I believe I’ve written 36 plays. All but a few have been produced. Twenty-three have been produced in New York....I was a winner of the Samuel French Off-Off-Broadway Festival twice. Those plays got published and they continued to get produced.

For Elwell, being an artist means having:

The opportunity to share my sensibilities, world view, and understanding of human behavior in my chosen art form, which is the theater, and to explore humanness. Part of the reason I’m so delighted with the published plays is, in one way, it makes you immortal, even if nobody is doing it. It’s out there, it’s proof that you existed, and you had some world view that at least somebody bought into and thought it was worthy of being produced and published.

When asked about his greatest frustration as an artist, Elwell points to the current state of the industry. “The way that serious theater is in this country, it’s very difficult to be a playwright and make a living from your craft.” But even with this challenge, Elwell still holds an emotional connection to being an artist. “There’s a certain satisfaction with knowing you’re an artist.... It’s

a way to contribute. It makes me feel good about, hopefully, helping people understand something.”

Experience as Leader in Higher Education

It was the dilemma of wanting to write while earning enough to live that lead Elwell into higher education:

I wanted to write. I already realized how difficult it was to make a living as a playwright, even if I’ve been wildly successful in New York. Well, what can I do with the background I have that will give me enough time to write, give me the freedom to write, but where I’ll be able to make a living? That was becoming a theater professor somewhere.

Very quickly, leadership opportunities became available to him. “This is my 35th year in academia. I’ve been in a leadership role of a department, or a college, or academic affairs, or a university for 34 of those years.” Elwell shared that he did not think about moving higher in academic leadership until after he became a dean. “I just thought, well, I see things that are happening, I see things that other universities do. I wonder if I had in me the ability to lead people who aren’t artists.”

Elwell shares that during one of his leadership interviews he was asked what he knew about disciplines outside the arts.

They asked, ‘Well, what do you know about this, and what do you know about that?’

Because it wasn’t theater. I said, ‘Well, here’s what I know. I know I need to be educated by you so I can be the best advocate for you possible. I know we need to work together because if we don’t collaborate and you’re out talking and doing one thing, and I’m

trying to do another thing, we're not going to get anywhere. It will be like we're in a kayak and you're paddling in one way and me in the other.

He then explained to those interviewing him that his leadership approach is based on collaboration, a key competency in the theatre.

I said, 'Look, I may have fantastic ideas, or they may not be so great, but I'm not the only one with ideas. We're going to all have to work together to do this. Let's figure out what we want to do, how to do it, and then work together to get that done. I'm not autocratic, [I'm] very collaborative, very open.'

In discussing the issues and the challenges that are facing his leadership efforts, Elwell focused on enrollment.

Enrollment is on the decline in New Mexico, but we've been doing really well. For example, University of New Mexico was anticipating and continues to decline, but they thought about 2%. They lost 7%, around 1,480 students I believe. Others loss hundreds.

We ended up losing 12 [on the Portales campus]. We're at 6,015 instead of 6,027.

As a result of this challenge, Elwell worked with his Board of Regent's to reduce out-of-state tuition to approximately 150% of in-state levels to focus on growing out-of-state and international students.

In addition to enrollment, Elwell has worked with the board and state legislature to strengthen salary and benefits for staff and faculty, including increasing tuition benefits to six credit hours per semester, adjusting holidays so staff members do not lose money during scheduled closings, and developing a tiered salary increase that focused on adjusting low wages that have stagnated. "If we're successful, then the people who make us successful deserved to be rewarded. I've always had that philosophy."

While in his second year as president, Elwell points to fundraising as a significant accomplishment to date, as evidenced by an intentional 200% increase in donations to the institution. Elwell leverages much of his travel to meet alumni and donors. “It’s interesting to get to meet them. The one common denominator with almost everyone I meet is how much they love the institution and how beneficial they thought it was for their success.” Elwell also hopes to leverage alumni and donor expertise to help advance the academic mission of the institution by inviting individuals back to campus to engage with students. When asked about the frustrations with the position, Elwell simply states “people are afraid of change.” He goes on to explain:

We have to change somewhat. We can’t continue to be the same institution because if we are, we’re going to lose enrollment like the others. We have to be forward thinking and embrace new things. We have in some areas, but people are really very reluctant to change something, even if it’s something they can see in us. But we don’t want to become Circuit City. We don’t want to become Blockbuster. As I said, ‘You don’t want to be Walden Books.’

When asked what it means to be the president of Eastern New Mexico University, Elwell shares that it is an honor and significant responsibility.

It’s an awesome responsibility. It’s a place where I can know the students—which I enjoy—and interact with them. For me, it’s very satisfying because being a university president was ultimately a career goal. Things have gone well. It is always nice to validate the way you think you should operate.

His personal fit with the institution and the region is also important to his success as president.

It’s a good fit....It’s a totally different place than where I’ve been before. I like New Mexico. I like the weather. It feels right. It is a good place to be. My goal is always been,

when I've gone somewhere, to leave it in better shape than when I came in - not to sink the ship but have all the ships go with the rising tide - and thus far, that's pretty much been the case.

Intersection of Artist and Leader

Elwell has found parallels between his work as a theatre artist and college president, with collaboration, creative thinking, and communication as key competencies in that convergence.

What was interesting is in theater, you have to collaborate. You really don't have a choice. You need a designer. You need people doing costumes. You need people performing. You need people lighting it. You need people selling it, and you all essentially have the same goal, to make it as good as possible. You also have a pretty firm deadline. You've got to meet that deadline, or it has serious consequences....As a playwright, I think that when the [other] artists get involved, it makes what I've done even better and come to life. I think the same thing is true of being a president because you're leading. You need to be a role model.

Additionally, Elwell sees creative thinking as a connection between the two fields. "I think the creativity needed to address problems in theaters helps me with the creativity needed to address problems we have on our campus." As an example, Elwell shared that he is leveraging his creative thinking by working with the New Mexico state legislature to strengthen teacher education through the development of legislation that incentivizes education majors to teach in-state by underwriting their tuition.

I've got probably the most powerful senator writing a bill to fund it for my university to bring in a cohort of 50 teachers. Basically, if you agree to stay in the state and teach for

four years, you'll have your choice of jobs when you graduate, because we have plenty of places who want you, and you don't have to pay tuition or fees.

As a playwright, Elwell understands the importance of communicating a compelling story. The same is true in leadership and advancing the institution. "It's important, I think, that the university and those students have someone who's as a strong advocate for them with the legislature, with the regents, with the faculty. It's a great challenge." Elwell utilizes several modes of communication including technology.

I have a pretty solid Twitter presence, I think. The first year I had 12,800 Tweets, all positive. A lot about our university or things that related to higher ed in New Mexico as well as other things that were just of interest - a nice balance. I do all my own communication that way and its really got me very close to the students. I interact with students quite a lot.

Elwell continues to write while serving as president, but not at his previous pace.

When I used to write at Mississippi State, for example, I'd come home from rehearsal and I would write from 10 p.m. to 2 a.m. because I didn't have to be up early. I would finish a full-length play in less than a year. One acts or shorter plays - I might do several in a year....I still write, it's much slower, so clearly, the presidency's impact on my time there.

While his writing pace has slowed due to the demands of the position, Elwell's creativity continues to resonate in his daily life and work.

[Creativity] lives in everything I do, I think. Just in making decisions about how to proceed, my perspective is different than if I came from another discipline. When I look at a problem - how am I going to get people to support the university, whether they're

legislature, whether they are donors, whether it's convincing students to come or to stay - creativity is there. I think in most things, there's no silver bullet. You have got to work it everywhere you can to be successful. Creativity is looking at a problem and instead of saying, well, here's our normal answer, we try to figure out an innovative way to accomplish it.

D. Mark McCoy

D. Mark McCoy began his term as DePauw University's 20th president on July 1, 2016. Prior to the presidency, he served as Dean of the DePauw University School of Music from 2011 to 2016, and as the Chair of the Department of Music at Shepherd University from 1996 to 2011. On May 13, 2019, McCoy "informed the Board [of Trustees] that his service [as President] to DePauw will conclude at the end of the 2019-20 academic year" (DePauw University, 2019).

DePauw is a selective, private, four-year residential liberal arts college located in Greencastle, Indiana with an annual undergraduate enrollment of approximately 2,100 students. The college employs approximately 228 faculty members, creating an average student-faculty ratio of 9:1 (DePauw University, 2018). DePauw holds a Carnegie classification of Baccalaureate College: Arts & Sciences Focus (Carnegie Foundation for the Advancement of Teaching, 2018).

McCoy's artistic discipline is music with emphasis on composition, conducting, and Jazz performance. He received a Bachelor of Arts (Music Education) from Shepherd College in 1987, a Master of Music (Music Education with a focus on wind conducting) from the Peabody Institute of the Johns Hopkins University in 1992, and a Ph.D. in Fine Arts (concentration in Music Composition) from School of Music at Texas Tech University in 1995.

Experience as Artist Practitioner

A first-generation college student and the son of a coal miner, McCoy had an eclectic and varied career as a musician. There was no tradition of music in his upbringing. “There are no musicians in my family, they can’t play the radio. These are the least musical people you would ever meet in your life. I think they enjoy it, but they don’t know the first thing about it.” In middle school and high school McCoy played the trumpet. He also played in a rock band on weekends to earn money, playing the piano. He learned to play the piano by imitating Billy Joel and played trumpet in a jazz combo along the way. Music “was always kind of magical for me and it took me some place that I’d never really been.” But at 18, he heard an orchestra perform Beethoven’s First Symphony and his life changed. “I had never heard an orchestra before. I was 18 years old years old and I thought ‘I don’t care what else I’m going to do, I’m going to do that.’”

McCoy talked about going to college as a first-generation student from coal country without any knowledge or experience to help navigate higher education or classical music:

[It] was a very, very brave move coming to either college or to classical music....I went to college not really knowing what college was about, not really knowing what the world was about, but music was my interest. So, I went to college as a trumpet player, changed my major a half-a-dozen times. Tried a lot of things while I was doing that. I managed a hardware store. I worked at General Motors. I played in a rock and roll band and then a country band and then a jazz group and then ended up trying to be Billy Joel for a while. And throughout that process, finally ended up with a bachelor’s degree in musical education and trumpet performance, and not really knowing what that was going to do for me.

Following college, McCoy taught middle and high school at Musselman High School (1986-1987) and Berkeley Springs Junior/Senior High School (1987-1988), both in West Virginia and then at Hammond High School in Columbia, Maryland, from 1988 to 1993 (McCoy, 2018). While teaching at Hammond, McCoy auditioned and was accepted into the master's program in conducting at Peabody Institute of the Johns Hopkins University:

I was at Peabody one day and saw this conductor that just really knocked my socks off and so I went up and talked to him afterwards and decided to try to go to Peabody. They took one look at my resume and said, 'Are you kidding?' Then I took some interviews and did the audition, took the entrance exams, passed, I got in. I studied conducting at Peabody with Harlan Parker, this guy that is practically my age, but was well ahead of me in the world and I was really fascinated by that.

In addition to learning conducting at this time, McCoy was actively composing music. "I had written several musicals. I had written an opera. I had written a symphony. Well actually, Peabody commissioned me to write this symphony while I was there." That piece, *A Symphony for Salem, 1692*, commissioned in 1993, led McCoy to pursue his doctorate at Texas Tech University in Lubbock, Texas:

That symphony got a lot of attention and the lady contacted me from Texas [Tech] that said she was a composer and she was very interested in this piece. That place would allow me to study both theater and music and they were both very interesting to me. I went to Texas and applied for both a job at the university and a position in her studio. While I was at Texas [Tech] studying composition, my conducting career had taken off because I had gotten to study conducting at Peabody. So, while I was at Peabody

studying conducting, they thought I was a composer, and when I was in Texas studying composition, they thought I was a conductor.

With a laugh, McCoy shared, “then I graduated and had absolutely no qualifications to do anything whatsoever.”

For McCoy, being an artist is about creativity. “In my world, I think that it has to do with bringing things to the world that are there, but they can’t see. That’s what artists do.” And from McCoy’s perspective, that creativity is not bounded by labels or genres of music:

To me, there is very little difference between doing a great Bruce Springsteen cover, doing some really killer bluegrass with people who can’t read music at all but they’re just monster shredders, or conducting an opera. Those are all very musical things. I think because of the eclectic nature of my background and not coming to classical music until very late, I’m not being very hierarchical about what type of music I like and listen to.

The common denominator to his eclecticism is the emotional impact the music has on both himself and his audiences:

As an orchestral conductor, people would say, ‘There’s something about your programming. I feel like I am so moved all the way through every concert you put on.’ I developed that playing in bars because the more people sit down and the more they buy beer, the more money you make. You’re just trying to figure out how to keep the people engaged. These are two wildly disparate things, but they fall onto the same principle. For me, if I do a classical concert and people are really moved by it, that’s fantastic. If I play in a club and somebody’s really taken by it, that’s just as good. There’s not much difference there, so for me, it’s that connection in this very deep and subliminal way that’s very impressive to me.

McCoy points to his myriad musical compositions when asked about his most significant success as an artist:

For me personally, I think one of the big rewards, if you write the book, libretto and the music, that's really fun. You put those people [characters] up there [on stage], especially if the story's original. You thought, 'Man, these people were in my head a few days ago and now they're up there singing. That's pretty cool.' I think that was a real high.

Second to composing musicals, McCoy sees his conducting as significant. "Conducting in places like Carnegie Hall and some of the places around the world that I got to conduct, some of these really beautiful spaces, and just seeing people really moved by that music." When asked what his greatest frustration is as an artist, McCoy shares "never being good enough." He sees his artistry as a personal challenge to pursue. "I think the thing that I loved about music was that it was the horizon. You could always run toward it. You're never going to get there." Quoting Hamlet's line from Shakespeare, "There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy." McCoy adds there is an incorporeal aspect to music that connects to his art:

I think to me, this ineffable magical quality of music has never changed. I remember going to college being scared to death that if I learned how it works, I wouldn't love it the same way. The magic would be gone. For me, even at this point in my life, it's still magical and I still can't explain it. And it has some type of magic that I don't really understand.

Experience as Leader in Higher Education

Shortly after completing his Ph.D. at Texas Tech, McCoy was invited back to teach at his undergraduate Alma Mater, Shepherd College. Six months after his return, he was asked to chair the Department of Music, a position he kept for 15 years.

I was very much a reluctant leader. I didn't really want to do that. I really was not, I had had administrative type jobs before, but wasn't really my thing. I agreed to take it over because I really felt like that was an institution that had a lot of potential.

Multiple opportunities presented themselves over the course of his tenure at Shepherd for other leadership positions, often through recruiters, but McCoy repeatedly turned them down. He was content living where he was and helping kids much like himself find music in their lives. But then McCoy and his wife had triplets. Concerned about their future and financing three college educations simultaneously, he decided to selectively consider other opportunities:

This search firm calls me up to interest me in a dean's position that I'd been nominated for. I told them I was not interested and there was absolutely no way I'd ever work there and six months later I was working there.

McCoy had accepted the position of the Dean of the School of Music at DePauw University. As dean, he moved more into administration and farther from music. "I became this dean in a bigger school and the conductors were very territorial and wanted to hold on to what they had. I didn't want to threaten them, and I sure had enough with my day job." McCoy focused his creativity of the future of music:

The Music School at DePauw, to speak very frankly, was never going to be the next Peabody, it wasn't going to be the next Eastman. That wasn't going to happen, but it turned out a lot of leaders and it turned out a lot of really brilliant people who knew how to navigate the musical world. For us to be thinking about the 21st Century seemed like a logical choice.

One of McCoy's leadership efforts was the development of the 21st Century Musician Initiative, which included the 21CMposium, "a gathering of like-minded artists, students,

teachers, presenters and innovators reimagining the ‘best practices’ in preparing musicians for the 21st century” (21CMPosium, 2018). The symposium is a mix of speakers and keynote addresses focused on issues related to 21st-century music, musicians and musicianship, workshops, performances, cutting edge musicians, and change sessions delving into the challenges and opportunities of leading, living, and learning within a change environment:

What is the future of classical music in America? I think most people view classical music as getting dressed up in really uncomfortable clothing, going into a dark room that you don’t know what the rules are, and trying to guess when to clap, and listening to the music of dead white Germans. It’s how does this apply to today? The world has changed so dramatically.

In McCoy’s fourth year at DePauw, President Brian W. Casey announced he was leaving to assume the presidency at Colgate University. McCoy had been nominated for the position, knowing that if he did not get the presidency, his deanship could be in jeopardy as the dean of the School of Music reports directly to the president and sits as a member of his cabinet:

I had to consider what to do and I actually made a weird decision where I decided instead of not accepting that nomination, I was going to accept every nomination that came for one year. People who were used to calling me up, telling me I’d been nominated for something and hearing me say that I was not going to do that, they’d call me up and before they even got to what school they were in, I’d say, "Yes, how do I apply? Where does the application go?" I was in four presidential searches in the finals, four presidential searches at the same time. The worst time in my life trying to keep all that straight. DePauw finished first and so I ended up taking on the presidency of DePauw three years ago. Strange but true.

In terms of leadership philosophy, McCoy takes his directly from some of greatest musicians in history:

I always taught my students that there are two types of conductors. There's the Toscanini—God tells me how the music should go and you get in the way—and then my approach was always more like 'it's my job to create the environment in which I can unleash the genius in the room.' Well, I want to say I think as a president, you're a little bit of both of those. I think that you have to be a little Toscanini every now and then. For me, I think my style is a mixture of 5% Toscanini, 70% unleashing the genius in the room, and 25% Miles Davis improvisation.

When asked what the major concerns are he faced as president, McCoy shared that he is a futurist and looking at how higher education survives with the changes that are coming:

I do not believe that parents are going to continue to allow their 17-year-old to spend more than they spend on their house for an education that they don't even understand where it comes out, what it does on the other side. This [higher education] is an incredibly unwieldy expensive proposition. We have to figure out how we're going to get around that.

For accomplishments, McCoy focused on major cultural change at DePauw and the university's shift away from being a party school:

We were always on the party school list. We had ridiculous high-risk behaviors and they have disappeared....I don't think I'm a particularly popular president right now because I have taken some really hard stands, but we have had a precipitous drop in high-risk behavior. We're largely Greek. We have an incredibly better behaved Greek

organization, so we're not going to have kids dying on our campus. Nobody wants to do that and it's not a popular stand, but I'm really proud of that.

McCoy also points to laying the foundation for the institution's fiscal future as a work-in-progress that he is proud of:

We are a very wealthy school. We have a billion-dollar balance sheet, but we run a structural budget deficit. We've been slowly going broke and I tell people, 'Look, this does not mean we're impervious to death. It just means we're going to die more slowly than everybody else.' I think five years from now, we'll be able to say, 'And he also put it on the right fiscal path.' Those things take a lot more time.

McCoy's frustrations as president come from himself. "I am terribly impatient," he said as he shared an example that tied back to his extensive preparation work as a conductor before a rehearsal and the expectation that everyone is starting at the same place as everyone else:

I had a big bold idea and I presented it to the cabinet, and they said 'This makes no sense.' I responded 'It makes perfect sense, don't you see that?' 'No!' they said. I was incredibly frustrated, because I need to be more patient.... Trying to get that idea across was like pulling teeth. To me, it was just as obvious as could be. Well, that's the same thing as walking into the [rehearsal] room and you give the downbeat and the chord you hear doesn't sound anything what you heard in your head [as you prepared]. You're 'Oh my gosh. What is that? Then you start all over again. I think that there's a lot of parallels.

When asked what being the president of DePauw University meant to him, McCoy again pointed to the future. "It's a huge undertaking and it's a privilege. There have been 20 of us and it's my job to make sure there's 20 more."

Intersection of Artist and Leader

McCoy sees the role of the artist in higher education as changing, depending on what is happening in the world around him:

I think from where I stand right now, there was never a day when I was making music that I didn't think "I just made the world better." Today, what happened was the world got better. I can still do that, but in my life as an administrator, I don't feel that way every day. Some days it's okay, some days you're the windshield, some days you're the bug. I believe in the work I'm doing. It's very important work, but at the musical level, there's a deep sense of satisfaction.

When considering the artist as academic leader, McCoy's Jazz background and the concept of improvisation with the ambiguity and uncertainty that comes with it plays heavily into his leadership:

I think that part of it for me is that as a jazz musician, the ability to improvise is incredibly important. That really serves you well as a president. I remember when I said to my cabinet, which I should not have said, but I didn't mean it the way that it came out, but I said, 'You're the least creative people I've ever worked with.' Which was true cause if you think about it, you're always surrounded by creatives when you're producing musicals or you're being the dean of a music school, whatever. What I was really saying was you're much better at finance and you guys are really good at this other stuff, you're just not creative people. I think that we see things in fundamentally different ways. I think their adjustment to me is very hard. I think musicians can tolerate ambiguity in ways that most people can't, I think that we have an understanding that sometimes things

are built a brick at a time, like a wall, and sometimes they come together like a knot. That doesn't matter to us, but other people feel incredible frustration.

McCoy also sees a similarity in the way leaders process their ideas and prepare initiatives to advance the institution and the way a conductor spends time with a score to prepare for a concert:

Before you go to working with the musicians, you pick up that score as a conductor and you're saying, 'Okay, now what is this? What does this mean?' A lot of times I would find myself writing in the score the question I was asking the composer. 'What the hell where you thinking when you did this? What was the purpose of that?' I would wrestle with it to the best of my ability until I came up with what I believed was the answer and it didn't really matter then if that was the truth. It only mattered that it was my truth and therefore was going to be our truth. If we played it with conviction, then it would be the audience's truth and then the circle would have been completed and someone else can pick up that score and do something different.

For McCoy, that meticulous preparation in search of the truth of a piece is "exactly what you do as college president. This sense that the work you have to do to be prepared is unbelievable." He continues:

I come in as a president and I'm 'Okay, I did the thousand hours work myself to get this done' and everyone else was 'So what is the question?' Oh no, no, no, get back into the practice room, you know. That's your mentality as a musician. That's hard because other people don't come with that discipline. They don't have that mindset. Their discipline might be hours in the lab, I'm not suggesting that it was easy or less good, but it was different.

McCoy believes his work as an artist has both helped and hindered his ability to serve as a university president. It hurts in areas that lean outside his expertise such as budgeting and finance. “I joke with my CFO, ‘Look, give me a break because musicians just count to four over and over again.’ I’ve got a \$150-million-dollar-budget and a billion-dollar balance sheet. For a guy who really likes Mozart, that’s just weird.” For McCoy, the challenge is learning how to navigate the things you don’t know. “I think where it really helps though is this ability to see something where there is nothing. I think that sense of creativity, ability to tolerate ambiguity, and ability to not be discouraged. You’ve got to have this endless supply of optimism.”

As he looks to the future of higher education, McCoy sees a great need for optimism, as well as a creative practical approach to addressing the issues to be faced:

For me personally, I think that there’s always going to be a place for residential, private liberal arts colleges. I think there just should be far fewer of them. I think there’s always going to be a place for large R1 universities. I just don’t think there’s going to be as many....And the rise of artificial intelligence is going to change all of this anyway...and if we ever reach the moment of singularity, then we’re really in a tough spot. My argument is that this rush to STEM in the face of technology is short lived because the fact is once machines take over all of that stuff, it’s really going to be the humanistic qualities that matter the most and the ability for us to feel and hear and to communicate with each other in those kinds of ephemeral ways that are not automatable.

As optimistic as he is, McCoy yearns for more music in his life:

Now there’s a hole that you have and you fill it in different ways. Some mornings I’ll just come in and sit down before I go to work and play a little Bach on the piano. Actually, Bach usually comes at the end of the day when I’m trying to make sense of the world

again....I was never intending to be a college president. I think I'm an unlikely person to be one and it's an unusual type of leadership for college presidencies, I think. But I think the world needs artists as leaders....People ask me, 'What's your next job?' My next job is going to have a stick in my hand.

Randy Pembroke

Randy Pembroke returned to his Alma Mater to become the ninth chancellor of Southern Illinois University Edwardsville (SIUE) in 2016, having received both his bachelor's (1978) and master's (1980) degrees in music education/piano performance from the institution. Pembroke went on to earn his doctorate in music education from Florida State University in 1984 (SIUE, 2018a).

Southern Illinois University Edwardsville is a large, four-year, public, doctoral granting, residential university that offers both professional and liberal arts undergraduate and graduate degrees. It is part of the Southern Illinois University system that includes Southern Illinois University Carbondale, the Southern Illinois University School of Medicine, the Simmons Cancer Institute at SIU, the SIU School of Dental Medicine, the SIUE East St. Louis Center, the University Center of Lake County in Grayslake, the Decatur Family Medicine Clinic, the Quincy Family Medicine Clinic, and the SIU Center for Workforce Development (SIU System, 2018). SIUE has an enrollment of approximately 13,700 students who are taught by 682 full and part-time faculty, creating a student/faculty ratio of approximately 17:1 (SIUE, 2018b). SIUE holds a Carnegie classification of Doctoral/Professional Universities and Research Doctoral: Single program - Education (Carnegie Foundation for the Advancement of Teaching, 2018).

Prior to joining Southern Illinois University Edwardsville as the Chancellor, Pembroke served as Vice President for Academic Affairs at Washburn University from 2011 to 2016,

Executive Vice-President and Provost at Baker University from 2007 to 2010, and Dean of the Conservatory of Music and Dance at the University of Missouri - Kansas City from 2001 to 2007, as well as interspersed appointments as Associate Dean (1993 to 1995 and 1997 to 2001) and Chair of the Music Education/Music Therapy Division (1987 to 1993 and 1995 to 1997) at the institution.

Experience as Artist Practitioner

Music goes back for generations in Pembroke's family, but not in the formal traditions associated with classical music. Pembroke comes to music from a grassroots perspective through generation after generation of Midwest farmers:

But they were farmers who loved music. The old tales about the barn raisings and somebody playing fiddle, that was what came down to me. My dad had accompanied his dad, who would fiddle, but my dad would play piano. He just figured it out by ear and played chords. He wanted me to have more of a defined musical education. He couldn't read music. He still can't but he still plays every day. So, he was the one who said why don't you take piano lessons.

Pembroke grudgingly studied the piano with local teachers, playing from hymnals and the standard technique books of the day, like John Thompson's *Teaching Little Fingers to Play*. But his real love of music developed in the fifth grade when he began to play trumpet. "I loved playing trumpet, playing in the band and marching. That whole deal was a really great gig." His level of proficiency with the instrument grew while in high school and earned him the opportunity to perform as part of the Illinois All-State Band.

Pembroke, as a first-generation college student, began his undergraduate studies at a local community college:

I started college as a trumpet major. I wanted to be a band instructor. I went to a community college that changed their trumpet instructor three times in four semesters, each with a different embouchure, so I couldn't play a tuning note after three semesters of college. It was very frustrating. I had a very nurturing music theory instructor who was also the piano teacher there. He said 'Why don't you do piano?', because I had studied piano a little bit as a kid. So that transition went a whole lot better than it could have or should have. I ended up finishing there in two years and auditioned for piano here at SIUE.

It was at this time that Pembroke met one of the most important music mentors of his career: Ruth Slenczynska, who at 93 had recently performed at SIUE to a sell-out audience:

Ruth Slenczynska is just unbelievable. She debuted with the Berlin Philharmonic when she was five and the Paris Symphony when she was six. She studied with Rachmaninoff. It was probably good that I didn't know all of that when I was studying with her. I would have just been so intimidated I couldn't have played anything.

During his time studying classical piano under Slenczynska, Pembroke was committed to advancing his career as a performer. "I did three recitals in three years. The level of playing was good. I was practicing six to eight hours a day; I was going out and concertizing. My identity was really embedded in [being] at the piano." For Pembroke, this time was both affirming and frustrating:

It was a confirmation of all of those hours in the practice room. My problem as a musician, as an artist, was I could never get to the point where I could hear the 99% good and not be too bothered by the one percent needing work. When I shifted into research

and music education, I found it was more satisfying to me because, when I wrote a paper, I could just keep editing it until it read exactly as I wanted it to.

Pembrook completed his bachelor's and master's at SUIE and went to pursue his Ph.D. in Music Education at Florida State. "Technology was starting to come into the field of music in the 1980s, so I did computer programming. I worked on perception research and a lot of interesting things that were the focus of my Ph.D." With this change in focus towards music education, Pembrook did less concertizing as a musician. Today, Pembrook is reticent to call himself an artist, preferring to use the term musician:

I think of an artist as what Ruth Slenczynska was and is. A person whose life, whose career, whose ongoing day to day activities are the highest level of excellence in an arts field. And I almost feel guilty sometimes when people say 'oh, you play the piano?'

Well, as long as you want to hear one of these five or six tunes that I kind of have going at the moment. Then we're good.

Performing music is still an important part of Pembrook's life and he leverages it often in his role as Chancellor when engaged in development activities:

My wife and I—she's a piano major as well, two times over—we perform a lot of four hand literature. So, it serves me as an administrator in that, rather than being a business person or an engineer or whatever, when we have people over to the house, when we cultivate and steward donors, we just play. And people get a kick out of that. It's something unique and different. Music is accessible, and so I think it's a way that people get to know us and like us quickly.

Experience as Leader in Higher Education

After completing his doctorate and a three-year post-doctoral appointment at the University of Florida, Pembroke secured a faculty position at the University of Missouri Kansas City. This position became a turning point in Pembroke's career: on his first day as a faculty member, his department chair died, and he was asked to assume chairmanship of the unit. "So that just led to the administrative career of chair, associate dean, dean, provost, vice president and now chancellor. But that first step was just boom - being a department chair at 31." The department Pembroke inherited was aging, with most faculty over 60 years old and fairly set in their ways. "The thing that I started to do fairly early on was to think about what we want the department to accomplish that it's not already doing, and if these individuals can't get there, then how do I accomplish that anyway?" Pembroke started building relationships with other interested parties and, as faculty retired, he brought on new individuals who were excited about the future of the unit. "That was really exciting because we created, I think, a very happening, motivated group of people that got it done."

Pembroke sat as the chair of the unit for six years when the opportunity to become Associate Dean of the Conservatory presented itself as a result of the dean's departure and leadership roles in the college being restructured. From this new position, a key leadership tenet developed for Pembroke. "My feeling about administration is that you can't be an expert in everything, but you can get better at learning how to ask questions." By asking the content experts and key stakeholders myriad questions relevant to the issue, Pembroke discovered that many challenges could be solved regardless of discipline:

The thing that I really enjoyed about that process was I didn't actually have to be the expert. If I got good at asking the right questions, I think it empowered people. It put me

in a position where as a leader, as an administrator, I was on their side. I was trying to help.

As an example of this process, Pembroke pointed to an issue related to the dissertation process that needed addressing early on in his tenure as Associate Dean. He explained: “at the Conservatory every single student in doctoral programs, no matter what their focus - whether it was in dance or in music theory, every single person was writing a dissertation.” The challenge was that with the majority of the faculty being artist practitioners, there were few individuals who were familiar with the dissertation process or knew how to advise students in developing them. Pembroke explored the issue with those involved:

I asked them, are you proud of this? ‘No.’ Do you want to do it? ‘No.’ Students, does this seem like it’s helpful? ‘No.’ I asked the University how they felt about the dissertations coming out of the Conservatory. ‘They’re horrible.’ So, if everyone admits that what we have is broken, can we just acknowledge that fact and maybe try to find a new path?

With the consensus of the student and faculty, Pembroke was able to get the administration to reconsider how dissertations were developed in the Conservatory:

We went back and I just started asking questions. I asked the voice performance majors ‘What are you going to do the rest of your life? What would help you get there and be really better prepared when you get there?’ We were able to broaden the dissertation model to where they could do performance analysis, they could do the history of a theater in Chicago, or they could do a recording session so that they knew exactly what that process was in case that’s where their career went. We had about six or seven options. You had to say this is what you were going to do and you had to have a group of people sign off on it. But once we turned that corner, it went from ‘Oh my goodness, I hate this!’

to ‘Oh, you know what I’m doing?’ If felt like what a good administrator would do - take something that wasn’t working and change it into something much more productive.

In terms of a leadership philosophy, Pembroke sees himself as a servant leader. Servant Leadership, as defined by Greenleaf (2016) “is a philosophy and set of practices that enriches the lives of individuals, builds better organizations, and ultimately creates a more just and caring world” (para. 1). Pembroke shares:

I think you really have to give up a lot to serve the people, and if you’re not willing to do that, then don’t get into administration. I hear people complain about how much work they have to do. Well, yes, you do. And if you don’t want to do that, go do something else. This job requires it.

The most significant issue Pembroke addresses is managing the growth of his institution and the impact of that growth on resources across the SIU system:

The current distribution is exactly the same as it was 30 years ago. Things have not changed. And so how do you lead that conversation in a positive way? How do we dialog with the trustees who are weighing the issues of becoming the larger institution and what goes with that territory—rethinking who we are, rethinking our identity, and rethinking our role? So, I hope that with all of that change, somebody says ‘If they have 2,000 to 5,000 more students than they did ten years ago, maybe we should pay attention to that.’

That hasn’t happened. Illinois has no performance-based model at all.

As he did as department chair, Pembroke uses his creativity to help work around these issues by building community partnership and calling for innovation.

When asked what his most significant accomplishments are to date, Pembroke highlights two. First, when he began his presidency in 2016, the Governor and the Legislature in Illinois

were in a budget impasse that resulted in colleges and universities in the state not receiving funding for almost three years. When the budget was finally approved, funds were allocated retroactively:

Back pay, right? So, we created a reserve, from which I wanted to create an innovation fund. We started a program where anybody - a student, a faculty member, a staff member, a community member - if they had an idea about how to make this university better, it was time to talk. 'Could we create a new program in [this or that], 'Could we get new bulbs that save lots of energy? It's going to cost a hundred thousand dollars in light bulbs.' Okay!

Pembrook shared that during the first two years of the program, approximately one third of the proposals were funded. "I've been so pleased with the fact that they've come from every direction, just like I had hoped they would." Initiatives have covered the gamut from enrollment management facilitating an analysis "looking at where are the jobs and what are the things that students are most interested in to see if we can tie those together for work force development" to diversity and inclusion projects such as "how can the library become a focal point for non-traditional students" and building "a pipeline with historically black colleges and universities to get more students from those institutions here."

The second significant leadership achievement Pembrook shared was the development of stronger relationships between the community and the institution in ways that benefit the students, the institution, and the region. To that end, Pembrook led the development of the *Successful Communities Collaborative*:

We go out and talk to the towns, the city leaders, and we ask what are the issues you are dealing with? They will say 'opioid abuse' or 'nobody recycles, and we think we should

be recycling [but] nobody knows about it'. So, they need a marketing campaign. We got marketing majors here, what if we sent over ten marketing majors to work with them? To me it's beautiful because the students get to practice the skills, it's not theory, it's not reading a book. They have developed the recycling campaign for Godfrey, Illinois. The nursing students and the pharmacy students help people not to become opioid addicted. Now we've moved into a second phase that is to me more exciting. Our partners are not just cities. It's now organizations that want help.

One such entity the university partnered with was the Illinois Police Association. Initial discussions focused on technology needs, but as the conversation began to wane, Pembroke asked the participants what the biggest challenge was they were facing:

It got kind of quiet and one of the officers came back and...this is touching,...One of the officers said 'Guess how many people committed suicide in Illinois police forces last year? One hundred and forty-three people in law enforcement in the State of Illinois committed suicide last year.' So, I responded 'Well, you shared a secret, so I'll share a secret. The greatest thing that kills people in higher education is also suicide.' So, we had this common base. We started talking – 'What if we had our sociologists and our mental health counselors work together with you? The issues you face wouldn't be exactly the same issues that an 18-year-old is facing, but I'll bet everybody's talking about stress and coping mechanisms.'

For Pembroke, these efforts are highly creative and transformative for the university and the community:

You get people together and you just start firing ideas and then you grab one or two and you say maybe we can put these together. I think of that as a creative process. It's a little

different than the creative process of how I am going to do that phrase in Chopin, but it feels kind of the same.

When asked about his greatest frustration as Chancellor, Pembroke pointed to not having enough time for all the opportunities:

The greatest frustration is there are at least 30 hours a day of really exciting opportunities, and I have only 14 hours available. So how do you become efficient, how do you delegate? How do you figure out which are the ones you need to do and those that someone else can do?

Among the many opportunities that compete for his time is the creative work that happens on his campus. As Chancellor and Alumni, Pembroke is a proud consumer of the arts at SUIE:

I'm pleased to tell you we have one of the top ten music theater programs in the country, so I attend that. That's really wonderful. We have a program here that I think is amazing, where ten visual artists are selected each year to do a sculpture project on campus. And we have hundreds of people come out from Edwardsville to walk that sculpture tour when it is unveiled every year. Of course, I go to music as well. I don't go to as much music, though, as I think a lot of people might expect. There's a little part of my brain that says don't get in a position to where everybody says 'Oh, he's the music guy.

Obviously he goes to concerts. He does all the music stuff, right?' So, I kind of try to play fair - do a couple of major music experiences per semester, a couple of theater performances, and art events. But as a consumer, I am person who enjoys as many wonderful opportunities at the University I can, because you have those kinds of events occurring every day.

As with many of the other presidents and chancellors interviewed, when asked what it means to be the Chancellor of his institution, Pembroke shares that “It’s a great honor. It is a great responsibility,” but he adds:

The thing that makes my situation unique is that as Chancellor, I am also an alumnus. I grew up 50 miles from here. I have relationships with people who have lived here for generations and that were here as students 20 or 30 years ago. What happens to this institution is more than a reflection of my work as a leader. The more that this institution progresses, the more it means something to me as an alum. To see the difference between SIUE when I was here in the 1970s and SIUE now in terms of its national ranking, division one sports, and residencies that weren’t here—it’s just an amazing change. It is an honor to try to think about how to move this institution forward.

Intersection of Artist and Leader

Pembroke sees the role of the artist in higher education as a purveyor and means for seeing beauty that helps students in “processing the world in a different way.” He adds:

I think one of the roles of people in the arts is to remind others of how precious, how special the arts are and why we should continue to study them - even or maybe especially if your major is engineering or pharmacy. There is a place, a very, very important place for the arts in the general education curriculum. And I think that’s one of the advantages of having higher ed administrators who have those kinds of backgrounds.

As can be seen throughout his narrative, Pembroke sees creativity, innovation, and creative problem-solving as a key aspect of leadership. He also recognizes that the performative aspects of being a musician have helped him in his leadership roles:

I think it comes out of being a musician and understanding that you have to be prepared. You have to know your part, you have to think through what you want this to sound like, etcetera. I think through every meeting. One of the reasons why my days are long, is because once the day starts, once the appointments start, they basically just roll straight through. So, I usually get here about two hours before that first down beat, to borrow an analogy, and I get the whole day laid out.

Nonetheless, his musical training creates limitations to his leadership efforts based on the processes he developed as a performer:

For good or bad, I think that this is the fact that I'm a classical musician, not a jazz musician, I don't like to improv meetings. I just do not. And so, every once in a while, I am told 'We didn't have this on your schedule, here, you're over there.' I hate that. I feel like I'm not giving it my best and that I'm not prepared to use the peoples' times effectively.

Another key aspect of the intersection between artist and leader that informs Pembroke's servant leader approach is empathy:

I think that ability to understand where people are coming from is important. It's something that I really try to do - put myself in their position. What's going on with them and why? That ability to listen and try to get on the other side of the issue pays huge dividends.

For Pembroke, creative thinking, innovation, and empathy are important attributes for leaders, as is the ability to listen:

And to be able to hear what people are really saying. Sometimes what people are saying is not what is coming out of their mouth. They may voice something but if you're really

listening and you're paying attention, you don't really believe them. 'You said you're okay with this decision, but your fists are clenched.'

Finally, for Pembroke, artistic mentors have played a significant role in his development as a leader.

There are a lot of mentors that I have had that were artists. My piano teacher here, [taught] excellence. It's about excellence. She was a little scary sometimes during lessons, so you learned you don't put your B minus crap out there. No, you don't even get to entertain that thought. You better be prepared, and you better give it your best because that's what the audience—and the university—deserves.

Mark Heckler

Mark Heckler has served as the president of Valparaiso University for the past decade. His term as the 18th president of the institution began in 2008, replacing Alan F. Harre upon his retirement after serving as president for 20 years (Valparaiso, 2018a).

Valparaiso University is a selective, private, religiously affiliated (Lutheran), residential liberal arts university located in Valparaiso, Indiana with an annual undergraduate enrollment of approximately 3200 students and a graduate enrollment of 480. The college employs approximately 310 full-time faculty members, creating an average student-faculty ratio of 11:1 (Valparaiso, 2018b). The university is in the process of closing its law school due to national trends in declining enrollment and is developing "a teach-out plan that will ensure the remaining 100 second- and third-year students finish their degrees" (Whitford, 2018). Valparaiso holds a Carnegie classification of Doctoral/Professional Universities (Carnegie Foundation for the Advancement of Teaching, 2018).

Prior to the start of his presidency at Valparaiso University, Heckler served as Provost and Vice Chancellor for Academic and Student Affairs at the University of Colorado at Denver from 2003 to 2008; Acting Chancellor of the institution during 2003; Founding Dean of the College of Arts and Media at the University of Colorado at Denver from 1998 to 2003; Director of the School of the Arts from 1995 to 1998, while concurrently serving as the Coordinator of the International College at Beijing for the University of Colorado at Denver from 1996 to 1998; and as the Director of Theatre at Siena College from 1979 to 1995.

Heckler earned his Bachelor of Arts degree from the Department of Communication Arts at Elizabethtown College in 1977, a Master of Fine Arts in Directing from the Department of Drama at Catholic University of America in 1979, and a Ph.D. in Educational Leadership and Innovation from the School of Education and Human Development at the University of Colorado in 2011.

Experience as Artist Practitioner

Hecker was initially encouraged by his parents to participate in music activities. They purchased a saxophone for him so he could be part of the school band and supported his participation in the church choir, but it was the theatre that ultimately captured his interest. Hecker became interested in theatre in high school as a means of overcoming his introverted tendency. In his first production, Heckler was cast in a supporting role in *The Miracle Worker* by William Gibson and designed lighting for the production. “I wanted some place where I could be recognized for doing something. When you’re an introvert and you’re somewhat insecure, there was a chance for some validation.” While in high school, Heckler also pursued leadership by co-chairing a fund-raising drive for the prom and by serving as Senior Class President. “To this day, I don’t understand it, but that’s kind of where it started. These two things [theatre and leadership]

happened concurrently. They weren't connected in my head, but there were clearly things going on that I didn't quite understand."

Heckler continued his theatre education at Elizabethtown College in Pennsylvania through the *Sock and Buskin*, the oldest student club on campus that "exists to encourage students to participate in theater, whether as actors, stage managers, crew members, technicians, or theatre-goers" (Elizabethtown College, 2018, para. 74). He shares:

I thought I was going to go to college to be a journalist, [but] I had a hard time adjusting in my early period of college. I was out wandering the campus one night and the theater club was looking for people to audition for Thornton Wilder's *The Skin of Our Teeth*. They literally called me as I was walking past and said, 'There's a guy. We need guys. Will you come in and audition for this play?' I came in and I read. I was reading for Mr. Antrobus. As the play was going on, I thought, 'I can't believe I'm reading against seniors for Mr. Antrobus.' I never got cast as Mr. Antrobus. I was Mr. Tremayne, and I ended up doing lighting for that play. I changed my major. I loved it. I became a theater major in the communications department.

Following undergraduate school, Heckler did not feel ready to pursue professional opportunities, even though he had "done every show that I could possibly do in undergraduate school, played the lead in most of the shows, designed scenery, did lighting, and then my senior year directed." He opted instead to attend graduate school at Catholic University, as a result of seeing the National Players, a classical touring company made up of students from the institution:

I was star struck by these graduate students who were doing Shakespeare. I determined to go to Washington D.C. I went in the MA program because I thought, 'Gosh, I can't

audition. I'll never compete.' I got there in the MA program and one semester in realized, 'Oh, I could do this.' Then I moved into the MFA program in directing.

While at Catholic University, Heckler had the opportunity to stage manage for James D. Waring, a long-time faculty member there and the executive producer and artistic director of the Olney Theater from 1953 to 1992 (Washington Post, 2000). Through working with Waring, Heckler learned some of the most important lessons about himself as a theatre artist. Waring had asked Heckler to audition for a "little show that Andrew Lloyd Webber wrote for his son's second grade commencement." While not overly impressed by the musical, Heckler took his mentor's advice and was cast in the leading role. The production was in final dress rehearsal when Waring realized that the show was too short, running only 60 minutes. Waring pulled the company together and they quickly improvised a 15-minute reprise of the show as a new finale. Heckler and the company were shocked:

We looked at him like, 'What are we going to do for the 15 minutes?' Jim said, 'You're just going to be out in the audience. You're just going to sing it and just do all the hand gestures and things that you did. Then you run up at the end, and that's how we'll end it.' We did. That's what we did. I was so embarrassed after that dress rehearsal thing, [I thought] this is going to be an unmitigated nightmare. [Opening night,] we do the reprise. We run up to the stage. We do the closing number. We put our hands up. The audience jumps to its feet. We do it the next night, the audience jumps to its feet. [And] we do it the next night, the audience jumps to its feet. I realized I could never be a successful commercial director because I didn't have the instinct that Jim Waring had for how people would respond. That show was *Joseph and the Amazing Technicolor Dreamcoat*.

Heckler reprised his performance of Joseph the next year at the Olney Theater and for the Ford Theatre's opening, but when he was invited to take the show to Off-Broadway (and again later to Broadway) he declined. He told his mentor:

'Jim, I don't want to do the show.' He said, 'Why?' I said, 'Well, I just got married five months ago, and I don't want to live in New York City with my bride. We're both small town kids. I just don't see a future for me here.' Then he said, 'Well, what do you want to do?' I said, 'I really want to be a professor. That's what I want to do.' I left the show. The show went to New York. I went to Siena College, where I began a one-person theater program.

In establishing that small theatre department, Heckler was involved in all aspects of creative production. "My work was eclectic because when you're a small theater department, you've got to do everything. Everything." That broad sense of understanding the nature and craft of theatre framed Heckler's directorial approach, which he describes as "the intersection of theater and human ritual." He singles out his last production, *Our Country's Good* by Timberlake Wertenbaker, as being "the closest thing to my getting at what I was interested in exploring as an artist." Heckler described the production as "highly conceptual" with "a number of highly ritualistic elements," adding:

There was a cantilevered turntable that, as the play moved from scene to scene, was rotated by the actors playing prisoners pulling on heavy ropes. Then on the outside around [the turntable] were these figures in the shadows - shrouded bodies [draped with] cheesecloth that would extend down beyond the edge of the stage. All of that was dramatically lit. It was all focused around the prisoners and the death, the work and the groaning. Then the preciousness of those who happen to be the oppressors. It was that

kind of a contrast. It was a great opportunity just in terms of light. I did the lighting. I did everything on that one. It was my swan song. It was the human cycle - the oppressor and the oppressed living and dying in the worst possible conditions. I was really proud of that piece.

Imagination and collaboration are keys to Heckler's understanding of what it means to be an artist, which he describes as being able "to imagine a possible future and to work with other artists to see if we could realize it." For Heckler, transcendence is the goal of an artist:

Watching that moment of bliss that occurs when you are outside of yourself and living in another life, in the moment, with that other actor and you are transcending. That's the moment you're always working for. Every moment that you're coaching and working as a director is [focused on] that moment of pure discovery - the lifting out to a different plane of experience.

Heckler's greatest frustration as an artist was based on the limits a small theatre program could provide. "It was always the frustration of just having to make do with the people you have rather than being in a situation where you could do what a professional would get to do."

Heckler sees himself as both an artist and as "a teacher of an artist," giving his students the knowledge, background, and context what it means to work in the theatre:

First and foremost, my bias is to focus on providing opportunities for learning and growth for the students, to provide meaningful experiences for them that [facilitate] their own journey toward self-knowledge and to help them develop the skills that will serve them both in their work as artists and their work outside of the theater in life. Place them in circumstances where they can hone skills and help them see the transferability of those skills beyond the discipline itself to life. From the very outset as an artist, I think I've

always been realistic about the responsibility I have to them to be realistic. The theater can deceive. Students need to have a clear understanding and they need to be prepared to do other things. They need to be coached from the very beginning to think through what all of their options are, so that they're well prepared and don't fall victim to the seduction.

Experience as Leader in Higher Education

Mentoring is very important to Heckler, both in terms of his own professional development and for those around him, as evidenced by his work as Founder and Co-Director of the Theatre Leadership Institute for the Association for Theatre in Higher Education beginning in 1998. It was advice from a mentor that encouraged Heckler to explore greater leadership opportunities in higher education. After spending 16 years at Siena College, Carole Brandt, Dean of the Meadows School for the Arts at Southern Methodist University, told Heckler in a very heartfelt and direct manner that he needed to “get out of that two-person theater department because you have gifts that people need. You need to get yourself in a situation where you can grow. You need to get out of there.”

Following her advice, he sought out opportunities, ultimately becoming the Director of the School of the Arts at the University of Colorado Denver in 1995. “I have not acted, directed, or designed since because I couldn't. When I moved into that director's role, I was also given responsibility to run a college in Beijing, China, so those two responsibilities stopped [my artistic work].” Three years later he became the Founding Dean of the College of Arts and Media. In 2003, he was asked to serve as the Provost and Vice Chancellor of Academic Affairs at the institution:

Betsy Hoffman, President of the University of Colorado System, encouraged me to apply for the provost job, which I did, although when I sat down with her and interviewed, I said, ‘I don’t want this job, Betsy.’ She said, ‘Why?’ I said, ‘Because it’s the worst job in higher education. Nobody wants to be a provost. You get everybody’s problems from all sides. It’s the worst possible position to be in.’ She said, ‘You don’t understand. It’s the most important position in higher education because it’s the one position where you can actually change the institution.’ I said, ‘Well, if you say so. I’m willing to give it a roll.’

That opportunity turned into a roller coaster ride for Heckler. As a result of institutional restructuring, the University of Colorado Denver and the University of Colorado Health Sciences Center consolidated to create “a multi-campus institution - the largest research institution in the State of Colorado.” And, unbeknownst to him, President Hoffman had hired Heckler to be its first provost.

With Jim Shore, Chancellor of the University of Colorado Health Sciences Center, planning to retire a few years after the consolidation was completed, he advised Heckler to pursue his Ph.D. “5,000 faculty in the School of Medicine [and me] with my MFA.” Heckler worked out all the conflicts of interest and began work on his doctorate in Educational Leadership and Innovation from his own institution where he was serving as provost, when a sports scandal forced the resignation of President Betsy Hoffman and much of the University’s central administration. Four months into his role as provost, Heckler was serving as Acting Chancellor. “Everything fell apart because of a football scandal. Betsy Hoffman lost her job as president of the system. Jim Shore retired as he had planned. Then I served under four other chancellors after him. By the time I was done as provost, I had served under five chancellors.”

Completing course work on his Ph.D., while serving as provost, and navigating the institutional and leadership changes at the university were truly unique learning experiences for Heckler. “I felt like I was doing the job [of Chancellor] because I’d have to brief each one. I’d see how the personalities changed. I got probably 20 years of [leadership] experience in five years.” In 2008, Heckler became the president of Valparaiso University and, in 2011, he received his Ph.D.

Heckler’s leadership philosophy is based on a hybrid model of leadership developed by Ron Heifetz, known as adaptive leadership, that served as the framework for his dissertation. According to Heckler, in adaptive leadership:

The leader’s role is to foster adaptive organizational change so that the organization is equipped to deal with its present and future. To pursue those ends, a leader must have authority. Heifetz says that authority is conferred power to perform a service. Inherent in that is the idea that the followers of the organization confer the authority of the leader and that the leader uses it to serve the organization and for no other purpose. Everything I do is always cast within that framework. It’s a constant conversation I have with myself, ‘Am I serving these people? Do I have the authority to do so? Am I helping them to do the work that they need to do in order to be ready for tomorrow?’ That involves, of course, understanding what the problems are and analyzing them carefully. I use Bolman and Deal’s four frames [from their book *Reframing Organizations*] to do that, so I have a good sense of it. Then I can use Heifetz as a way of thinking about where to focus the attention of the organization because it’s so vast and spinning in so many directions. A leader has got to say, ‘This is the most important thing for us right now. These are the

things we've got to do.' Then to construct what Heifetz calls the holding environment—which is to get the people to actually do the work and not kill the leader in the process. For Heckler, the future of his institution is the most significant issue that tests his leadership, from funding to enrollment and developing innovative educational programs aimed at sustaining the institution's future.

It's all around coming up with the business model that's going to be sustainable for the long run. With the particular assets of this institution and the particular geography in which we are located, with the particular history that we have, what are the areas that we need to move into in terms of academic program array, in terms of the markets that we aim at, in terms of the delivery models that we use that will position the institution most effectively for its future. We're looking at our array of academic programs. Most of my effort's been shifting the focus towards the future there and then on the fundraising side, this place has consistently used its fundraising prowess over a long period of time to build buildings. We have a beautiful campus now. Part of my focus has been a shift from buildings to endowment. We're right in the middle of a \$250 million endowment focused campaign. I've got two and a half years to go until we get over the finish line. It has been a game changer for the institution, but it all stems back to my belief, from the day I got here, that this is a great institution. How do we make sure it's here 50 years from now and it's doing great things? It's not going to look anything like it does now. What do we need to do now to get it ready?

When asked what his greatest frustration has been as president, Heckler points to the fact that he became president in 2008 at the beginning of the recession:

By October of 2008, the CFO walked in and told me, 'I think we have enough money to make payroll this week.' The endowment collapsed to \$137 million. It was at \$200 [million] the day I started. My first year, I had to do early retirement incentives. I had 63 people that took them. I have spent 11 years trying to climb out of that. The hits just keep on coming. It's challenging, very challenging. I just feel like you're constantly tilting at windmills. I think that's the frustration. You keep working toward it. You make progress here, then it slips there. I call this game of leadership in higher education just a big game of Whack-A-Mole. That's what it is. You knock that one down and some other thing comes up to bite you. You just never know what it's going to be. Sometimes it's money. Sometimes it's Title IX. It's always something. You'd just like the varmints to stay down in the hole for a little while so that you could just move a little further down the field before the next one pops up. The frustration is the Whack A Mole nature of leadership in higher education.

When asked what it means to be the President of Valparaiso University, Heckler shared that it is a calling:

It means I need to spend all the fiber of my being making certain that this institution will thrive, that the students will flourish and that it will be ready when my time is done to hand to somebody so that they will be able to move things forward, every fiber of my being. That is what I am here to do. It's my calling. I'm called to be here. When the time comes, I trust that I will know when it is time for another calling to come, but it's my calling.

Intersection of Artist and Leader

Heckler believes that training as an artist both helps and hinders his leadership efforts. As an artist, Heckler was focused on imagining the world of the play and collaborating with others to explore and realize that concept in theatrical terms within the confines of the stage:

All of those skills are transferrable, and when it's working, that's what a president can do. As a director, if you're going to be successful, you have to inspire people. Finding the language to inspire or to persuade, to cajole, whatever tool you need to at the time, that's the principal gift.

Heckler sees creativity and imagination – the same creativity and imagination he used in directing theatre productions – in his decision-making processes as well:

It's Malcolm Gladwell who wrote this book *Blink* that talks about these things you just do and then you look back and you recognize, 'Well, there are probably five different choices that I could have made, but I made that one.' It was intuitive and it might not have been clear to everybody else why you did what you did at the moment, but you had that intuitive sense that came out, and that's where for me the creativity has been. It's not always been successful, but it is that moment when you are bringing that [creativity and imagination] to bear to come up with a solution or a strategy to deal with a particular set of problems that seems out of the box to a lot of people.

Heckler shares that it is important to be agile in the decision-making process, to be able to respond to current concerns, and that you have to trust your instincts in getting all involved to embrace the solution:

I think the creativity and imagination comes in being able to, as you did when you were directing a play, discern and imagine as the ideal audience how a group of people would

respond at any given moment in the play. You're doing the same thing in this [leadership] role, imagining how each of them [key stakeholders] might collectively respond to whatever you've created as an idea or a concept and then, trying to figure out how to test it. Your own reaction to it. Projecting yourself onto that constituency base. Imagining their response. There's a lot of that same activity I think that's going on when you're trying to move something ahead.

But as theatre artists imagine the world of the play, they experience the transcendence that Heckler sees as central to the artistic experience—through the ethical dilemmas, the dreams, fears, and desires of the characters they bring to life on stage. The transcendence serves as a catalyst for empathy:

The hindrance is that the theater creates in you such a deep sense of empathy that you have more pain in that [leadership] process than maybe other people would have because you're always placing yourself in the shoes of the other person - because that's what you did all the time [as an artist], imagining what the world looks like through somebody else's eyes. The pain and the agony of the work that has to be done because lives are changed, sometimes irrevocably, in this process. So, there's a lot more pain that goes with it [leadership].

But even with the challenges faced as an artist serving as academic leader, Heckler believes more theatre artists should pursue leadership:

I think it's the perfect training for college presidency. I think theater in particular is the perfect training for college presidency. I use the skills that I learned every day. Every day - the communication skills, the empathic skills, the interpersonal skills, the imaginative skills, the inspiration, persuasion, all the tools that are there every day. That's been a

great blessing, so I can't imagine having approached it from a different perspective. I still believe that more people from theater need to think about that pathway because there are many gifts that we bring to the table.

While his creativity and imagination are alive and active in his leadership, Heckler dreams of a future where he can return to the theater.

My fantasy is that when I finish this role, I'll still have a little juice yet and then I would go back to the faculty to spend my last years professionally teaching and making art. I don't think it's doable, but it is a fantasy. As I get closer and closer to the end of my career, it seems less and less likely. It was a sustaining fantasy for me for all of my time as a provost and certainly the first eight years of my presidency. I had it all mapped out. It changes when you get toward the end.

Now in his 11th year as president, Heckler still enjoys being a consumer of art.

I attend the plays when I'm not raising money. I attend the concerts that are here. I go to the exhibits. We have a very vibrant arts program. I'm constantly exposed to just rich, rich cultural things right here in this community beyond which I could have ever imagined. That's wonderful. I go to the theater in Chicago or if I'm traveling. I do that just so I understand. I don't want this field to move past me.

Jonathan Green

Jonathan Green became the 15th president of Susquehanna University in July 2017. He previously served as Provost and Dean of the Faculty from 2011 to 2017 at Illinois Wesleyan University. Before that, Green served as Dean of the College and Vice President for Academic Affairs from 2003 to 2011 at Sweet Briar College, as well as Associate Dean of Academic

Affairs from 2002 to 2003, and Chair of the Music Department from 1998 to 1999 and again from 2000 to 2002.

Susquehanna University is a small, private, selective, religiously affiliated (Lutheran - ELCA) residential liberal arts college in Pennsylvania with an undergraduate enrollment of 2,300. The college employs approximately 190 faculty members, creating an average student-faculty ratio of 12:1 (Susquehanna, 2018). Susquehanna University holds a Carnegie classification of Baccalaureate College: Arts & Sciences Focus (Carnegie Foundation for the Advancement of Teaching, 2018).

As a composer and conductor, Green received his Bachelor of Music from the State University of New York at Fredonia in 1985, a Master of Music from the University of Massachusetts - Amherst in 1987, and a Doctor of Musical Arts from the University of North Carolina at Greensboro in 1992.

Experience as Artist Practitioner

Music entered Green's life at an early age. His father was a church organist and a middle/elementary school teacher: "so there was always music in the house. And I played in the band, I sang in the choir, I was in the shows." One of the early and significant music events for Green was attending the New York State Summer School of the Arts:

There's visual art, theater, orchestra, choir. And I did the choir program after ninth grade.

And it was really sort of in that immersive experience with a bunch of highly-talented students, that I realized that that was an environment that I'd like to continue to be in.

Green began his undergraduate studies as a vocal performance major with an emphasis on classical music and opera, but his musical interests were not just limited to singing:

Throughout that time, I always composed. And when I was looking for a graduate program, I was looking for a place where I could get a good voice teacher and also do all the equivalencies of a Master's in Composition. So that's why I ended up at UMass, because they had great composers on the faculty, and would pay me to go to school if I sang for them.

While working on his master's, Green served as a sabbatical replacement at Williams College and served as a teaching assistant at four other private liberal arts colleges in the region. Green also began conducting, "particularly with the graduate student composers, I conducted a lot of premiers of their works, and got a couple of good conducting opportunities while I was working on my master's." These opportunities led Green to pursue a doctoral program in conducting. "That's basically what I've done since then, in terms of my teaching. I've conducted choirs and orchestras at a variety of smaller, higher ed institutions."

Green's professional work has also been focused on composing and conducting. He sees these two forms of creative work as complementary to each other:

Because to analyze a piece, to be prepared to really, appropriately understand and rehearse it, you have to tear it apart. And then, of course, to write something, you have to throw it together again. And I saw the two of those things as being incredibly symbiotic, that every time I did a new piece and tore it apart, I learned something I could use in a piece that I was going to be making of my own.

As a composer, Green has created "seven symphonies, three piano concertos, lots of chamber music. But a lot of solos songs and a lot of choral music, as well." Green has made a consistent practice of composing music for the ensembles he leads. At Sweet Briar College he wrote at least one choral piece each year for the students to perform. "I thought it was, first of all,

a chance to have them work on something that was sort of tailor-made for them, but also for them to have the experience of interacting in a different way.” He has also composed incidental music for theatre. “I’d call myself a classical composer, whatever the heck that means now, it’s certainly progressive enough. But I think most things I write, if you heard it, there’d be something you could hum when you were done.”

When asked what his most significant achievement as an artist was, Green points back to a remembrance event at Elon University in 1993:

[It was] the 25th anniversary of the assassination of Martin Luther King, I did a big 70 to 75-minute-long piece for choir, orchestra, and soloists [using] a variety of texts that were connected to the civil rights movement. And in terms of just students engaging [with the anniversary] in a number of ways, it was right at the same time the Woolworths was closing in Greensboro, and I’d find out that there’d be three carloads of kids going over because they wanted to sit at the lunch counter while they still could. And just the kind of feedback that I got from students, it was one of those moments where I realized that what I was trying to do actually worked, in terms of engaging them in ideas that I thought were important, that were extra-musical. But it was their involvement in preparing for the concert that suddenly got them caught up in those ideas. It more personal and meaningful for them. So, I think when I look back, if there were one piece that I had the strongest feelings for, it would be that.

While personally and artistically rewarding, composing the music for the memorial was not without challenges for Green:

Setting poetry to music is one thing. Setting prose is very different. And there’s a three-minute passage in there that’s the Supreme Court decision for *Brown vs the Board of*

Education. Where's the tune in that? But the fact that the process allowed me to commune with ideas that were important to me, and in a sense, also communing with the people who articulated that in words, was particularly satisfying. I mean, that's a privilege not everybody has.

When asked what his greatest frustration or challenge as an artist was, Green echoed many of the other participants I interviewed:

That I'm not more talented. I think, actually, that I've been awfully lucky, in that I've been able to do the things I want to do. I certainly wouldn't be upset if I had a broader audience for my work than I do. The people that perform what I write seem to sincerely enjoy what I've provided them, and the audiences have provided really great feedback. But there certainly are plenty of folks in the world whose music is being heard by more people.

Experience as Leader in Higher Education

As with music, Green saw working in education as a strong possibility early in life due to the influences of his parents:

I always just figured I would. And I don't know if it's because my mom and dad were teachers, but I remember taking the scholastic aptitude test in ninth grade. I think the three careers that I might have been interested in were being an orchestra conductor, being a teacher, or being a carpenter, and it [carpenter] was mostly because I didn't have a third choice, so I just picked one. In a sense, I'd figured out a way that I could be a college professor and a conductor at the same time, so it was a pretty logical fit.

In terms of leadership, Green believes it was always an unspoken part of his work in higher education; that as a director of ensembles, he was responsible for managing resources and

facilitating operations. “I was an administrator, but it wasn’t my title. I’m overseeing a budget, I was hiring people to play in orchestras and to accompany the choirs, and reserving facilities because that’s part of the gig.” Green remembers a time in graduate school when he was talking with a program coordinator and “I was talking about something and he said, ‘You’re going to be an administrator.’ And I just said, ‘Take that back!’ To Green, it was not that he pursued leadership, rather, “It pursued me.”

Green served the obligatory term as department chair. “It’s sort of an expectation. It’s your three-year run” During his term as chair, Green was challenged by a dysfunctional faculty relationship. “The biggest feud of the previous half-century had been between my two senior colleagues. And so, some people seemed to be amazed that I didn’t go running, screaming from the department.” But through that experience, he learned he enjoyed the challenges of leadership. “[I] found that the work that I was doing around administration was solving problems for other people and making it easier for them to do their work, and that was pretty satisfying.”

After completing his stint as department chair, Green was encouraged to apply for an open associate dean’s position in the college, but the leadership opportunity that presented itself came as a surprise:

The associate dean’s position opened up. And I had been involved in a number of fairly complex campus-wide initiatives leading up to that. I’d helped to develop a new degree program and had been involved in a couple of campus-wide committees that had been given real things to do. And so, about the same time, [the college hired a new dean, and] the dean’s secretary said, ‘You need to ask him to step into this job.’ And so, he asked me to apply. I did. Actually, the secretary, I think, is the one that really hired me. And at the

end of our first year together, he [the dean] left, and she was my secretary. I did [a year as] an interim, they did a national search, and they kept me.

Green's approach to leadership is collaborative with a strong investment in coaching, both for himself and members of his leadership team:

Susquehanna has been very fortunate in that a trustee, who is now my board chair, made a significant gift to underwrite leadership coaching for all the administrators. And so, everybody on my senior leadership team has a Gallup coach. And then my coach also serves as a coach for the team when we have retreats. So twice a year, we'll have a one or two-day meeting where we sort of go through a bunch of work, and we've got an objective bystander who is occasionally kibitzing to help us to work together better. And when I had my first session—we were still getting to know each other—a part of it was that I really wanted [them] to push back on ideas, because vetting ideas in a group of 10 people, where folks are really sharing what they think, is going to be a lot more valuable than [everyone] just nodding when I have my brilliant thoughts. And they were really uncomfortable with that for a while. [But through the coaching process,] now they're really comfortable with it. 'Let me tell you why that's a bad idea.' But I think that's a lot more helpful.

Green, now in his second year as president, sees his next leadership challenge focused on planning the future of his institution. "I'm morally obligated to be doing a strategic plan, as that's what every president does in the second year. But also, we're coming up on the end of the previous plan; the one that I inherited." Green is taking a metrics-based approach to strategic planning:

How many students will we have in this year? And how much revenue will be coming in? So that we develop a plan that we don't have to value-engineer because we don't have the resources for it. And it sounds completely practical, but it's just not the way that higher ed normally does it. Every other strategic plan I've been in, I've been on some committees where I was told to dream about what I'd like to be, and then go through a complex process of being told why that wouldn't be possible. [This new approach is] how we do things in my world. You know the resources you have when you're planning a concert, and you build the concert from there. So maybe that's a way in which the discipline has informed [my processes]. And also, I've been frustrated having been dragged through the other process multiple times.

Green is also using metrics to make other significant changes in processes that strengthen the university. For example, the way the institution utilizes financial aid to enhance enrollment:

We played around with some pretty significant analysis about the ways in which we package merit versus need-based aid, and our consultants think that we may have an uptick of about 10% in our enrollment for the fall. I think that's too high, but I do think that it is going to be a way in which we end up having a pretty significant shift. We're already seeing the fruit. We made that decision in September, and we're already beginning to see ourselves pulling away from the rest of the pack. In Pennsylvania higher ed, the publics are down 3.8% from last year, we're up. And with the work that we're doing right now, I think that we're going to see ourselves pulling farther forward. I do think that once we're being able to see through the noise down to what was really affecting the economics of this, that if it really proves itself throughout the year, it's a strategy that we'll be able to use to navigate a really tough market.

While the numbers ensure the sustainability of the institution, Green recognizes that it is really the experience of the students on campus that is most important and the reason for leading these change initiatives. “The ability for students to benefit from being here is, in part, getting them to come here, and getting enough of them to come here that they’re supporting each other in that work.”

The national trend in declining enrollments tied to geography is the biggest challenge Green faces as a new president:

I’m in Pennsylvania. There are more colleges and universities in the commonwealth of Pennsylvania than any other state in the United States. We’re declining population, and we’re pretty dependent on New Jersey here on our campus, but New Jersey is certainly also [declining.] For decades, [New Jersey has] been the #1 exporter of college students, and now has only been eclipsed by Illinois. But the marketplace is challenging.

As the new president of the university, Green is also amazed at the level of trust he has been given him:

There are a lot of people that have generously given me their trust before I had a chance to earn it. ‘You’re the guy, and we’re going to believe you until there’s a reason for us not to.’ That was a very new experience, but it’s a really remarkable privilege.

When asked what it means personally to be the President of Susquehanna University, Green shares that it is a humbling opportunity, citing “great students who are anxious to engage,” “terrific colleagues,” and heartfelt institutional traditions:

We have a tradition here of serving Thanksgiving dinner the week before Thanksgiving. So, we had two seatings last night, and faculty and staff and some of their family members are carving turkeys on the tables. The students are eating family-style at the

tables in the dining hall. And the seniors will have their own special seating tonight. But when it was done, all of the dining services folks and all of the people who served - and because we had this storm last night, we had 15 students who volunteered to serve because they knew there were folks that were stranded off campus - we all sat down and had a meal together. And somebody realized that the facilities guys were out clearing the snow and went out and found them. Thirty wet guys who'd been shoveling snow all night came in and had a nice, hot meal with the rest of us. And we just spent time together.

How can you not want to be the guy who's the hood ornament of that?

Intersection of Artist and Leader

For Green, being an artist has strong ties to leadership, seeing many aspects of the two roles as parallel:

I see artists as problem solvers. And in my case, I set up a problem to navigate - the organization of sound in a particular way. When it works successfully, [I've] untied the knot or tied it up, depending on what I was trying to do. And so, I think the artifice of art, in terms of actually making something that has coherence out of something that isn't, is what qualifies somebody for that.

Those connections are so strong for Green that he wrote an article for *Inside Higher Ed* entitled "From Practice Room to Boardroom" focused on "how the skills that you'd learn in music school are remarkably transferrable to a lot of what you do in an administrative role." He adds:

I think that for folks that are drawn to conducting, and especially those that end up being responsible for their ensembles, that there's an awful lot of the nuts and bolts of organizing things and making the trains run on time, that we've been doing all along.

And so, when suddenly you get thrown into the dean's office, that's the part of the job that doesn't stymie you in any way.

In terms of that transferability of skills, Green notes that artists often leverage their creative processes, the ways in which they work within their discipline, to accomplish other tasks:

I think actually one of the biggest ways in which my discipline is helpful to the work that I'm doing in higher ed administration, and one of the things that's usually so complicated about it, is [understanding] how many moving parts there are, as well as the variety of what those parts are and how they're moving. There are lots of interesting interconnections, and that's what a complex [musical] score is. I think the process of analyzing large, complex systems within a musical context is a fairly abstract idea. But that intellectual process is helpful in terms of being able to understand the interconnectedness of the enterprise and recognizing what things will make the biggest difference. In conducting lessons, I had a teacher that would have me working my way through a score, and he would just say, 'Stop.' And the first question would always be, 'Who needs you now?' And the best transferrable lesson from that is, it's almost never the tune. The tune is easy. But the reason the tune is not working is because there's some little background inter-moving part that's screwing it up because it's not right. And so, figuring out where's the thing that, if you give it care and feeding, the other things will flourish as a byproduct, I think is a way of thinking that, from an administrative standpoint, is very transferrable.

To his point, Green recalled a story about George Szell, the Hungarian-born American conductor and composer considered one of the leading conductors of the 20th Century. Szell served as the music director of the Cleveland Orchestra from 1946 to 1976 (Charry, 1987):

[Szell] said the great orchestras really were playing chamber music, and that the conductor's job was to help the players to hear each other effectively enough to be able to play that way. And I think that, in terms of another way of conveying that [idea], in leadership a lot of times, the biggest role that we have is helping the constituents or the players to hear each other and play off of each other to the greatest benefit. And so, it's really a matter of integrating their work, rather than imposing ours.

As the quote above evidences, teambuilding is also very important to Green's leadership approach. "I very much believe that my biggest role is trying to be sure that I'm surrounded by talented people, and I help them to work through things." But like an orchestra he is conducting, Green believes that each member of the team must take responsibility for their area of operations. "It's theirs to carry, which is [just like] coaching an ensemble. The only person that doesn't make a sound in a concert is the guy flapping his hands. It's their talent that's going to make it work or not."

Green also sees leadership advantages in how artists process information different from those in other disciplines:

In liberal arts institutions, we talk about trying to introduce students into ways of thinking. How do scientists approach a problem? How do artists approach a problem? How do social scientists approach a problem? And I think right there, we're admitting that our disciplinary experiences and training prepare us to encounter situations where we see and hear things differently from folks who were prepared differently. And so, I think that certainly, those of us who are in the arts, creative problem-solving is different. The ways in which you hear vocal intonation and conversations between people is informed, in a way, very different from the chemist on the other side of campus. I think that there

are assets that come with the experiences that we have. That doesn't mean that the chemist doesn't bring equally valuable assets, but I do think that one thing [artists bring] is certainly [a humanist approach to] higher ed administration.

Highlighting the humanistic perspective artist practitioners bring to their leadership, Green shared an anecdote from earlier in his leadership career:

The first semester I was dean, my president—who'd been a dean at Florida State—said, 'Well, now you know the dirty little secret.' And I said, 'And what would that be?' And she said, 'That you never get to do academic affairs in academic affairs. All you get to do is personnel.' And so I do think that some of the ways in which we've been prepared to think about the human experience, makes some of those days easier than it might somebody else.

While the presidency consumes much of Green's time, he is still active as a composer and conductor:

I just finished [composing] a piece two weeks ago. As I told you, I'm doing two rehearsals on Monday; I'm just not doing as much of it. And the nice thing about composing is that, unlike the conducting component, I can work on a piece at 10:00 on a Saturday night and I don't need anybody else to be there, so it's been something I've been able to sustain. After I took this job, I went the longest I've ever gone without finishing a piece. But I finished that a couple months ago. Hopefully over the Christmas break, I'll get one more done. So it's still there, and I think doing that work creates a good balance. Also, one of the things I love about doing rehearsals with the groups on campus, is that the students can see that there is something I actually do know how to do.

José Bowen

José Bowen serves as the 11th president of Goucher College, a selective, private, residential, liberal arts college located in Baltimore, Maryland. Goucher has an enrollment of approximately 1,400 undergraduate students and 1,200 graduate students with 24% of its students enrolled in the arts (Goucher College, 2019). The institution employs approximately 176 full and part-time faculty members, which give the college a student-faculty ratio of 10:1 (College Factual, 2018). The college holds a Carnegie classification of Baccalaureate College: Arts & Sciences Focus with some graduate coexistence (Carnegie Foundation for the Advancement of Teaching, 2018).

Prior to his appointment at Goucher, Bowen served as Dean of the Meadows School for the Arts at Southern Methodist University from 2006 to 2014; Dean of the School of Fine Arts at Miami University from 2004 to 2006; and as the Director of the Music Program at Georgetown University from 1999 to 2004, while also serving as the co-director of the Department for the Performing Arts from 2002 to 2004. On October 19, 2018, Bowen announced his decision to step down as president of Goucher College effective June 30, 2019, with plans to focus on his research, scholarship, music, and teaching (Bowen, 2018).

As a Jazz performer, Bowen received his Bachelor of Science in Chemistry from Stanford University in 1984; a Master of Arts in Humanities in 1986, as well as a Master of Arts in Musicology and Humanities in 1989 both from Stanford University; and a Ph.D. in Music Composition from Stanford University in 1994.

Experience as Artist Practitioner

Ironically, Bowen's musical career began as a result of failing the Seashore Music Aptitude Test in the third grade. The test, developed by Carl Seashore in 1915, was designed to

determine if an individual had a sense of pitch, tonal intensity, timing, consonance, and/or tonal memory. According to Seashore (1915), “musical talent, like all other talent, is a gift of nature – inherited, not acquired; in so far as a musician has a natural ability in music, he has been born with it” (p. 1). But as Bowen pointed out, “actually two of the people in my third-grade class went on to become professional musicians, both of us failed the test, and we were put into this group recorder class.”

When asked what he thinks lead him to pursuing music in the third grade, Bowen was not quite sure:

Neither of my parents was musical. We had some music in the house, a little jazz, a little classical. They had pretty conservative tastes. I had an older brother, so mostly it was the Beatles, that kind of thing. But until I took that aptitude test and then my mother felt sorry for me, and I started playing the recorder, I didn’t really have any musical [ambitions]. I wasn’t like, ‘Oh my god, I’ve got to be in music.’ But once I started playing the recorder, I got really interested in composing. But it started with recorder lessons, oddly enough, and turned out I was either good at it or had an interest. I don’t remember.

Bowen’s musical training came from his middle and high school experiences. In the sixth grade he began playing the piano. But then, with the encouragement of his music teachers, he learned to play other instruments:

I started playing the cello in the school because they needed a cellist. I played the oboe briefly, because it had the same fingering as the recorder. But, I had asthma and so they said, ‘That’s a bad instrument.’ But it was all directed by middle school band teachers

and their needs. When they needed a bass player, he said, ‘You play the cello. I need a bass player.’ I said, ‘Okay. Here’s a bass.’

One of Bowen’s most influential music teachers was his high school piano teacher who “let me build a harpsichord, let me play *Rhapsody in Blue*, he let me play it in a jazzy [style]. He said, ‘Go listen to these old recordings.’ He actually encouraged me to be myself, which probably changed my life.”

After high school, Bowen studied chemistry at Stanford University, but music did not leave his life. While still an undergraduate, Bowen became director of the Jazz Ensembles at Stanford. As he explains, “I spent some time in Las Vegas. I was an accompanist, so most of my career was in a jazz quartet playing the piano.” But he also played “weddings, bar mitzvahs and Christmas carols. I played at Nordstrom’s. I did all that stuff.” But as a musician in higher education, Bowen “realized that I could actually play the music I really liked.”

After completing his degree in chemistry, Bowen, while still directing the Jazz ensembles at Stanford, pursued his Master in Humanities, and followed that by immediately pursuing a second master’s at Stanford, this time in Music Composition. As Bowen sardonically shares his experiences:

At the time, I thought I would be a composer. And then I went to graduate school in composition and realized that I was a bad composer because I wasn’t atonal enough. True story. So, I spent years writing graduate school pieces, and then finally realized they were terrible. So, I went back to writing musicals, that kind of stuff. And in fact, I sort of stopped writing classical music partly because I just [got tired of] the whole thing. I actually got a call from a colleague at Juilliard. He said, ‘When you’re in New York, I need to see you.’ I was like, ‘Okay. And so, he said, ‘You have just written this new

Klezmer service. It has SAB [Soprano, Alto, and Bass], not even tenors!’ I said, ‘Yeah, I was commissioned.’ He says, ‘But, what the hell are you doing? What is this crap?’ I was like, ‘You know, it’s tuneful. I like it and it has different rhythms’ He was just like, ‘You had so much potential.’

When asked what his greatest achievement as an artist was, Bowen pointed to one of his compositions, Symphony No. 1, Opus 40, which was nominated for the Pulitzer Prize in 1984. But his passion lies in Jazz, “I do still compose. I do jazz. I do arrangements. I like the big band the best. I have this big band CD that I think is pretty good. I’d love to come back and do more big band.” Today, Bowen is exploring musical intersections between eastern and western traditions:

The music I’d mostly do the last 10 years is a kind of hybrid world music. I’ve been to Turkey and to Mali and Indonesia. I was just in China and India. So, I’ll often take half a band and find a few guys and put together something and play some jazz clubs. What I like is that kind of east-west mixture...partly jazz.

Bowen’s frustrations as an artist come from his experiences in higher education. “I had no idea that there was a job teaching music in a college. I thought musicology was some sort of disease. I had no idea. It’s like, ‘Wait, wait, there’s a job teaching the kids jazz?’” But Bowen discovered, when it came to teaching, he was not like most of his colleagues:

My attitude about teaching was very unusual. The conservatory model never appealed to me. I always thought my job was to make myself obsolete. You want to have your students no longer need you. That’s success and not, ‘Oh, you must always come to me for advice. You can’t ever [think for yourself]. The whole point is - this is still my philosophy of self-regulated learners—we want our students to be able to graduate and no

longer need us....I kind of fell into it, but I do like teaching and I thought I was pretty good at it. I wanted to learn more about teaching, which immediately makes you a better teacher. Most faculty think they don't have to know anything about teaching, cause they're content experts....I do think that academic departments are not very creative places. All those medievalists, and not just the medievalists, even the jazz [folks]. The whole way that we count and keep score in academic music departments is just not artistic and creative.

As a Jazz performer, Bowen enjoys improvisation. "I like pure improvisation. I played in a total free band for a while that I really enjoyed. It's hard to find the right musicians for that." But improvisation doesn't necessarily translate well into the conservatory style of music training prevalent in higher education. "There was just all of these rules and regulations. So, I began to think and discovered that art and music departments on campuses tend to be the most conservative." For Bowen, being an artist is all about creating new possibilities:

Higher education is so stuck in the conservatory model. You know higher ed: 'We've always done it this way, it's always worked.' I always say, 'You know it's always worked for you, you're a faculty member, you're weird by definition. You like school so much, you're still here'. It's just like a fitness coach. That's why they became a fitness coach. They love the gym. But people go to a fitness coach, because they don't love the gym. If you love the gym, you'd be a fitness coach, right? You go to a fitness coach because you don't like to work out. You go to college because you want somebody to help you and that's why you get a teacher. I've always been a self-directed learner. I've discovered that there's sheet music on line, oh my god, this is fantastic. All of these obscure Russians I never heard of, I can get [their music] for free. This is life expanding

for me. I'm weird. I get it, this is not normal. So, I think that finding new possibilities, being able to say something new, and the idea, again, of a teacher who wants to help students find their own voice...that's really what higher education needs.

Bowen's artistic philosophy follows along those lines of creating new possibilities. To him, being an artist is about creativity, beauty, and connections:

To me, I guess it's about being creative in the world, having a space where you do things just because they're beautiful. And I'm okay with beautiful. I don't have to say something about [everything.] I don't need to throw up in your underwear to make an artistic statement. To me, beauty still matters. I've always been interested in the ephemeral, so I like sandcastles. That's my other art. I actually like to cook. I like process. So, I actually make pretty extravagant sandcastles. I never thought of that as being artistic. People always ask me if I'm an architect, you know, on the beach. And it's like, 'No, I just like this for fun.' But, in some ways, it is part of the artistic mindset. I look for interesting connections. I'm trying to, at the moment, I'm playing the piano a little bit again, and thinking, I have this great idea for a concert of just waltzes. But like, I've got all these Russians I like, and then Fauré wrote these great pieces, and Coleridge-Taylor. I thought I could take people interesting places. To me it's always about finding new connections, new things that haven't been put together. And so, that's the place that I enjoy, but it's also kind of how I look at the world as an artist.

Bowen derives great satisfaction from being an artist and performing as musician. "I feel satisfied. There's definitely pure happiness and joy when the music works. It feels good to be adding joy to the world."

Experience as Leader in Higher Education

Bowen's journey into leadership came when he was hired by Georgetown University to help develop a new program in the performing arts:

The appeal of that job was there was no department. I actually said to them, 'Look, you don't have any medievalists. I'm not going to hire any. No offense to medievalists, but you know not every department has to start by covering the 15th century, we could just do American music.' So, my proposal to them at Georgetown was to only do American music. Everybody else does the European guys, we'll be unique. It'll be number one. We'll be the only one. Let's build a totally different sort of department. So, to me, that was just obvious. It was creative.

From Georgetown, Bowen moved on to serve as the Dean of an established school of fine arts at Miami University in Ohio, and there:

I encountered my first real sort of conservatory. 'We have trumpet ensemble, for all the trumpet players when it's not marching band season.' 'You do? Who the hell wants to be in the trumpet ensemble? 24 trumpeters do this for credit? Voluntarily?' 'No, it's required.' It's like, Oh my god, right? That sounds terrible. But the trumpet teacher has to do that, otherwise you don't have enough trumpets for the marching band.

Bowen shared that, as he advanced through leadership positions to his presidency at Goucher College, he was never drawn to power in leadership or to titles. "When I got asked to be a dean, I was like, 'Oh, wow.' Those things always caught me by surprise, I never imagined it."

In terms of his approach to leadership, Bowen tries to govern by consensus and through collaboration. "I very, very rarely say, 'I'm the President. I get to make this decision. This is

what we're going to do.” According to Bowen, he found his leadership model as a band director:

I actually do think of leadership very much in the ways I think of it as an artist....Some of the things that made me a good artist, made me a good leader. I was always the guy in the band who made sure we got paid. I was organized. I have spreadsheets for gigs. I don't mind negotiating over the gig— the chairs and the music stands and how many outlets are we going to need—the contracts. I don't love it, but I don't mind it if it allows me to get on stage...[where] my job is to be the piano player. Help everybody else. Make everybody else sound better with as little bother and without having to exercise power. I exercise very little real power. Some of that's just by the way the job works if you're the president.

Ultimately, Bowen confides, “I want to be humane, strategic, and transparent in all things.”

During his time as President at Goucher, Bowen has had many significant accomplishments:

We got a radical general education curriculum through in record time. We did it in two years. We got it through. We got rid of all the distribution requirements. It's radically different, so a new curriculum. We opened seven buildings and I was able to do some experimenting. Again, as an artist we experiment. I was able to try things with buildings, so we built dorms with smaller rooms, bigger lounges. The [students] have a higher GPA, the kids are more social, they go to class, it's working. The halls are longer, the bathrooms are further away. The laundry room is upstairs. We built a new dining hall. We redesigned the way we serve food. We're serving 50% more meals. I put faster WIFI in the dining hall. Whatever works, but we tried some things.

Along with these accomplishments, Bowen pointed to changing institutional culture as both the greatest challenge and the greatest achievement of his presidency:

I was not able to get the culture as far as I wanted, but I do think that I created a culture that is more tolerant of risk, which again is very much essential for being an artist. That not everything works. Try stuff and [explore possibilities]. That's how you find something new, and higher ed institutions are all the same. We have to find ways to distinguish ourselves in a market. We've got to do something nobody else is doing, because doing the same thing everybody else is doing is the surest way to fail. So, getting people to the place where they were willing to take risks, that's probably the best legacy.

In discussing his greatest frustrations, Bowen explains that when he took on the role of president at Goucher, he discovered “the personality of an artist does rub up against a leadership problem, which is you’ve got to have a thick skin.” Creating new possibilities, the central tenet of being an artist for Bowen, requires change. “Initially the creative bits were the bits that appealed to me,” because “the world is changing. When the world changes, when the outside conditions change, you’ve got to adapt.” But from his perspective, “I’ve got all these tenured people who just think that somehow they’re being asked to compromise,” and as Bowen explains, he doesn’t have the personality to deal with the conflict that radical change brings with it. “I live in that creative space. I’m an INFJ [Introverted Intuitive Feeling Judging Personality Type (Raymond, 2017)]. I like purpose, but I don’t like dealing with anger.”

Reflecting on his leadership career, he wonders if it was the right decision for him to pursue senior leadership:

I’m the wrong personality to be a president, which is why I’m retiring in the summer....I would never be Chair of Music. The worst job on the planet, being Dean of Music, or

chair of the music department. I don't want that job. I want to be a faculty member.... That's my happy place. I want to mentor graduate students. That is what I really liked doing. I should have stayed doing that.

Intersection of Artist and Leader

As mentioned throughout his narrative, Bowen's leadership intersects with his artistic creativity and his drive to create unique experiences. As an accompanist, he translates those efforts into servant-leadership:

Again, it's like playing the piano. I was always an accompanist. I didn't go into this to be heard. My job is to listen to everybody else and make them sound better because the drummer has all the real power. It is all about the drummer who's playing too loud and there's nothing you can do about it. It's just like being a college president. You have no power. And so, you can nudge a little bit and make everybody else sound better, and you're doing a good job.

Bowen's band leader form of servant-leadership has collaboration at its core—a give and take between the players with a commitment to participate and a willingness to compromise in order to be successful:

Artists are idealistic. We believe so much in the beauty of the thing that we do. But if nobody wants to hear it, then you can't make a living doing that. You have to compromise, and that philosophy probably made me a successful artist. I'm not a better piano player than anybody else. What made me a successful artist, is I show up on time, I collect the check, and I know when to play *Tie a Yellow Ribbon* and if they want to hear *Feelings*, you go play *Feelings*.

Creative problem-solving, including convergent and divergent thinking, is a process Bowen utilizes that comes directly from his Jazz improvisational background, as does his approach to collaboration in which everyone in the ensemble brings his or her best to the performance. When Bowen first arrived as president, his leadership team was not comfortable with this mode of creative improvisation:

I said, ‘Look, I’m going to throw spaghetti at the wall and it’s not always going to stick. I would come to a meeting for half an hour and I’d throw out a couple of dozen ideas and they would think we’ve got to do the seven things the president said. No, you don’t have to do these things. Look, I’m just saying ‘What about ...?’ ‘What if ...?’ ‘What would happen if we did this?’

Bowen saw his job as asking new and better questions, focusing on the significant issues being faced by the institution, to encourage out-of-the-box thinking and solutions:

I’d ask, ‘Well, do we really have to stay this type of college? Do we have to offer that major?’ The creativity helps us make sure we’re not just going to keep doing things as we always have, we’re going to ask unusual questions. It’s the same, when I’m playing in a band. If I throw out an idea and the violin player starts to play with it, that’s success. I don’t have to be the one who finishes it. If I’m in the band, the band becomes more creative. The band takes greater risks. Everybody around me starts taking greater risks, because they know that I’ll push people and save them [pick up the lost phrase]. I’ll save them when they fall and I’ll ask all kinds of stuff and I’m listening intently. It’s the same attitude. The college is a better place now, because people ask more fundamental questions and when I’m in the room, people are like, ‘Oh my god, what’s he going to do next?’

Leon Botstein

Leon Botstein became the 14th president of Bard College in 1975, when he was 28 years old. He has continuously served in that capacity for 43 years. Prior to this appointment, Botstein was recruited to serve as president of Franconia College, a declining experimental liberal arts college in New Hampshire, from 1970 to 1975. He started that appointment at the age of 23, making him the youngest college president in U.S. history (Skudlik, 2017).

Founded in 1860, Bard College is a private, independent, residential, coeducational, four-year college—with a wide range of satellite campuses—located in Annandale-on-Hudson, New York, with an undergraduate enrollment of approximately 1,900 students and a total enrollment of 6,000 degree candidates. The undergraduate college employs approximately 287 full and part-time faculty members, creating an average student-faculty ratio of 10:1 (Bard College, 2018). Bard College holds a Carnegie classification of Baccalaureate College: Arts & Sciences Focus with some graduate coexistence (Carnegie Foundation for the Advancement of Teaching, 2018).

Known internationally as a conductor and musicologist, Botstein earned a Bachelor of Arts in History from the University of Chicago in 1967; a Master of Arts in History from Harvard University in 1968; and a Ph.D. in History from Harvard University in 1985.

Experience as Artist Practitioner

There were many influences that led Botstein into music at a young age. Born in Zurich, Switzerland, Botstein was:

The youngest son of two eminent Polish Jewish physicians who left Poland, studied medicine in Switzerland, and became members of the faculty of the University of Zurich. After waiting for more than 16 years for a visa to immigrate to the United States, his parents moved to New York and ultimately joined the faculty at Montefiore Hospital and

the Albert Einstein School of Medicine, where they remained for the rest of their careers. (Skudlik, 2017, para. 1).

With his family's emigration to the United States, Botstein found himself in a polylingual home in which English, German, Russian, and Polish were spoken. "It was a kind of United Nations of speech." He struggled with English as a second language, and communication in general, as "speaking was, even at the dinner table, much less in school, a terrifying prospect." As a result, Botstein began to stutter, an impediment that lasted through to young adulthood. For Botstein, music became his voice. "Hearing music, making music, remembering it in your head became my natural language. I would spend hours at the piano improvising. I liked practicing because it was an outlet that was not interrupted. Music became a natural language for me."

Botstein's penchant for and pursuit of music was also influenced by his mother, who "like many of the people of her generation was a very committed music lover and amateur pianist." As a result of Ménière's disease, she suffered deafness in both ears, "which means she lost the ability to play and she suffered from being cut off from music. At a very formative age in my childhood, I witnessed this personal tragedy for her." Becoming a musical surrogate for his mother, Botstein "always had the ambition from childhood to have a life in music."

In addition to piano, Botstein trained in violin, studying under Roman Totenberg, the internationally acclaimed violinist and educator.

My medium to get into the world of music was as a violinist. But I was an awkward and probably clumsy child who did not have natural physical dexterity. So, for me to play well, it took ten times as long as the very naturally gifted. So, my musical gifts didn't translate into the fine motor control that is required for virtuosic playing. It didn't mean I

couldn't, without a lot of blood, sweat and tears, achieve professional status, but it would be in the middle or lower ranks of the standard one would want to aspire to.

With encouragement from teachers and mentors, Botstein began to focus on composition and conducting:

I went to college, and there I became very active as a player and started conducting. And I studied conducting and composition and analysis with a very distinguished American composer, Richard Wernick. I also had the opportunity to work with a very fine conductor of contemporary music and fabulous composer, Ralph Shapey in Chicago.

As an undergraduate student at the University of Chicago, Botstein served as concertmaster and assistant conductor of the University orchestra, and created Chicago University's chamber orchestra, which still exists today. "It was funded by the university and [I] sort of stepped out of the playing chair into the conducting chair so to speak."

In addition to pursuing life as an artist practitioner, Botstein decided to immerse himself into the intellectual side of the arts through music history:

In early music, Renaissance, classical, 18th century, and Baroque, there's a long tradition, begun by the English really, of scholar performers. I fashioned the idea that I would do that; that for the 19th century and early 20th century, I'd be a scholar performer.

His research into music let Botstein to his passion:

To restore the history of music as a living, honest representation of our past [by] bringing back to life the great music that has been unfairly neglected. I became the champion of the underdogs of music history, both individual works by famous composers or the work of composers whose names have been obscured.

Completing his undergraduate degree, Botstein spent the summer of 1967 studying at the Tanglewood Music Center, the summer home of the Boston Symphony Orchestra, and then onto Harvard to pursue his master's and doctoral degrees, his dissertation focused on the musical life of Vienna in the 19th and early 20th centuries. While at Harvard he served as assistant conductor of the Harvard-Radcliffe Orchestra and conductor of Doctor's Orchestra of Boston, "an ensemble of conservatory students and medical professionals which performed at the Gardner Museum" (Skudlik, 2017, para. 2). Botstein continued his conducting studies after finishing his master's at Harvard, working with composer/conductor Harold Farberman, founder and former director of the Conductors' Institute, a summer conducting program ultimately located at Bard College (Conductor's Institute, 2012), and James Yannatos, music director of the Harvard-Radcliffe Orchestra (HRO, 2018). "So, I had three teachers, Wernick, Yannatos, and most important, Maestro Farberman."

With the completion of his master's degree, Botstein served as Founder and Conductor of the White Mountain Music and Art Festival in New Hampshire from 1973 to 1975; as Principal Conductor of the Hudson Valley Philharmonic Chamber Orchestra from 1981 to 1992; and as Artistic Director of the American Russian Young Artists Orchestra in New York City from 1995 to 2002. Botstein is also the Founder and Co-Artistic Director of the Bard Music Festival and Music Director and Principle Conductor of the American Symphony Orchestra, both positions he still holds today. In 2003, Botstein also became the Music Director of the Jerusalem Symphony Orchestra. He now serves as Conductor Laureate of the organization. Additionally, he has recorded extensively and guest conducted orchestras around the world, including the Los Angeles Philharmonic, Royal Philharmonic Orchestra, London Philharmonic, Aspen Music Festival, Buffalo Philharmonic Orchestra, Mariinsky Theatre, Russian National Orchestra in

Moscow, Hessisches Staatstheater Wiesbaden, Taipei Symphony, Bern Symphony Orchestra, and Sinfónica Juvenil de Caracas in Venezuela, as well as myriad other orchestras and ensembles (Skudlik, 2017). Most of this artistic work was accomplished concurrent with his appointment as President of Bard College.

For Botstein, being an artist is simply “to have the opportunity to work with musicians and put performances on stage. My artistry is completely connected to performance and recording; sharing [music] with an audience and making that experience memorable for the audience.” Creating experiences for his audience is an important part of Botstein’s artistic philosophy:

I was an early proponent of curating concerts. So, that it’s not a random thing, but the way one would curate [art] exhibits. You know - 19th century landscape painting in France or politics in art - that makes possible the rediscovery of works or composers that have unfairly slid into obscurity. So, as classical music has been pushed to the margin, the repertoire has become more and more sterile - Mahler Symphonies, Beethoven Symphonies, Tchaikovsky Symphonies - it’s all a round robin of the same works. And there’s so much richness out there, particularly in opera. If you look at the works I’ve recorded, ... and if you look at my programs, ... all the works are non-standard with the exception of a few things.

Botstein sees this approach to programming and curating concerts as his greatest contribution as an artist: “to successfully restore a whole variety of works to the concert repertory and to have had a hand in changing the nature of concert life in the programming of music. I think that’s probably what I most identified with.”

His greatest frustration as an artist is the “Hollywoodization of classical music and the terrifying ignorance and conservatism of the people in control of the [music] business.” Botstein sees himself as a critic and outsider to the music industry, ready to challenge the establishment. With classical music fading into the background, he sees a need for leadership and innovation:

[With] the collapse of the recording industry, the shrinking of audiences, the collapse of any rational economic base to music, classical music is being out gunned in terms of political and popular significance. Like in popular music and forms of popular [entertainment], the worst management practices occur in industries that are in retreat. That’s where innovation is most needed and most hard to find. So, that is the biggest enemy. The best news, however, is that classical music has been rescued by the explosion of interest in it in Asia and to some extent Latin America.

As a leading advocate of liberal arts education, Botstein is hard pressed to separate the arts from education, both of which he sees as foundational to an individual’s growth as a good citizen:

I would say that as a result of the technological transformation that we’re living through, which has transformed the nature and opportunity of work, and given the increased longevity of the population, the arts have become ever more essential as providing individuals, both the makers and the consumers if you will, as an essential medium for locating the purpose and the virtue and the sanctity of life. Whether you say we have more leisure time or whether we have our life beyond work as retired, however you characterize it, the arts open up the opportunity for human experiences which are not work related, not economically remunerative, but are not simply being a consumer. Where the arts provide - whether it’s the reading of poetry, amateur theater groups, amateur music groups, people who paint for a hobby, write short stories for a hobby, this

whole area of human endeavor - an individual's sense that they're not irrelevant or worthless. So, the arts have a much more important role in individuals being able to realize the opportunities of their freedom, or in countries where there's no freedom, to retain that freedom that the state can't reach, which is the freedom of their thinking life. It's a secular equivalent, therefore, of religious faith in some sense and terribly important. It's the same way we, as citizens, benefit from having been trained in writing, critical reading, philosophy, and political theory. We are able to activate ourselves as citizens by a process of reflection, debate, and consideration so that [the arts and education] become a part of who we are. That's what enables us to sit on a planning board, a school board, or to think for ourselves and be active in art and society. It provides a non-partisan arena of becoming a part of a community.

It was Botstein's perspective on citizenship that opened the door to leadership in higher education.

Experience as Leader in Higher Education

Botstein finished his master's degree at the height of the Vietnam War. "I'm in the Bill Clinton/John Kerry generation where the Vietnam War was a kind of a life changing confrontation." As an immigrant and naturalized citizen, he looked for a way to "honorably reflect my love of country, and not serve in a war that I thought was unjust."

As a result, in 1969 Botstein accepted an Alfred Sloan Foundation Fellowship focused on inner-city/urban education, where he ultimately worked as the Special Assistant to the President of the Board of Education. However, when he started, Botstein was sidelined and disregarded by the Secretary of the Board, Harold Siegel:

I was an unwanted Ivy League, in their mind, gopher, in the board of education assigned by the mayor of New York. None of them had any use for me. So, they put me in a closet. They hid me away doing paper shuffling, filing, you know, essentially nothing of any value. They wanted to keep my arrogant hands away of anything of any importance.

Which I was very happy to do, because I went to work paper filing with [music] scores in my pocket. I was in office that had no windows, by myself, and nobody wanted to talk to me. So, I could get the menial stuff done very quickly and then I would study my scores and dream about my career after my period of public service would be over.

New York City in the late 1960s was rife with racial tensions. In September 1968 there was a city-wide strike of school teachers that shut down the public schools for a total of 36 days and increased racial tensions between Blacks and Jews as communities fought for control of the public-school system (Stivers, 2018). As a result of the strike and growing racial tensions, the legislature passed a bill requiring the NYC Board of Education to facilitate a demographic study by December 1969 of the public-school population “in order to ensure that the districting of the city was not discriminatory against the black population, the then powerful Puerto Rican population, and other minorities of the cities.” In October 1969, Mayor John Lindsay discovered that such a study had not been started and called a special meeting of the Board of Education, headed by Joseph Monserrat, who was, according to Botstein, “a Puerto Rican politician of distinction” and “a very kind and smart man.” At the meeting:

[Mayor John] Lindsay turns to Monserrat and says, ‘Wait a minute, what do you mean [the demographic study] is not done? Isn’t there some guy from Harvard we sent you?’

And Joe Montserrat looks to the secretary of the board, Harold Siegel and says, ‘Yeah, I met the guy. Where is he?’ The guy who put me in the closet now is on the hot seat. So,

the mayor says, 'Bring him in here!' So, they knock on my door and I'm incredulous. I said, 'Well, what does the mayor and the board want with me? Is there enough glue and scissors? Are there enough filing cabinets?' And the guy is nervous, and he says, 'I don't have any idea but come, don't make jokes, come on!' So, I walk into this room and the mayor turns to me and says, 'You're from Harvard, aren't you?' I say, 'Yeah.' So, the whole board is sitting there and I'm on the hot seat and the mayor says, 'Do you know anything about demography?' I didn't know anything about demography. But I knew they didn't either, so I said, 'Yeah.' And he said, 'Do you know anything about computers?' I knew nothing about computers, but I knew a lot of people who did. These are old day computers, you know, big, so I said, 'Yes.' Then he pointed to me and said, 'You're in charge.' I said, 'In charge of what?' He said, 'They'll explain it to you later.' And over night from a nobody, I became in charge of a study for which I had no more skill or preparation to do than the man in the moon. Overnight, I became the Special Assistant to the President of the Board and that led me directly to becoming a college president in my 20s.

In 1970, at the age of 23 years old, Botstein became the youngest president of a college in U.S. history when he accepted an appointment to Franconia College, an experimental liberal arts college under the aegis of Dartmouth College in New Hampshire. A July 1970 *Time Magazine* brief described the college as:

Spiritually somewhere between Alice's Restaurant and Alice in Wonderland. The place abounds with tutorials and individual projects. Freed from formal departments and competition for tenure (there is none), teachers shape their courses to their own interests

and those of their students. Results have been mixed. Courses range from imaginative interdisciplinary projects to haphazard bull sessions. (*Time*, 1970, p. 38)

At the time Botstein was hired, the college was in bankruptcy, failing from years of poor management, political opposition, declining enrollment, and the untraditional nature of the institution. The *New York Times* (1968a) reported on the arrest of nine students for narcotics possession during a dawn raid of the campus in March of 1968 and in December of that year reported that the school was renting out its facilities as a ski lodge to avoid foreclosure due to an annual running deficit of approximately \$100,000 (*New York Times*, 1968b). Botstein's leadership stayed the institution's closure for a few years:

In less than three years he has improved conditions at the college to the point that it expects to receive full accreditation by the end of 1973. Botstein took advantage of the depressed job market to recruit a new faculty willing to work for comparatively low pay (average salary: \$10,960) and without tenure. Despite the poverty of most colleges, he raised enough money through cost cutting to pay the overdue bills. With \$800,000 in federal grants, he built three small dormitories, a student union, an auditorium and a new library. As the college's reputation improved, applications increased; enrollment rose to 425, even though Franconia's tuition and other fees amount to \$4,200 annually. (*Time*, 1973, p. 66)

In 1975 Botstein became the President of Bard College, a position he still holds today. "The institution where I've been for over four decades was a liberal arts institution that had a very strong, historic investment in the performing and visual arts." When asked what was the catalyst that lead him into higher education leadership, Botstein shared:

I always thought that music and the arts are an essential part of an educated person. And I was brought up with a deep-seated belief in the importance of education, and therefore, there seemed to be no contradiction between making contribution to education and making contribution to the arts. Becoming an artist requires education. And so, if I had to earn a living, there were only really two choices that were related what I thought I wanted to do with my life. One was to have a job as a performer or a job as a teacher if you will, in [higher] education. So, when I got the opportunity to run an institution, part of its mission was teaching people who were going to become artists or people in theater, or people in music. That seemed a natural [fit] since part of my career was to be a conductor, which is the concert position of leader. It seemed a natural parallel.

After 43 years as president, Botstein optimistically sees his greatest accomplishments ahead of him. “Well, it isn’t over yet. Oh, I don’t know? Maybe I hope it’s in front of me.” He adds that his greatest leadership achievement has been in team building and recruiting “very talented people to pursue a genuine set of initiatives in linking education to the improvement of society outside of the walls of the university.” Botstein points to several initiatives as examples of this success, including pioneering prison education, the development of early colleges with public-school systems, and advancing international dual degree programs. “This institution has an outside track record in more than token investments in reaching underserved populations and in extending the reach of the liberal arts outside of the crucial college-age population.”

Embracing the true meaning of the humanities and its purpose to advance society, Botstein sees the changing personality of America as an impediment to progress. “The greatest challenge we have is the culture of contemporary America which has turned radically selfish. So,

it ranges from the reluctance of our fellow citizens to pay taxes to distrust and contempt for government.” And he adds, “We can’t blame anybody but ourselves.”

When asked what being President of Bard College means to him, Botstein affirmed what many other presidents shared in their conversations with me:

It is first an honor and a privilege to be entrusted to lead a platform that can make a difference in people’s lives through the medium of education and the development of people’s minds and the development of their sense of value in life. So, whether that’s a traditional college student or a graduate student, or a poor adult. We have a micro-college system that deals with adults that have not have never had the privilege of higher education. Whether it’s incarcerated prisoners, whether it is underserved young people of high school age in the inner-cities. This job gives me the singular honor and opportunity to make a difference in the country that rescued my family and gave my family dignity from a stateless state to citizens. And, so what the job means to me is an act of humbling trust.

Intersection of Artist and Leader

Botstein sees a parallel between the role of conductor and president that informs his approach to leadership, and, as with music, he weaves historical practices with his contemporary approach:

In my generation certainly and the generation that follows me, conducting moved from being a dictatorial post from which one hurled orders and operated by fear. See the way conductors of the prior generation—Toscanini, Yevgeny Mravinsky, Fritz Reiner, Artur Rodziński—these were tyrants. Rodziński came to a rehearsal and put a revolver on the

desk. So, it was a wielding of absolute power enlightened, if you will, by an artistic vision, with an emphasis on discipline, subordination, and following orders.

But, as Botstein points out, contemporary practices in conducting and leadership are more collaborative:

You had in front of you players who were as skilled as you were. Perhaps more skilled as musicians than you were. And your job was to adapt their contribution, to win their voluntary assent, to overcome the resistant to the authority by persuasion, not by fear, and to do that at the same time showing respect to them. So, if you're the president or dean you are charged with leading a faculty. A faculty is made up of very highly trained individuals. Many of them are smarter than you are and more accomplished than you are. And you have to get them to work together in one direction. They are naturally individualists. Players in a good orchestra are all trained to be soloists. They're not trained to be worker bees. So, you have the skills of persuasion, of building trust, and of persuading them that even a risk they don't agree with is worth taking.

From those experiences on the podium he learned "how to run a faculty meeting, to calm an angry student body, to handle complaint and criticism, and to persuade an institution to take a certain direction. Those skills reinforce each other." As a result, "I am much better equipped than many of my colleagues to stand up as a guest conductor with a group of skeptical people who are smarter than you are, to persuade them to follow you."

For Botstein, the symbiotic relationship between artist and leader is also intrinsic to the bond between arts and education, with the institution as the bulwark that fosters their interplay:

They're parallel; they feed each other constantly. In my case, there was a reciprocal, positive, synergy between one of the major obligations I have as a college president, to

raise money, between my work as a musician and my work as a college president. Bard has benefited over the years from my work as a performing artist in real economic terms. The festivals that we established, the performances, lead to donors for the college at large. Its role as public performing space has helped fund its core mission as an educational institution. So, there is a synergy between fundraising and my role as a musician and my role as a college president.

That synergy can be seen in myriad ways across the Bard campus through performances, academic programs, and facilities, including the Richard B. Fisher Center for the Performing Arts. Designed by Frank Gehry, the \$62 million performance facility opened in 2003 and “illustrates the College’s commitment to the performing arts as a cultural and educational necessity” (Bard College, 2019, para. 1).

Botstein highlights several core competences of working artists that can enhance an individual’s leadership abilities: humor, delegation, appreciation for collaborative contributions, improvisation, and bravado. To survive and thrive as a collaborative artist, and as a saving grace for a leader, Botstein believes it is important and necessary to maintain a sense of humor:

Because you can’t be at any rehearsal where humor is not the saving grace. Things happen as you know on stage - some that are funny, some are tragic at the moment but later they’re the butt of jokes. So, humorlessness is impossible for any performing artist. That’s not true of academics, it’s not true of bureaucrat, they are often humorless, but we are required to fashion a sense of irony and humor about the conflicts of everyday life.

He points out the importance of trust in collaboration and delegating authority. “Another thing that a performing artist has naturally as a leader is the respect for the delegation of authority. That’s a very important skill to run an institution.” Botstein explains:

If you were a director of a play, you need to rely and trust the instincts of the performers. You can't micromanage them. You have to let them work out their particular way of resolving their responsibility and the realization of the role. Guide them, but you have a natural respect for the contribution. I have a natural respect for the contributions made by the players on the stage and their artistry and that it can't be only about you and therefore it has to be about giving space, room, authority, and recognition to those colleagues. The first thing I do, and many of my colleagues do after a performance, is get the individual players in the orchestra to stand. Just as in a theater performance, or opera performance, the leading roles take their bows.

Another transferable skill from artist to leader is the ability to improvise and act in the moment without preparation:

You've rehearsed, and rehearsed, and rehearsed, and then things happen in relationship to what other people do on stage and your own heightened adrenalin from being in front of an audience. Suddenly the performance is different from the rehearsal and some people retreat because they get nervous. Some people just jump! You know, like close their eyes and just jump. You have to figure out how to improvise if somebody drops a line. You can't stop and say, 'Wait a minute! Wait a minute!' Maybe in film you can, but you can't do it on stage, right? And you have to be alert to the moment and you have to respond to the moment. And you have to take a leap of faith. Sometimes you have to make this stuff up, you know. But the fact is, when they call you and say, 'You've got to get in costume and get out there!' That's the moment of truth. That is preparation as a musician, right, to be fearless in the face of a crowd knowing you're not totally prepared, but you're going to figure out how to make this work.

That ability to improvise in moments when things go awry is enhanced, according to Botstein, by bravado and having the courage to face the risk at hand:

Stage fright—going out on stage and exposing yourself at the risk of criticism. You know, I once watched an opera performance when I was a graduate student in Rome where people threw tomatoes at the tenor in the first act! Really! He kept going and he got a standing ovation at the end of the third. So being able to withstand that, to be out on stage the way a sports person would be. You know, strike out at a baseball game and booed by the crowd. It's not only the applause but the criticism. The fearlessness or the ability to conquer fear. The ability to tolerate risk is an unusually important part of leadership. And so that was a carryover [from music] - overcoming the fear of playing or performing in public.

Finally, Botstein shares that one of the most important skills for a college president is “to transcend in a constructive way criticism, failure, defeat, and to tolerate incremental progress and, therefore, be hospitable to compromise.” Over a career of 43 years, Botstein understands that change does not occur overnight and that over time, and with experience, your perspective on issues change. “You’ll look back on how you performed that work [of music] 10 years ago and you see it differently and more confident and better.” Leadership is about keeping the goal you are seeking to achieve ahead of you and not resting on your laurels of previous success:

The artist never has a fixed goal line. In the last phase of their careers, composers like Verdi, Beethoven, and Schubert were obsessed by their inadequacies in the handling of counterpoint or their inability to absorb new expressive devices. They were always pushing the boundaries. Every great artist is doing that. They don’t want to hear their

recordings of 20 years ago. They're in fact embarrassed by them. I think that is a very good quality for leading an institution.

Chapter 4 Closure

In the narratives above, the eight artist practitioner participants of this study shared their unique experiences and perspectives of serving as a college or university president and articulated the role the arts played in relation to their leadership style, practices, and effectiveness. While their backgrounds as artists and experiences as leaders in higher education are distinctive, there are many parallels that connect the stories. Those themes and sub-themes, developed through a process of inductive analysis, will be detailed in Chapter 5.

CHAPTER 5

DATA ANALYSIS AND FINDINGS

This chapter explores the major themes and sub-themes distilled from the eight narratives detailed in Chapter 4. A total of 15 themes were identified through an inductive process that relied on intuition and imagination to identify and explore the experiences, conversations, stories, and structures that connect the narratives. As presented in Chapter 2, Marshall and Rossman (2011) highlighted the role of intuition in qualitative research in that it facilitates the evolution of richer research through creative thought, idea incubation, and the reorganization/reconstruction of the data.

The 15 themes, along with their 23 sub-themes, were divided to align with the primary research questions of this study. These themes have been categorized as those related to the artist practitioner, distinguished by the letter “A” in the header; themes related to the college presidency, similarly distinguished by the letter “P”; and themes related to the intersection of artist and academic leader, distinguished by the letter “I.” These themes and sub-themes are aligned with the participants in Table 2 below. The themes are complemented with four additional tables collating data related to factors impacting the participants development as artist practitioners (Table 3), identifying the participant’s formal education (Table 4), comparing the participants profiles related to the ACE 2017 American College President Study (Table 5), and presenting the participant’s leadership career paths (Table 6).

Table 2

Major Themes and Sub-themes

Themes and Sub-Themes		Kathleen Murray	Jeff Elwell	D. Mark McCoy	Randy Pembroke	Mark Heckler	Jonathan Green	José Bowen	Leon Botstein
A1	Pursued various paths to becoming artist practitioner	X	X	X	X	X	X	X	X
<i>A1.1</i>	<i>Started artistic studies at an early age</i>	X	X	X	X	X	X	X	X
<i>A1.2</i>	<i>Parental support and encouragement to pursue arts</i>	X			X	X	X	X	X
<i>A1.3</i>	<i>Pursued various educational paths studying the arts</i>	X	X	X	X	X	X	X	X
<i>A1.4</i>	<i>Had mentor or role models as artists</i>	X	X	X	X	X	X	X	X
A2	From the performing arts	X	X	X	X	X	X	X	X
<i>A2.1</i>	<i>From music</i>	X		X	X		X	X	X
<i>A2.2</i>	<i>From the visual arts</i>								
A3	Had leadership role in work as artist practitioner	X	X	X		X	X	X	X
A4	Collaboration a key aspect of work as artist practitioner	X	X	X	X	X	X	X	X
A5	Self-deprecating towards work as artist practitioner	X	X	X	X	X	X	X	X
P1	Matched ACE's 2017 College President Profile	X	X	X	X	X	X	X	X
<i>P1.1</i>	<i>Matched length of service for currently sitting presidents.</i>								
<i>P1.2</i>	<i>Matched the degree profile of currently sitting presidents.</i>	X	X	X	X	X	X	X	X

Table 2 - continued

Themes and Sub-Themes		Kathleen Murray	Jeff Elwell	D. Mark McCoy	Randy Pembrook	Mark Heckler	Jonathan Green	José Bowen	Leon Botstein
P2	Served at Private Liberal Arts Universities	X		X		X	X	X	X
P3	Pursued various paths to college presidency	X	X	X	X	X	X	X	X
<i>P3.1</i>	<i>Did not actively pursue early career leadership opportunities</i>	X	X	X	X	X	X	X	X
<i>P3.2</i>	<i>Had leadership mentors or served as leadership mentors.</i>	X	X	X	X	X	X		
P4	Efforts focused on sustainability of institution	X	X	X	X	X	X	X	X
<i>P4.1</i>	<i>Engaged in visioning activities</i>	X	X	X	X	X	X	X	X
<i>P4.2</i>	<i>Expressed concerns over issues impacting higher education</i>	X	X	X	X	X	X	X	X
<i>P4.3</i>	<i>Matched ACE's 2017 findings on utilization of time</i>	X	X	X	X	X	X	X	X
<i>P4.4</i>	<i>Engaged in relationship building with stakeholders</i>	X	X	X	X	X	X	X	X
P5	Found presidency as all-consuming	X	X	X	X	X	X	X	X
<i>P5.1</i>	<i>No or limited pursuit of artistic opportunities while president</i>	X	X	X	X	X	X		
<i>P5.2</i>	<i>Plan work as artist practitioner after their presidency</i>	X	X	X		X	X	X	
<i>P5.3</i>	<i>Continue to enjoy the arts as consumers</i>	X	X	X	X	X	X	X	X
P6	Serving as president an honor with major responsibilities	X	X	X	X	X	X		X

Table 2 - continued

Themes and Sub-Themes		Kathleen Murray	Jeff Elwell	D. Mark McCoy	Randy Pembroke	Mark Heckler	Jonathan Green	José Bowen	Leon Botstein
I1	Uses creative problem-solving and imagination	X	X	X	X	X	X	X	X
<i>I1.1</i>	<i>Engaged in innovative projects and processes as president</i>	X	X	X	X	X	X	X	X
I2	Integrated artistic processes into leadership practices	X	X	X	X	X	X	X	X
<i>I2.1</i>	<i>Focused leadership practices on collaboration / team-building</i>	X	X	X	X	X	X	X	X
<i>I2.2</i>	<i>Sought divergent feedback in decision-making processes</i>	X	X	X	X	X	X	X	X
<i>I2.3</i>	<i>Leveraged performance skills in communication processes</i>	X	X	X	X	X	X	X	X
<i>I2.4</i>	<i>Comfortable with risk-taking, ambiguity, and change</i>	X	X	X	X	X		X	X
<i>I2.5</i>	<i>Presented a personal of optimism and positivity</i>		X	X	X	X		X	X
I3	Colleagues uncomfortable with new leadership style		X	X		X	X	X	X
I4	Infused empathy into leadership practices	X	X	X	X	X	X	X	X

Themes Related to Artist Practitioner

In analyzing the interviews, a total of five themes with six sub-themes related to the participants as artist practitioners were identified.

Theme A1: Participants Pursued Various Paths to Becoming an Artist Practitioner

As the narratives detailed in Chapter 4 evidence, the career paths that the individual participants pursued as artist practitioners are as unique as each individual. While there are common trends which are explored in the sub-themes below, each participant's personal journey in pursuing the arts was influenced by a variety of factors including familial familiarity and participation with the arts, geographic location, access and barriers to the arts and training, quality of creative experiences, economic situation, school systems, influence of teachers and mentors, and their own imagination, creativity, talent, and ambition. Table 3 presents these majors factors as referenced by the participants.

Table 3

Factors Impacting Participants' Development as an Artist Practitioner

Factors	Kathleen Murray	Jeff Elwell	D. Mark McCoy	Randy Pembroke	Mark Hecker	Jonathan Green	José Bowen	Leon Botstein
Early Start (Sub-Theme A1.1)	X	X	X	X	X	X	X	X
Parental Support (Sub-Theme A1.2)	X			X	X	X	X	X
Artistic Mentors (Sub-Theme A1.4)	X	X	X	X	X	X	X	X
Geography (Non-Theme)							X	X
Leadership Role in the Arts (Theme A3)	X	X	X		X	X	X	X
Collaboration (Theme A4)	X	X	X	X	X	X	X	X
Ambition (Non-Theme)	X	X	X		X	X	X	X
Self-Deprecating (Theme A5)	X	X	X	X	X	X	X	X

Sub-theme A1.1: All participants started their artistic studies at an early age. Each of the eight participants discussed beginning their artistic studies at an early age. Murray, Pembroke Bowen, and Botstein focusing on music began their studies around the age of seven or eight-years-old. Elwell shared that as a writer, “I started writing a novel I think when I was eight.” The three remaining participants, McCoy, Heckler, and Green, referenced beginning their arts training in middle and high school.

Sub-theme A1.2: The majority of the participants had parental support and encouragement to pursue the arts. Six of the eight participants referenced their parents in relation to their arts training. Given the young age that the participants began their arts studies, this finding makes sense. Four of these participants, all studying music, shared that at least one parent was a musician as well. Botstein, Murray, and Pembroke each had a parent who played piano while Green’s father was a church organist. Pembroke talked about generational involvement in music: “If you look on my father’s side, my father, his father, his father, they were farmers, but they were farmers who loved music.”

While his parents did not encourage him to participate in theatre, Heckler shared that they purchased a saxophone for him so he could be part of the school band and supported his participation in the church choir. Bowen shared that neither of his parents were musical, but after failing the Seashore Music Aptitude Test in the third grade, his mother was sympathetic “and then I started playing the recorder.” Botstein shared in his narrative that he was also inspired to pursue music after watching his mother lose her hearing and ability to enjoy music due to Ménière’s disease.

Sub-theme A1.3: Participants pursued various educational paths studying the arts. In analyzing educational paths, participants highlighted both their artistic training through formal

education, in the pursuit of a degree, as well as professional training and experience that occurred outside of higher education.

Of the six participants who focused on music, four began their undergraduate education as music majors. Bowen majored in chemistry and Botstein majored in history (albeit with a leaning towards music history). Both Bowen and Botstein had significant music training experiences outside of their formal education, as detailed in their narratives. Heckler changed his major from journalism to theatre after being cast in Thornton Wilder's *The Skin of our Teeth* as an undergraduate, while Elwell was an English major with an emphasis in journalism. Elwell did not begin to explore playwriting until graduate school. Both McCoy and Murray referenced being first generation college students when they started undergraduate studies. Only one candidate, Pembroke, mentioned earning an Associate Degree in Music from a two-year institution before transferring to complete his bachelor's degree.

At the graduate level, the majority of the participants were studying in their creative field. In the music area, four pursued Master of Music degrees and two pursued Master of Arts degrees with a focus on musicology or music history. In theatre, Elwell pursued a Master of Science degree in Communication and Theatre with his focus on playwrighting, transferring to second institution to do so after beginning graduate studies in journalism. Heckler pursued a Master of Fine Arts degree in directing, the only participant to seek a terminal degree at this level. Prior to seeking his Master of Arts in Musicology, Bowen completed a Master of Arts in Humanities.

Many of the participants shared significant professional experience during their graduate studies. Elwell had an early play produced on television; McCoy was commissioned to write a symphony; Bowen was serving as director of Jazz Ensembles at Stanford; Heckler performed the lead in the pre-Broadway development of a major musical; and Botstein studied at Tanglewood,

served as assistant conductor of the Harvard-Radcliffe Orchestra, and as conductor of the Doctor's Orchestra in Boston.

Six of the eight participants immediately followed up their graduate degrees by pursuing their doctorates. Two earned their Doctor of Musical Arts degree and four earned their Doctor of Philosophy. Botstein, busy serving as president at two universities, completed his Ph.D. in History with a focus on Music History 17 years after completing his master's degree. Heckler, who held a terminal degree (MFA) in Theatre, earned his Ph.D. in Higher Education Leadership and Innovation three decades later, while serving as President at Valparaiso University. For six of the eight participants, the Doctor of Philosophy was the highest degree attained. Table 4 below details the participant's formal education, including degrees and timeline.

Table 4

Participants' Formal Education

Name (In order of interview)	Baccalaureate	Master's	Doctorate
Kathleen Murray	Bachelor of Music <i>Piano Performance</i> Illinois Wesleyan University 1979	Master of Music <i>Piano Performance</i> Bowling Green State University 1982	Doctor of Musical Arts <i>Piano Performance and Pedagogy</i> Northwestern University 1989
Jeff Elwell	Bachelor of Arts <i>English</i> California State University - Bakersfield 1979	Master of Science <i>Communication and Theatre</i> University of Southwestern Louisiana 1982	Doctor of Philosophy <i>Communication and Theatre</i> Southern Illinois University Carbondale 1986
D. Mark McCoy	Bachelor of Arts <i>Music Education</i> Shepherd College 1987	Master of Music <i>Music Education and Conducting</i> Peabody Institute of the John Hopkins University 1992	Doctor of Philosophy <i>Fine Arts (Composition)</i> Texas Tech University 1995
Randy Pembroke	Bachelor of Music <i>Piano Performance</i> Southern Illinois University - Edwardsville 1978	Master of Music <i>Piano Performance</i> Southern Illinois University Edwardsville 1980	Doctor of Philosophy <i>Music Education</i> Florida State University 1884

Table 4 – continued

Name (In order of interviewed)	Baccalaureate	Master's	Doctorate
Mark Heckler	Bachelor of Arts <i>Communication</i> Elizabethtown College 1977	Master of Fine Art <i>Directing</i> Catholic University of America 1979	Doctor of Philosophy <i>Educational Leadership and Innovation</i> University of Colorado 2011
Jonathan Green	Bachelor of Music <i>Vocal Performance</i> State University of New York at Fredonia 1985	Master of Music <i>Composition</i> University of Massachusetts - Amherst 1987	Doctor of Musical Arts <i>Conducting</i> University of North Carolina Greensboro 1992
José Bowen	Bachelor of Science <i>Chemistry</i> Stanford University 1984	Master of Arts <i>Humanities</i> Stanford University 1986 & Master of Arts <i>Music Composition</i> Stanford University 1989	Doctor of Philosophy <i>Musicology and Humanities</i> Stanford University 1994
Leon Botstein	Bachelor of Arts <i>History</i> University of Chicago 1967	Master of Arts <i>History</i> Harvard University 1968	Doctor of Philosophy <i>History</i> Harvard University 1985

Sub-theme A1.4: All participants had mentors or role models as artists. All eight of the participants referenced the contribution that mentors and role models played in their development as artist practitioners. These mentors ranged from highly influential and nurturing public school teachers to college professors and working professionals. As noted in Murray's narrative, studying piano with "Dwight Drexler and others at Illinois Wesleyan opened a whole world to me that I haven't even imagined was possible." While Elwell shared he had considered studying with a significant professional playwright, Arthur Kopit at City College of New York, he "attributes his success to two mentors: the late Alfred Straumanis, his dissertation chair at SIU, and Ronald C. Kern, retired chair of the theater department at the University of Louisiana at Lafayette," where he began his playwrighting career (SIU Foundation, 2015, para. 6).

Green, Heckler, McCoy, and Pembroke also referenced college professors: For Green it was the great composers he was able to work with at the University of Massachusetts and for Heckler it was Jim Waring, artistic director of the Olney Theater and a faculty member at Catholic University, who served as a role model. McCoy praised Harlan Parker who taught conducting at Peabody; for Pembroke it was pianist Ruth Slenczynska who taught and inspired his development as a musician.

Several participants commented on middle and high school teachers. Most significantly, Bowen praised his high school music teacher who encouraged him to explore the myriad possibilities in music, including building a harpsicord, an instrument he continues to perform on today. As noted in his narrative, this teacher “encouraged me to be myself, which probably changed my life.”

Since his academic studies focused on history, Botstein’s mentors were at the core of his musical training. As mentioned in his narrative, he studied violin at a young age with Roman Totenberg; composition and analysis with Richard Wernick; and conducting with Ralph Shapey, James Yannatos, and Harold Farberman. Botstein points to Maestro Farberman as his most significant artistic mentor.

Theme A2: All Participants Came from the Performing Arts

All eight participants in this study came from either music or theatre. Table 1 in Chapter 4 identifies participants by discipline and artistic focus. The participants in this study fall into one of two categories of performing artists: original artists (composers and playwrights who traditionally endeavor alone to conceive a work) and interpretive artists (who develop and present existing creative works to an audience).

Several participants cross between these two categories when working as an artist practitioner. For example, Elwell, as a playwright, often directed his and other artists works. The same is true for McCoy, who composes and conducts. Among the interpretative artists there are solo performers and collaborative artists who work as part of an ensemble. Pembroke primarily performs as a solo pianist, while Murray performs on the piano primarily as part of a chamber music ensemble.

Sub-theme A2.1: The majority of the participants came from music. Six of the eight participants came from Music, a ratio of 3:1 between music and theatre.

Sub-theme A2.2: No participants came from the visual arts. No participants for this study came from the visual arts. As Botstein observed relative to visual artists, “the transfer of their skills into institutional leadership are less obvious to me.” This dearth in attainment of senior leadership positions in comprehensive colleges and universities by visual artists may be a result of credentialing with the Master of Fine Arts degree and is an area for further study.

Theme A3: The Majority of the Participants had Leadership Roles in Their Work as an Artist Practitioner

As the old adage states, “the show must go on,” and seven of the eight participants (Murray, Elwell, McCoy, Heckler, Green, Bowen, and Botstein) assumed leadership roles as artist practitioners to achieve that outcome. For Bowen, leadership took on a practical connotation:

I was always the guy in the band who made sure we got paid. I was organized. I have spreadsheets for gigs. I don’t mind negotiating over the gig— the chairs and the music stands and how many outlets are we going to need—the contracts. I don’t love it, but I don’t mind it if it allows me to get on stage.

Bowen provided leadership to his jazz ensembles, as did Murray to her chamber music ensemble. Botstein, Green, and McCoy all led ensembles as conductors, while Elwell and Heckler were directors of theatre productions and ran professional theatre companies. All participants shared that these leadership experiences as artist practitioners were leveraged as they became academic leaders.

Theme A4: Collaboration was a Key Aspect of All Participants in their Work as an Artist Practitioner

Collaboration is, more often than not, a part of leadership in the performing arts. Two of the participants, Botstein and McCoy, referenced the difference between autocratic conductors like Toscanini and Rodziński and more contemporary practices involving collaboration, which they utilized when conducting. All participants shared examples in which they were engaged in collaboration as artist practitioners. Pembroke shared the experience of being part of a collaboration with the great American conductor Robert Shaw that involved hundreds of artists including soloists, chorus, and orchestra:

[Shaw's] assistant was the head of the choral program at Florida State University. And because they had worked together for so long and so closely, it wasn't at all unusual, Robert Shaw would just come in for a rehearsal. Or we'd go to Atlanta and do something with Robert Shaw. We did [Beethoven's] *Missa Solemnis* in New Orleans with the New Orleans Symphony. And it was typical Robert Shaw, it was Mardi Gras, but we didn't get out of the hotel rehearsal room. We rehearsed for three or four days, 12 hours a day and then performed at the end of that week, that Friday night, but it was the highest art form with which I was ever involved.

Murray talked about the collaborative nature of chamber music while Elwell discussed collaboration as a key requisite in theatre:

In theater, you have to collaborate. You really don't have a choice. You need a designer. You need people doing costumes. You need people performing the work. You need people lighting it. You need people selling it and you all essentially have the same goal, to make it as good as possible. You also have a pretty firm deadline. You've got to meet that deadline, or it has serious consequences.

Echoing that sentiment, Heckler sees collaboration as intrinsic to his role as a theater director, facilitating a process in which artists work together to realize what they imagine.

As shared in his narrative, Green talked about the collaborative approach advanced by conductor George Szell, adding that the greatest collaborative role conductors have is helping the players "to hear each other and play off of each other to the greatest benefit. It's really a matter of integrating their work, rather than imposing ours." From his position at the piano in his jazz ensemble, Bowen advanced that collaborative precept as well. "I was an accompanist, so most of my career was in a jazz quartet playing the piano. So, my job is to listen to everybody else and make them sound better."

Theme A5: All Participants were Self-deprecating Towards their Work as an Artist

Practitioner

I was surprised by this finding. The majority of the participants were humble about their creative work, not in a dismissive sense, or as a regret, nor as an excuse for why they focused their talents on leadership. Murray shared "I was never as good as I wanted to be." Pembroke said "I don't think of myself as an artist" but rather as a musician. Elwell shared similar thoughts

as a writer. Heckler did not think he could “ever be a successful commercial director because...I don’t think I have the instincts.” Green shared he thought that he was more lucky than talented:

I think, actually, that I’ve been awfully lucky, in that I’ve been able to do the things I want to do. I certainly wouldn’t be upset if I had a broader audience for my work than I do. The people that perform what I write seem to sincerely enjoy what I’ve provided them, and the audiences have provided really great feedback. But there certainly are plenty of folks in the world whose music is being heard by more people.

Bowen explained that his professionalism and ability to understand his audience were more important than his talent. “I’m not a better piano player than anybody else. That’s not what made me a successful artist.”

Among all the participants, I believe Botstein articulated this self-deprecation best when discussing some of the greatest composers in history:

In the last phase of their careers, composers like Verdi, Beethoven, and Schubert were obsessed by their inadequacies in the handling of counterpoint or their inability to absorb new expressive devices. They were always pushing the boundaries. Every great artist is doing that. They don’t want to hear their recordings of 20 years ago. They’re in fact embarrassed by them.

McCoy echoed that perspective of shifting goals. “I think the thing that I loved about music was that it was the horizon. You could always run toward it. You’re never going to get there.” When asked what his greatest artistic accomplishments were, Botstein humbly shared that at the age of 72, “I hope it’s in front of me.” This may be the case for the majority of the participants as evidenced by a sub-theme to be discussed later, that many plan to return to work as an artist practitioner after their presidency.

Themes Related to the College Presidency

In analyzing the interviews, a total of six themes with 11 sub-themes related to the participants as college or university presidents were identified.

Theme P1: Participants Matched the 2017 American Council on Education's *American College President Study* Profile of Current Presidents

The American Council on Education's *American College President Study* (ACE, 2017) reported that the typical college or university president in 2016 was a 62-year-old White male who held a Ph.D., was married or had a domestic partner, and had an average length of service of seven years. Analysis of the participant's biographies evidences that, with the exception of years of service, this cohort matches the ACE profile. Table 5 details those findings.

Table 5

Participants' Profiles Related to the ACE 2017 American College President Study

Name (In order of interview)	Age	Gender	Race	Married or Domestic Partner	Highest Degree	Years of Service
ACE Profile	62	Male	White	Yes	Ph.D.	7
Kathleen Murray	62	Female	White	Yes	D.M.A	3
Jeff Elwell	61	Male	White	Yes	Ph.D.	1
D. Mark McCoy	55	Male	White	Yes	Ph.D.	2
Randy Pembroke	64	Male	White	Yes	Ph.D.	2
Mark Heckler	64	Male	White	Yes	Ph.D.	10
Jonathan Green	55	Male	White	Yes	D.M.A.	1
José Bowen	57	Male	Mixed	Yes	Ph.D.	4
Leon Botstein	72	Male	White	Yes	Ph.D.	43

The profile of sitting college or university presidents breaks down into four basic demographic areas: gender, race, age, and marital status (ACE, 2017). Data exploring demographics was pulled from the candidates' biographies and relative statements from the interviews. Participants were not asked specific questions concerning demographics. This data is explored to ascertain if the participants match the ACE profile or if, as a result of their unique background and experiences as an artist practitioner, their profile reflects any significant differences.

In terms of gender, seven of the eight participants were male, matching the ACE profile. Murray was the only female participant. In terms of race, the majority of the participants are White, with Bowen being identified as having "Cuban and Jewish ancestry" (Ellin, 2014).

In terms of age, Green and McCoy are the youngest of the participants, both being born in 1964 (Prabook, 2018b; C-Alan Publications, 2018), while Botstein is the oldest participant being born in 1946 (Musleah, 2014). When calculated with the remaining participants, the average age of the cohort is 62, matching the ACE Profile. Finally, based on biographical data, all participants are married or have a domestic partner.

All combined, the participants match the ACE profile of sitting college or university presidents in all demographic areas. It is important to note that in terms of gender and race, the *American College President Study 2017* found that women and racial/ethnic minorities were underrepresented among the presidency. This finding is also confirmed by the demographic profile of the participants.

This theme is important as it establishes that the participants are representative of the larger population of college and university presidents. Lee, Schuele, and Schuele (2010) highlight the use of demographic information to determine "whether the individuals in a

particular study are a representative sample of the target population for generalization purposes” (para. 2). Distilled through an analysis of documents collected as part of this basic qualitative study, this theme eliminates these demographic areas as having a differentiating impact on the participants’ leadership styles, practices, and effectiveness as college or university presidents.

Sub-theme P1.1: The majority of the participants did not match the average length of service for currently sitting presidents. The American Council on Education’s profile of sitting college or university presidents calculates that the average college president has served seven years in that capacity (ACE, 2017). Over all, at the time of their interview, the majority of participants in this study had served fewer years with, two in the first year of their presidency, two in their second year, one in her third year, and one in his fourth. Two participants had served longer than the ACE average, with Heckler in his 10th year as president at Valparaíso University and Botstein in his 43rd year as president at Bard College. The average length of service for the entire cohort of this study is 8.25 years, slightly above the ACE profile.

Sub-theme P1.2: The majority of the participants matched the degree profile of currently sitting presidents. The American Council on Education’s profile of sitting college or university presidents evidences that the average college president holds a doctorate (ACE, 2017). The participants in this study match that finding. Seven hold doctorates in their creative field with three holding Doctor of Musical Arts degrees and four holding Ph.D.s in their creative disciplines. As discussed in his narrative, Heckler holds a Master of Fine Arts degree in Theatre, a credential he used as both Acting Chancellor at the University of Colorado at Denver and as President at Valparaíso University. In 2011, during his third year at Valparaíso, Heckler completed his Ph.D. in Higher Education Leadership and Innovation.

Theme P2: The Majority of the Participants Served at Private, Residential, Liberal Arts Universities

Six of the participants serve as presidents of private, residential, liberal arts universities with enrollments between 1,500 and 3,700 students. Two of these institutions, Susquehanna University and Valparaiso University are affiliated with the Lutheran church. Elwell and Pembroke serve at larger public universities that are part of a state system with enrollments between 6,000 and 14,000 students.

Theme P3: Participants Pursued Various Paths to Becoming College or University Presidents

As with their training as artist practitioners, there was no common path to the presidency for the participants. Six participants served as chair or director of their discipline-specific units. Elwell served as Chair of Theatre at five different institutions. Bowen went from Director of the Music Program to Founding Co-Director of Performing Arts at Georgetown University, while Hecker went from Director of Theatre at Siena College to Director of the School of the Arts at the University of Colorado at Denver.

Six of the participants served as Dean of a college related to their discipline. Pembroke served as an Associate Dean before advancing to Dean of the same college. Bowen served as Dean of two colleges focused on the arts at different institutions. Two participants served as Dean of Faculty or Dean of Academic Affairs, a role equivalent to provost. Additionally, five candidates served as Provost and Vice-President of Academic Affairs prior to their presidency. Pembroke served as provost at two institutions. One participant started his career in higher education as a college president. Two participants served as president or chancellor at two institutions. Table 6 details the leadership career paths of the participants.

Table 6

Participants' Academic Leadership Career Paths

Kathleen Murray	Dean of Conservatory of Music Lawrence University 1999 - 2004	Dean of Faculty Lawrence University 2003 - 2005	Provost and Vice-President for Academic Affairs Birmingham - Southern College 2005 - 2008	Provost and Dean of the Faculty Macalester College 2008 - 2015	President Whitman College 2015 - Present
Jeff Elwell	Director of Theatre Gardner-Webb University 1985 - 1987	Director of Theatre Aurora University 1987 - 1989	Director of Theatre Mississippi State University 1989 - 1996	Chair Department of Theatre Marshall University 1996- 1999	Chair Department of Theatre Arts University of Nebraska 1999-2004
				Founding Dean College of Fine Arts and Communication East Carolina University 2004 - 2010	Dean College of Arts and Sciences University of Tennessee Chattanooga 2012 - 2017
D. Mark McCoy	Chair Department of Music Shepherd University 1996 - 2011	Dean School of Music DePauw University 2011 - 2016	President DePauw University 2016 - Present		Chancellor and President Eastern New Mexico University 2017-Present
Randy Pembroke	Chair Music Education/ Therapy Missouri Kansas City 1987 - 1993 1995 - 1997	Associate Dean Conservatory of Music and Dance University of Missouri Kansas City 1993 - 1995 1997 - 2001	Dean Conservatory of Music and Dance University of Missouri Kansas City 2001 - 2007	Provost and Executive Vice President Baker University 2007 - 2010	Provost and Vice-President for Academic Affairs Washburn University 2011 - 2016
					Chancellor Southern Illinois University Edwardsville 2016 - Present

Table 6 – continued

Mark Heckler	<i>Director of Theatre</i> Siena College 1979 - 1995	<i>Director of the School of the Arts</i> University of Colorado at Denver 1995 - 1998	<i>Founding Dean, College of Arts and Media</i> University of Colorado at Denver 1998 - 2003	<i>Acting Chancellor</i> University of Colorado at Denver 2003	<i>Provost and Vice Chancellor for Academic and Student Affairs</i> University of Colorado at Denver 2003 - 2008	<i>President</i> Valparaiso University 2008 - Present
	<hr/>					
Jonathan Green	<i>Chair Department of Music</i> Sweet Briar College 1998 - 2002	<i>Associate Dean of Academic Affairs</i> Sweet Briar College 2002 - 2003	<i>Dean of the College and Vice President for Academic Affairs</i> Sweet Briar College 2003 - 2011	<i>Provost and Dean of the Faculty</i> Illinois Wesleyan University 2011 - 2017	<i>President</i> Susquehanna University 2017 - Present	
	<hr/>					
José Bowen	<i>Chair Music Program</i> Georgetown University 1999 - 2004	<i>Co-Director Department for the Performing Arts</i> Georgetown University 2002 - 2004	<i>Dean School of Fine Arts</i> Miami University 2004 - 2006	<i>Dean Meadows School of the Arts</i> Southern Methodist University 2006 - 2014	<i>President</i> Goucher College 2014 - Present	
	<hr/>					
Leon Botstein	<i>President</i> Franconia College 1970 - 1975	<i>President</i> Bard College 1975 - Present				

Sub-theme P3.1: Participants did not actively pursue early career leadership

opportunities. In Act II, Scene v, of his comedy *Twelfth Night*, Shakespeare penned the immortal line, “Some are born great, some achieve greatness, and some have greatness thrust upon ‘em” (Shakespeare, 1968, p. 863). For the majority of the participants, the latter situation depicts their start in higher education leadership. All eight participants describe their entry into leadership as an opportunity that was, in essence, presented to them rather than a position pursued.

Two participants, Elwell and Heckler, began their leadership careers in one-person units, so leadership naturally fell to them. McCoy was asked to be Chair of Music at Shepherd College, his Alma Mater, six months into his first faculty position. Pembroke became chair of his unit at the University of Missouri Kansas City on his first day due to the death of the chair who hired him. Murray was called back from sabbatical to serve as Interim Dean of Music at Lawrence University when her Dean took a new position midyear. Bowen, sitting in a Distinguished Chair position with no leadership responsibilities, was asked to create a new department and build a facility as the result of a major donation to Georgetown University. Bowen states, “I did not want to pursue leadership in higher education. That was never part of the plan. I was never, never drawn to power. Never drawn to titles.” Green is not sure whether he pursued leadership or if “it pursued me.” He moved up from Associate Dean to Dean of the Faculty and Vice President for Academic Affairs at Sweet Briar College when his predecessor left.

Even Botstein, who began his career as the youngest college president in the history of the United States, saw his move into leadership as a unique opportunity that served as a progression of his work as an artist. He points to the desperate financial state both Franconia College and Bard College were in at that time as the catalyst for his hire:

Franconia College, an experimental college, was in Chapter 11 bankruptcy. It was under the aegis of Dartmouth College in New Hampshire. And Bard, which hired me in my 20s at a moment of extreme economic distress and fear that it might go out of business. They took a leap of faith in hiring me in the hopes that I might be able to turn it around. So, the youth of my appointment has to be tempered. I wasn't hired in my 20s to become president of the University of Kansas. I was hired at the margins of the industry, so to speak.

At both Franconia College and Bard College, Botstein took his leadership opportunity to create music and art festivals as a unique way of funding the institutions.

At some point, the move into leadership became a conscious decision by the participants to pursue more leadership responsibility; even then, several of the candidates were reluctant. Heckler shared the story of his move from Dean to Provost at the University of Colorado Denver:

The president of the system encouraged me to apply for the provost job, which I did, although when I sat down with her and interviewed, I said, 'I don't want this job.' It was Betsy Hoffman. I said, 'I don't want this job, Betsy.' She said, 'Why?' I said, 'Because it's the worst job in higher education. Nobody wants to be a provost. You get everybody's problems.' She said, 'You don't understand. It's the most important position in higher education because it's the one position where you can actually change the institution.' I said, 'Well, if you say so. I'm willing to give it a roll.'

For McCoy, the decision to actively pursue leadership was a necessity. "I had triplets, so I immediately gave up the concept of retirement and began to think about how I'd try to get three

kids through school at the same time.” Elwell shared that the decision to pursue senior leadership did not occur until later in his career:

I never really thought about being more than a dean until I was a dean. Then, I thought, can I translate this experience?...I see things that are happening, I saw things that other universities do. I wondered if I have in me the ability to lead people who aren’t artists. Using the various skills I have and what I’ve learned through experiences to do that.

Sub-theme P3.2: The majority of the participants had leadership mentors or served as leadership mentors. For many of the participants, leadership mentors were instrumental in helping them navigate their career path. Six of the eight participants highlighted the leadership mentors that impacted their careers. Some were educators, other colleagues and fellow leaders, and a few were family members or mentors from afar, serving as inspiration. Pembroke points to several presidents that served as mentors: Elson Floyd, former President of the University of Missouri system, and Bob Glidden, Dean of the School of Music at Florida State University when Pembroke was a doctoral student there. “I watched him a lot during the doctoral program. He was a dean then, not a president. But not long after that, within three or four years, he had become president. Because he was such a dynamic figure.”

Elwell points to David O. Belcher, a pianist and the recently-deceased Chancellor of Western Carolina University, as a mentor who taught him the importance of listening. As detailed in her narrative, Murray talked of the importance of Richard Warch, president of Lawrence University, as “probably the most important mentor outside of the arts. So, in terms of leadership and offering me opportunities, Rick was the guy.” For Heckler, Carole Brandt, the former Dean of the Meadows School of the Arts at Southern Methodist University, was a change agent in his career:

[She] was a very, very important mentor in my life and also was always direct and who said, ‘Mark, you need to get out of that two-person theater department because you have gifts that people need. You need to get yourself in a situation where you can grow. You need to get out of there.’...It took a while for me to find where the right spot was, but I found it. The University of Colorado was a very unusual place for me to go to. It was so fundamentally different from what I had been doing. She was a very important voice in my life. That pushed me.

Green praised Signe S. Gates, the Chairman of the Board of Trustees at Susquehanna University, who retired in 2010 as Senior Vice President, General Counsel, and Corporate Secretary of the Barnes Group, Inc., from Bristol, Connecticut, for passing along her strong belief in mentoring by giving, “a significant gift to underwrite leadership coaching for all the administrators. And so, everybody on my senior leadership team has a Gallup coach. And then my coach also serves as a coach for the team when we have retreats.”

Teachers and professors often served as mentors to the participants. Pembroke remembered one faculty member who imparted a life-long leadership lesson about leadership and responsibility by asking the question, “Who’s driving the bus?...If you’re driving the bus, drive the bus. If you’re not, know that you’re not, sit in your seat, and let the person driving the bus drive the bus.” Pembroke shared this example:

When I go into a meeting and it’s a provost meeting and maybe I’m just there because people invited me, then I really try to say the provost is driving the bus in this meeting. I could say, ‘Oh no, we need to get rid of that and add [this]’ but I shouldn’t because it’s not my bus. Can you go into a room as the chancellor or the president and not own that issue? And I think that there are times when you shouldn’t, when you should say I’m just

here to welcome all the people and if you've got a question about how the curriculum is changing, right there, it's that person [the provost], it's not me.

With mentoring, every so often you need to hear a familiar voice to help make the right decision. Sometimes, it is an echo from the past. McCoy remembers lessons from his grandfather to guide him during challenging times:

I think that part of my upbringing, grandparents and parents, coal miners, you have kind of a pragmatic attitude. It's 'Okay, this is what I'm going to do right now.' My grandfather used to say, 'What's want got to do with it?' You know, I want to do this.

'Well, what's want got to do with it? I don't care what you want to do, what do you have to do?' Sometimes you've got to do what needs to be done and so I think there's a season for everything.

Theme P4: Participants were Focused on Sustainability of Their Institutions

In detailing the roles and responsibilities of college and university presidents in Chapter 2, it was noted that, broadly speaking, these individuals, "are entrusted with the health and integrity – financial, academic, and institutional – of the institutions they serve" (Pierce, 2012, p. 23). Analysis of the participant's narratives align with that premise, evidencing the seriousness with which they pursue their responsibilities. Four major sub-themes emerged in this study focusing on institutional sustainability, including visioning, concerns related to higher education, utilization of time, and relationship building.

Sub-theme P4.1: All participants were actively engaged in visioning activities for their institution. A common focus among all eight participants was creating a compelling vision of the future for their institution to ensure sustainability. As Heckler points out, as president, "you're in a vise between today and tomorrow, between the people who are here today and the

fiduciaries who are looking out for tomorrow. You're caught in this vise. You have to figure out an end." For Heckler that "end" has significance. "This is a great institution. How do we make sure it's here 50 years from now and it's doing great things? It's not going to look anything like it does now. What do we need to do now to get it ready?" McCoy presented a compelling rationale aligning vision with institutional culture:

Every institution has its own truth. Once you find that truth, it's so obvious and it's so simple that you can't believe that you fought against it or that you didn't just notice it because it was always there. Every institution has its own truth and you've got to find that truth and then you build on that truth to address its biggest challenges.

In addition to culture, Green advocates building a pragmatic vision based on data such as enrollment trends, revenue, and other institutional metrics:

So that we develop a plan that we don't have to value-engineer because we don't have the resources for it. It sounds completely practical, but it's just not the way that higher ed normally does it. I've been on some committee where I was told to dream about what I'd like to be, only to go through a complex process of being told why that wouldn't be possible.

As Green shared, visioning is not an end in itself. It requires action and change, which, as Elwell acknowledged, can create concerns among key stakeholders:

People are afraid of change. We have to change somewhat. We can't be the same institution because if we are, we will lose enrollment like the others. We have to be forward thinking and embrace new things and we have in some areas. People are really very reluctant to change something even if it's something they can see in us. But we

don't want to become Circuit City. We don't want to become Blockbusters.... You don't want to be Walden Books.

Regardless of their approach to visioning, creativity and imagination played important roles in each participants process. Murray talked about creativity and risk-taking as part of the visioning process, "to kind of go out on a limb a little bit to have a vision for that. That may be the closest comparison I can make in terms of how creativity, that willingness to step out, is helpful now." McCoy adds, "I think that the ability to be creative and to see things where there aren't things, like you do when you're studying a score and like you do when you're working toward a goal, is unbelievably important."

Sub-theme P4.2: All participants expressed concerns over issues impacting the state of higher education. Envisioning the future of an institution does not occur in a vacuum. Changes in society, politics, and higher education on both a local and national level impact the efforts of college and university presidents to advance their institution. All eight participants shared concerns over issues impacting higher education. Not mincing words, Botstein had great concerns over what he saw as the moral decline of society in America. From his perspective, "the greatest challenge we have is the culture of contemporary America which has turned radically selfish. So, it ranges from the reluctance of our fellow citizens to pay taxes to distrust and contempt for government."

The financial implications that the recession of 2008 had on higher education is still a concern felt by many. Heckler started his presidency at Valparaiso at the start of the collapse:

I started in the fall of 2008. By October of 2008, the CFO walked in and told me, 'I think we have enough money to make payroll this week.' The endowment collapsed to \$137 million. It was at \$200 million the day I started it. My first year, I had to do early

retirement incentives. I had 63 people that took them. I have spent 11 years trying to climb out of that. The hits just keep on coming. It's challenging, very challenging. I'm sure you talk to plenty of presidents, especially those of us in the Midwest, very challenging. If you're on the public side, it's the state. If you're on the private side, it's just the economics, the middle class, and the demographics of the region. I just feel like you're constantly tilting at windmills.

Murray became president at Whitman College as racial divisions in the U.S. were heightening:

I came in the summer of 2015. That was the summer of Ferguson when all of the really raw issues around diversity were exposed. We are not immune to that. We may be in a little town in southeastern Washington, but we are absolutely at the heart of that.

One of the key issues related to diversity and inclusion that Murray faced early on was the college's mascot—The Missionaries—which for many in the region represented the worst consequences of Manifest Destiny:

Whitman was named in honor of Marcus and Narcissa Whitman who were missionaries, who came west on the Oregon Trail and settled here in Walla Walla, and tried to convert the Cayuse, Umatilla, and Walla Walla native populations. Marcus was actually a physician such as that was at that time, but the white settlers brought with them lots of diseases that the native populations couldn't fight off. He was unsuccessful in treating those diseases, so a lot of Native Americans died. In their culture it doesn't matter whether you're white or native, if you fail to heal, then you must give your life. Marcus and Narcissa were murdered by the native tribes here. Then a whole kind of myth developed around them, and the people [who] founded the college named it for them.

Then the longest serving president...simply decided at one point that they would call [the college's] teams the Missionaries.

But as Murray points out, “a mascot should be a unifying element for a campus community, and it was not.” She adds, “I think Missionary was painful to an awful lot of our students....It carries so many connotations that students of color and even just your average student find problematic.” Moving to change the mascot was welcomed by some but resisted by others:

[With the] issues of diversity and inclusion and belonging, nobody on this campus in 2015 wanted to be the Missionaries. It needed to be [changed] because that's what the students needed right then to feel like we were paying attention to their concerns. So, we took it on and some of the reactions from our alumni were challenging, I will say. So, I think you have to have the willingness to make the decision and then own it and say, ‘No, we're really going to do this.’

Pembroke was concerned over the impact of declining state support for higher education and outmoded financial distribution models while McCoy was concerned over the dangers of rising tuition costs. “I do not believe that parents are going to continue to allow their 17-year-old to spend more than they spend on their house for an education that they don't even understand...what it does on the other side.” Bowen, Elwell, Green, and Pembroke were concerned about shifting trends in education, as well as population declines and changing demographics, related to how they can lead change on their campuses to facilitate the institution's sustainability. As Bowen warns, “when the world changes, when the outside conditions change, you've got to adapt.”

Sub-theme P4.3: Participants matched the 2017 American Council on Education's *American College President Study* findings on how current presidents utilize their time. As referenced in Chapter 2, the American Council on Education's (2017) profile of sitting college or university presidents found that the most significant portion of their time was involved with budget and financial management (65%), followed by fundraising (58%). The survey added that the majority of academic leaders believed that budget and financial management (68%), fundraising (47%), enrollment management (38%), and diversity and equity issues (30%) were key to institutional viability. Analysis of the participants' narratives confirms these findings.

All eight participants referenced aspects of financial management as a focus of their work as a college or university president. Knowledge of institutional finance is an imperative for a president. Green shares that a provost or president must be fluent in "how the auxiliary enterprises help to make the budget work, and how the financial aid bottle works and all of that. If you come into the president's office [without that skill], it's a real disadvantage." Heckler adds the president must be:

Focused on audit and financial statements and balance sheets...and all of the accounting standards. What they all mean and how to interpret them. What the composite financial index is because you have to really understand all of this. This is how your board is making decisions. This is how they think about the institution.

McCoy talked of the challenges of not being fluent in these financial skills:

I joke with my CFO, 'Look, give me a break because musicians just count to four over and over again.' You've got to figure out how on earth can you navigate [institutional finance.] I've got a \$150-million-dollar budget and a billion-dollar balance sheet. For a guy who really likes Mozart, that's just weird.

Seven of the eight participants (Botstein, Bowen, Elwell, Heckler, McCoy, Murray, and Pembroke) discussed fund raising efforts they were involved in. Murray shared that “fund raising is probably a third of my job.” For Botstein fund raising brings a “reciprocal, positive, synergy...between my work as a musician and my work as a college president.” Heckler, looking at long-term stability, is focused on shifting fund raising efforts towards building endowments. The majority of the participants enjoyed the development aspects of their job. As Bowen shares, “fund raising is not a problem. I think that’s just telling stories.” Elwell shared his excitement of meeting with alumni as part of his fund raising efforts, as did McCoy. Pembroke shares that his performance skills playing the piano benefit his fund raising efforts. “When we do fund raising kinds of things, we just play. People get a kick out of that. It’s something unique and music is accessible.”

Seven of the eight participants (Botstein, Bowen, Elwell, Green, Heckler, Murray, and Pembroke) also discussed issues surrounding enrollment management. Murray shared that “enrollment is a challenge at colleges like this,” referring to small selective private universities. Heckler echoed that sentiment, “Enrollment’s been up. Enrollment’s been down.” Many of the participants are looking at innovative ways to approach the issue. Pembroke utilized some of his innovation funding to develop an, “analysis team that’s looking at where are the jobs and what are the things that students are most interested in and [how] we tie those together for work force [development].” Green is exploring, “the ways in which we package merit versus need-based [financial] aid, that our consultants think that we may have an uptick of about 10% in our enrollment for the fall.” Elwell is working with reduced out-of-state tuition to build a new enrollment pipeline. One of Bowen’s first initiatives as president of Goucher College was to revamp the application process:

We created this video application where students just sent us a video....I said we have to come up with something that's new. We can't be the second or third college to do it. We won't get big publicity. It has to be somewhat risky. Therefore, it has to be totally new, and it has to jive with our values. Having kids not send us a transcript is probably going to make some people crazy, but will it help us find potential? Could it work? It turns out, it works. Those kids have the same GPAs. One of my valedictorians this year was one of our first video app students. She sent us no test scores, no transcript, just a two-minute video that said: 'I want to go to Goucher.' We admitted her and now she's 4.0.

Bowen, Botstein, and Heckler are also looking at innovative curricula to attract students. Bowen worked with faculty to develop "a radical general education curriculum" that synthesized many programs to serve his students better, while Heckler has focused programmatic changes on industry trends facing the next generation and his region:

We have built extensively in the health professions, extensively adapted our business programs to be more tied to our long history in international involvement, but also tied to our location here as a supply chain logistics center in the nation. Then moving engineering into greater relationship with medicine and greater relationship with the environment because this area has significant environmental issues.

Botstein has focused on diversifying the student base and linking their curriculum "to the improvement of society outside of the walls of the university" by establishing, "the largest prison education in the country," opening, "nine public high school early colleges in six cities," and establishing, "a network of international dual degree programs." As Botstein proudly shares, "this institution has an outsize track record of more than token investments in reaching

underserved populations and in extending the reach of the liberal arts outside of the crucial college-age population.”

Botstein’s efforts to democratize liberal arts education is founded on the principles of equity and diversity, which is also a significant issue confronting the participants. All eight referenced issues pertaining to equity and diversity in their narrative. In addition to Murray and Botstein’s stories above, Elwell talked about serving the needs of his students in a federally designated Hispanic-serving institution and the issues of police violence impacting minority populations. Pembroke focused on building relationships with Historically Black Colleges and Universities to further diversify enrollment and worked with faculty to see “how can the library become a focal point for non-traditional students.” Green shared his experiences engaging students to understand the world around them and to use campus events to encourage the explorations of social justice. Heckler advanced a more inclusive and accepting climate on his campus for those of different faiths:

We are constituted by people from different backgrounds and beliefs, and we focus on dialog with one another. What binds us together is the pursuit of truth. We try not to privilege one faith position over another. We’re Lutheran, the ethos of this institution is Lutheran, which gives us actually the ability to invite people into a constituted body of people that is deliberately different. It’s that paradox of Lutheranism. We can live here in a community of love even if we can never reconcile our differences. I believe that’s what the world needs.

Sub-theme P4.4: All participants were actively engaged in relationship building with a wide variety of stakeholders. All eight of the participants valued relationship building as part of their role as the president of a college or university. Specifically, all eight participants

referenced the importance of maintaining an open and productive relationship with students as well as the value of shared governance in strengthen relationships with faculty. Elwell, Green, Heckler, McCoy, and Murray discussed their engagement with their board, and Bowen, Elwell, Heckler, McCoy, Murray, and Pembroke referenced relationship building with external stakeholders, including parents and alumni.

Murray shared, “what keeps me awake at night is the safety and security of 1,500 young people on this campus whose frontal lobes are not fully formed, and they sometimes make bad choices.” Botstein advanced, “a faculty is made up of very highly trained individuals. Many of them are smarter than you are and more accomplished than you are. And you have to get them to work together in one direction.” Bowen agreed, “the faculty are the hardest part. You have to figure out how to move tenured faculty, how to create incentive.” In discussing advancing the institution, several participants shared stories of the board’s importance. Green’s story of his board chair’s gift of mentorship was presented as an earlier example and Murray adds, “another element that’s critically important in all of this, is the board of trustees.” The importance of alumni to fundraising efforts was presented above. In regard to external stakeholders, Pembroke advanced the importance of the community to his university, “I’ve said from day one we have to find community partners. We have to find people who are willing to help us do the things we want to do. So, we started what’s called the Successful Communities Collaborative.” As can be deduced from these conversations, relationships with students, faculty, administrative colleagues, board members, alumni, and community stakeholders were interconnected with myriad topics that ran through the narratives. As seen in Heckler’s advice:

You have to trust your instincts when you're trying to figure out how to get the board and the faculty and the alumni and the students and the donors and the community, trying to get them all on the same page...as you're moving things ahead.

Theme P5: Participants Found the Role of President as Time Consuming

All eight participants referenced the significant time commitment of serving as president and its impact on various aspects of life. Heckler's narrative summed up this theme succinctly. He recognizes that, as president:

I need to spend all the fiber of my being making certain that this institution will thrive, that the students will flourish and that it will be ready when my time is done to hand to somebody so that they will be able to move things forward, every fiber of my being. That is what I am here to do.

Murray echoes that commitment. "It's a job that you have 24/7, you never stop. I may be asleep, but they know where to find me and they're going to find me if something happens." Pembroke adds, "And if you're not willing to do that, then don't get into administration. I hear people complain 'Golly I've got to work.' Well, yeah, you do. And if you don't want to do that, go do something else." In an interview with Musleah (2014), Botstein expressed it succinctly "I don't believe in the distinction between work and play. I'm not the kind of person to take a vacation. I have no hobbies. I don't work to live. I live to work" (para. 23).

Sub-theme P5.1: The majority of the participants do not pursue opportunities as an artist practitioner at all or as actively while serving as president. As a result of this time commitment as president, four of the participants, Murray, McCoy, Pembroke, and Heckler, do not actively pursue opportunities to work in their creative disciplines. McCoy laments, "I miss it. I'm doing a little conducting back here next month, but my schedule is such that I am not a

practicing musician at all.” Murray likewise doesn’t have the time, “I think it was appropriate as I moved to another job, that I kind of stopped that public piece of performing.”

Two of the participants, Elwell and Green, still write and compose, but not at the same pace as before assuming the presidency. Elwell shares that, “I still write, it’s much slower.”

Green takes advantage of free moments to work on his music:

The nice thing about composing is that, unlike the conducting component, I can work on a piece at 10:00 on a Saturday night and I don’t need anybody else to be there. So, it’s been something I’ve been able to sustain. After I took this job, I went the longest I’ve ever gone without finishing a piece.

Only two of the participants, Botstein and Bowen, maintain an active schedule as artist practitioners. As previous discussed, Botstein sees an intrinsic connection between his work as a conductor and as the president of Bard College. Bowen still continues to perform around the world. “I’ve been to Turkey and to Mali and Indonesia. I was just in China and India. So, I’ll often take half a band and find a few guys and put together something and play some jazz clubs.”

Sub-theme P5.2: The majority of the participants plan to return to work as an artist practitioner after their presidency. All totaled, six of the eight participants (Murray, Elwell, Heckler, McCoy, Green, and Bowen) referenced working as an artist practitioner after their presidency. Of the four participants who stepped away from their work as artist practitioners during their presidency, Murray, Heckler, and McCoy talked about their hopes of returning to the arts when they retired. Murray shared:

I also firmly believe that in my retirement I will get back and find some people to collaborate with and do that. There was a man I worked with at Lawrence, that when he

retired, he sold his piano, he gave away all his scores and he said he'd never play again.

Now that I can't imagine.

When asked what he plans do after his presidency, McCoy professes, "My next job is going to have a stick in my hand." Heckler has long held out hope that when he retires, he will return to the theatre:

I have a fantasy about it. That when I finish this role, I still have a little juice yet and then I would go back on a faculty and I would get to spend my last years professionally teaching and making art. I don't think it's doable, but it is a fantasy. As I get closer and closer to the end of my career, it seems less and less likely. It was a sustaining fantasy for me for all of my time as a provost and certainly at the first [of this position]. This is my 11th year now as president. The first probably eight years of my presidency, I had it all mapped out. It changes when you get toward the end.

Elwell thinks the pace of his writing will pick up after he is done being a president and when Bowen retires, he plans to hit the road with his harpsichord and, "just bring joy into the world that way. I'd do a lot of old folk's homes. Again, it's ironic, right? I started my career playing rag time at old folk's homes."

Sub-theme P5.3: All participants continue to enjoy the arts as consumers as time allows. Being president of a college or university is a public position that requires interaction with the community and campus. All eight participants use the arts as part of those efforts.

Heckler shares that, "I attend the plays when I'm not raising money. I attend the concerts that are here. I go to the exhibits. We have a very vibrant arts program." Murray sees part of her role as president as an appreciator of the arts. "On a campus this size the President needs to be out and

about, and so if I'm in town and there's a play, I'm at the play, and if there's a concert, I'm at the concert." Pembroke makes it a habit to attend a variety of arts events:

I kind of try to play fair, you know, do a couple of major music experiences per semester and a couple of theater experiences and art exhibits. But as a consumer, as a person who is enjoying [the arts]. It's just a wonderful opportunity at the university because you have those kinds of things occurring every day.

Botstein, Green, and McCoy also interact with student artists in performance and the rehearsal studio.

In addition to supporting the arts, Elwell, Bowen, and Murray talked about sports as a way of connecting with the community. Elwell shares that as president, "you're in football games, basketball games, plays, concerts and theatre." Bowen talked of art openings and football games. Murray, growing up in a home with four older brothers, participated in and loved sports, a passion that continues as president. "I'm also at the basketball game whenever that happens. I'm the biggest fan on this campus. Occasionally someone has to tell me to sit down so the President doesn't get a technical foul complaining about the referee!"

Theme P6: Participants Found Serving in Role of President as an Honor and Privilege with Significant Responsibilities

While it might sound trite or a rehearsed answer, the majority of the participants see their presidency as an honor and, from my conversations with them, I believe this response was heartfelt and honest. Botstein sees it as an "honor and a privilege to be entrusted to lead a platform that can make a difference in people's lives through the medium of education." Elwell called it, "an awesome responsibility;" Green said it is a "pretty humbling opportunity;" and McCoy called being president "a huge undertaking and it's a privilege." These sentiments were

echoed by Pembroke, who called being president, “a great honor,” and Heckler, who professed that being president was “my calling. I’m called to be here.” Murray, speaking from her heart, finished her conversation with me sharing:

I could not have imagined as an 18-year-old thinking about going to college and hoping someday to actually get to work in a college, that I would be sitting where I sit right now. Like so many people, I have my own version of imposter syndrome where I think somebody’s going to figure out one of these days that I’m not actually smart enough to do this. At the same time, I feel extraordinarily privileged to sit here and do this work.

Themes Related to the Intersection of Artist and Academic Leader

In analyzing the interviews, a total of four themes with five sub-themes related to the intersection of Artist and College or University President were identified.

Theme I1: All Participants Employed Creative Problem-solving and Leveraged Their Imagination to Advance Their Institution

All eight referenced or gave examples of how they leveraged their creativity and imagination in their work as a college or university president. McCoy views those abilities, creativity and imagination, as a way “to see something where there is nothing.” Green echoes that statement, adding that artists are uniquely trained to use their imagination and creativity to make “something that has coherence out of something that isn’t.” As presented earlier, creativity and imagination are intrinsic to the process of visioning. They are also key to problem-solving. Elwell shares, “I think the creativity needed to address problems in theater helps me with the creativity needed to address problems that we have on our campus.” He continues, “creativity is looking at a problem and instead of saying, well, here’s our normal answer, we try to figure out an innovative way to accomplish it.”

In addressing challenges, Bowen looks to, “make the imagination real” by “creating new possibilities. That’s really what higher education needs.... You’ve got to figure out a way, what’s the creative solution?” Murray uses creativity to make connections to solve problems. “You’ve not seen this exact issue before, but you’ve seen one like it and so then you try to say, ‘Well, how did I solve it over there? What can I use from over there to solve it now?’” Pembroke sees problem-solving as a creative process. “That feels creative to me. You get people together and you just start firing ideas and then you grab one or two and you say maybe we can put these together.” Heckler also sees creativity and imagination alive in solving problems at hand. “It is that moment when you are bringing that to bear to come up with a solution or a strategy to deal with a particular set of problems that seems out of the box to a lot of people.”

Sub-theme I1.1: All participants were engaged in innovative projects and processes as president of their institution. Creativity and imagination can be evidenced by the innovative projects and creative solutions implemented by all eight of the participants, initiatives that have helped transform their campus. Botstein’s imagination is reflected through the creation of new programs on several continents. For Murray, it was confronting the discriminatory symbolism in their college mascot. McCoy invested his creativity into addressing the high-risk behaviors of his students, advanced by a “party school” mentality. Green is innovating financial aid distribution to enhance enrollment. Bowen transformed the curriculum, admissions, student housing, and food service on campus by seeking innovative solutions. Similarly, Heckler transformed his institution by moving business practices and curriculum to better align with community needs and future trends that will impact graduates. Elwell works to solve a teacher shortage in his state by proposing innovative funding solutions to the legislature while Pembroke, utilizing a unique innovation fund he developed, seeks to solve challenges on campus and in the community. These

projects and solutions are a sampling of innovations referenced by all participants and evidence use of creative problem-solving.

Theme I2: Participants Integrated Artistic Processes in Their Leadership Practices

A consistent theme among all participants was their leveraging of familiar artistic processes to advance their leadership practices. Throughout their narratives, the participants made connections that linked being an artist to being an academic leader. Botstein, the longest sitting president in the cohort, makes that point clear. “There’s a link between being a conductor on the podium and being a president of an institution.” In an orchestra:

You had in front of you players who were as skilled as you were. Perhaps more skilled as musicians than you were. And your job was to adapt their contribution, to win their voluntary assent, to overcome the resistance to authority by persuasion, not by fear, and to do that at the same time showing respect to them. So, if you’re the president or dean you are charged with leading a faculty. A faculty is made up of very highly trained individuals. Many of them are smarter than you are and more accomplished than you are. And you have to get them to work together in one direction. They are naturally individualists. Players in a good orchestra are all trained to be soloists. They’re not trained to be worker bees. So, you have the skills of persuasion, of building trust, of persuading them that even a risk they don’t agree with is worth taking. I learned a lot from those skills you have to have on the podium—how to run a faculty meeting, to calm an angry student body, to handle complaint and criticism, to persuade an institution to take a certain direction. Those skills reinforce each other.

Botstein and McCoy made parallels between the dictatorial temperaments of several classical conductors and contemporary collaborative processes used on the podium today.

McCoy found balance in his leadership as a “mixture of 5% Toscanini, 70% unleashing the genius in the room, and 25% Miles Davis improvisation.” Improvisation as a leadership skill is natural to McCoy. “As a jazz musician, the ability to improvise is incredibly important. That really serves you well as a president.” He shares that at some point every day, as he works to solve problems and advance the university, “I am improvising, and it is not something that you turn on or turn off. It is simply who you are. I could no more imagine in a different way, cause it’s not in me.”

Not all musicians feel the same way about improvisation. Coming from a classical music background, Pembroke prefers the preparation intrinsic to that artistic discipline:

I think that this is the fact that I’m a classical musician, not a jazz musician, I don’t like to improv meetings. I just do not. And so, every once in a while, I am told ‘We didn’t have this on your schedule, here, you’re over there.’ I hate that. I feel like I’m not giving it my best and that I’m not prepared to use the peoples’ times effectively.

Bowen connects his leadership to his Jazz ensemble. “I do approach the job as a band leader.”

He adds:

My job is to be the piano player. Help everybody else. Make everybody else sound better with as little bother and without having to exercise power. I exercise very little real power. Some of that’s just by the way the job works if you’re the president.

For Murray, her work in chamber music influences her leadership:

In chamber music you kind of have to come to a general agreement, and we try to do that in the cabinet. But if we can’t, I have to make a decision. There’s no clear leader in that chamber music setting, there is one here. But I think learning how to talk across the difference and try to find common language and a common approach, I think that’s been

huge in how I think about working with the leadership team and doing the job that I do here.

Heckler, from his career in theatre, finds similar connections:

I have spent the first half of my professional life imagining things and trying to influence people toward creating that future together. All of those skills are transferrable, and when it's working, that's what a president can do. As a [theatre] director, if you're going to be successful, you have to inspire people. Finding the language to inspire or to persuade, to cajole, whatever tool you need to at the time, that's the principle gift [to your leadership].

Elwell sees the interconnection of artistic process with leadership as a unique influencer. "Just in making decisions about how to proceed, my perspective is different than if I come from another discipline." Green adds to this perspective, "We're admitting that our disciplinary experiences and training prepare us to encounter situations where we see and hear things differently from folks who were prepared differently from that."

Sub-theme I2.1: All participants focused their leadership practices around collaboration and team-building. Collaboration is a key competency for many performing artists and a skill all eight participants brought to their leadership practices. Tied closely to collaboration is team-building. All the participants rely on their leadership team to be a collaborative partner in advancing their vision of the institution. In discussing leadership style, Green shares, "I like to think I'm collaborative....I very much believe that my biggest role is trying to be sure that I'm surrounded by talented people, and I help them to work through things." In much the same way, Bowen advances, "I actually try to govern by consensus and to try to build collaboration."

For Pembroke collaboration is all about asking the right questions, finding consensus, and engaging partners from the university and community to solve the pressing issues of the day. This is evidenced in his development of the previously mentioned “Successful Communities Collaborative.” So, we go out and we talk to the towns, the city leaders, and we say what are you dealing with?” Pembroke sees those collaborative town and gown relationships as essential to his institution. “We have to get more creative in what we’re doing. I’ve said from day one, we have to find community partners. We have to find people who are willing to help us do the things we want to do.”

Similarly, communication is an important part of collaboration for Murray. “My view is that we sit at that table together, we talk across our lines, we talk about today we’ve got an issue and how will we work together to solve it?” But, she adds, collaboration requires leadership. That in leading an institution, “you can do that collaboratively, but...somebody’s got to be deciding which direction the team is going.” In leading such a collaborative team, Botstein highlights several of the key responsibilities:

You have to find a way to get the best out of them....You have to let them work out their particular way of resolving their responsibility. Guide them, but you have a natural respect for the contribution....It can’t be only about you and therefore it has to be about giving space, room, authority and recognition to the colleagues....Just as in a theater performance, or opera performance the leading roles take their bows. That’s a very important skill to run an institution.

Finally, for Elwell, collaboration builds unity. “I know we need to work together because if we don’t collaborate and you’re out talking and doing one thing, and I’m trying to do another

thing, we're not going to get anywhere." He adds the metaphor that failure to collaborate is as unproductive as being "in a kayak and you're paddling in one way and me in the other."

Sub-theme I2.2: The majority of the participants sought divergent feedback during decision-making processes. Collaboration is based on considering diverse perspectives and all eight participants sought a multiplicity of ideas and opinions in solving problems. As Elwell points out, to solve problems, "you've got to make the tough decisions and I think you have got to involve people and it [needs to] be collaborative." Murray points to her leadership team, "I believe that our leadership team, my Cabinet, is a group of really smart people who need to work together as a team to solve the issues facing the college." In her collaborative efforts she asks for feedback and alternate ideas, keeping an open mind:

I think if you asked anybody on the cabinet, they'd say my mind can be changed. I may start out with a really strong view of what I think we need to do, but then somebody else says, 'I don't know,' and we talk about it a while. If a new idea makes sense and is the better approach, I'll say 'we'll do it that way.'

Heckler actively seeks diverse perspectives as he assembles his leadership team:

I have very different people around the table and I'm very intentional about [that.] We have the Myers Briggs chart and we're all over it. That's really important for these kinds of things. You're getting all these perspectives and listening and discerning how different folks might respond and people are each worrying about different aspects of it. Then you have a gut check on what you need to do next on the basis of that.

Green pursued a similar process with his leadership team. He recalled one of his early meetings:

We were still getting to know each other—a part of it was that I really wanted [them] to push back on ideas, because vetting ideas in a group of 10 people, where folks are really

sharing what they think, is going to be a lot more valuable than [everyone] just nodding when I have my brilliant thoughts. And they were really uncomfortable with that for a while. [But through the coaching process,] now they're really comfortable with it. 'Let me tell you why that's a bad idea.' But I think that's a lot more helpful.

Sub-theme I2.3: All of the participants leveraged performance skills in communication processes and public events. Representing an institution to key stakeholders, members of the public, and the media in a public setting, is an important responsibility of a college or university president. As such, all of the participants found their performance skills useful in facilitating these events. Murray shared that as a result of her years as a performer on stage, "it doesn't bother me to get up in front of 600 people and give a speech. I think my performance background gives me a confidence and a capacity to do that." McCoy was in Washington, D.C., at the time of our conversation, "to speak to a group of a few hundred alumni." He points to his training to improvise as a jazz performer as an asset for these public speaking events:

I'm not sure what I'm going to talk about. The way I'm going to know is by the advanced team that's been here working with these folks and then I'm going to step up on the stage and just before I get on the stage, I'm going to say, 'Tell me three things that I'm supposed to talk about tonight.' Someone's going to say, 'Well, these three things.' I'm going to say, 'Thank you very much.' Then I'm going to walk up and I'm going to speak for the next half hour and then take 90 minutes of questions on those three things.

Botstein discussed the ability to tolerate risk as a part of presenting in public. "It's a part of leadership. And so that was a carry-over of overcoming the fear of playing in public or performing in public." Bowen simply shared, "giving talks to students, recruiting, I like that,

being that's performing on stage." Pembroke sees being a musician as a tremendous asset when it comes to public speaking:

This may sound odd, but as a musician, I think of myself as an introvert. But through training you don't get to be an introvert in certain fields. You just step out on the stage and you say the line. So, the kind of engagement that is required of a president or a chancellor is a very personal thing. It's where you sometimes step out in front of a thousand people and you have to make connections. I think coming from a performance background is just a huge asset. The people that were here before, they came from different backgrounds. They were very quiet, and they read things with their head down. You just don't do that as a performer.

Sub-theme I2.4: The majority of the participants were comfortable with risk-taking, ambiguity, and facilitating change in their role as president. As Botstein shared above, "the ability to tolerate risk is a usually important part...of leadership." Leading change in an institution creates risk as a result of the ambiguity of the situation and the unknowns related to the change. Through these interviews, the majority of the participants communicated a level of comfort in dealing with the risk and ambiguity that comes with change-making efforts. McCoy advances that:

Musicians can tolerate ambiguity in ways that most people can't. I think that we have an understanding that sometimes things are built a brick at a time, like a wall, and sometimes they come together like a knot. That doesn't matter to us, but other people feel incredible frustration.

For Pembroke, the essence of leadership, "is to take something that wasn't working and change it into something much more productive," but in that change effort, "you know there's

momentum and inertia. So how do you redefine, how do you recreate in a way that's fair to people but that acknowledges the change?" Heckler sees the president's role as leading and fostering "change so that the organization is equipped to deal with its present and future."

Bowen cites as one of his most significant accomplishment as president creating "a culture that was more tolerant of risk, which again is very much essential for being an artist." For Elwell, risk-taking is a demonstration of commitment to change:

If the ship is going to sink, I'd rather it be because I tried to take it in a certain direction than I just sat back and did nothing. I was always willing to put in the time and the work, to be persuasive and try to lead change in a positive way and show people how I thought it could work.

Sub-theme I2.5: The majority of the participants presented personal optimism and positivity in their leadership practices. When faced with challenge and resistance to change, an optimistic outlook on the possibilities that the future can bring is a tremendous motivator for commitment and tenacity. Six of the eight participants (Elwell, McCoy, Pembroke, Heckler, Bowen, and Botstein) talked of the importance of optimism in their leadership efforts. McCoy shared, "You've got to have this endless supply of optimism." Elwell reiterated that belief, "I think the most important attribute is optimism." Bowen sees artists as naturally optimistic because, "artists are idealistic. We're naive and idealistic. We believe so much in the beauty of the thing that we do, that we have high ideals."

Botstein sees a sense of humor and optimism as essential for a successful president, enabling them to "transcend in a constructive way criticism, failure, defeat, and to tolerate incremental progress and therefore, be hospitable to compromise." Pembroke agrees:

This job requires an optimism. There may be days when every person in that room has given up, and you can't be one of them. You can't. You have to say, okay, this may not work at this point at this time in this way, but here's Plan B. One of the challenges of an administrator is to continuously be able to see that.

Theme I3: The Majority of the Participants Dealt with a Level of Apprehensiveness from Colleagues and Associates Adapting to their Leadership Style and Practices

Chapter 2 presented the notion that artists are often considered outsiders in higher education. Botstein shares:

One of the problems about the integration of visual artists and performing artists into a faculty is the natural snobbery - let's say a Ph.D. holder in physics or in economics has - because, to them, all these people are performers and they consider their skills and accomplishment to be of a different order.

As a result, and due to the creative, risk-taking nature of artist leaders, six of the eight participants (Botstein, Bowen, Elwell, Green, Heckler, and McCoy) experienced a level of resistance to their leadership style. As McCoy puts it:

[Because we are artists], I think it's hard for other people to understand you. We're all weird and that's true, but I think my weird is bigger than most people's weird, probably. I think that people scratch their head and go, 'What?' Yet any other musician in the room would go, 'Yeah, right, that makes sense.' There are times now I have all of my cabinet—the dean of the music school's now in the cabinet [so] I have another musician—and I'll say something and we're the only two that get it....They said, 'This makes no sense.' I responded, 'It makes perfect sense; don't you see that?' 'No!' they said....Trying to get that idea across was like pulling teeth.

Heckler sees the resistance as a result of creative thinking and responding intuitively to a problem rather than methodically, which is more attuned to an empirical approach familiar to higher education:

There are probably five different choices that I could have made, but I made that one. It was intuitive and it might not have been clear to everybody else why I did what I did at the moment, but you had that intuitive sense that came out, and that's where for me the creativity has been. It's not always been successful, but it is that moment when you are bringing that [creativity and imagination] to bear to come up with a solution or a strategy to deal with a particular set of problems that seems out of the box to a lot of people. I guess if I were more methodical then I would be more in tune with the rational nature of an institution. Maybe that would bring more people along.

Several of the participants talked about legacy issues held over from the previous administration that surfaced during the transition, as team members were adjusting to a new leadership style.

Elwell shared such an experience:

I inherited a cabinet [where] basically, the [previous] president made every decision, even if they said, 'Well, that's not going to work or I'm not sure, or I'm worried about.' He just said, 'Well, that's what we're doing.' He did that. He did a pretty good job, but it's not my style. When I asked questions, they were very hesitant to contradict what I was saying or say, 'Well, maybe we should do this.' I said, 'No, I want to know what you think, because you might convince me.'

Bowen had similar experiences:

The college had a lot of trouble when I arrived, because I said, 'Look, I'm going to throw spaghetti at the wall and it's all not going to stick.' I would come to a meeting for half an

hour and I'd throw out a couple of dozen ideas and they would think we've got to do the seven things the president said. 'No, you don't have to do these things,' I said, 'I'm just asking, What about? What if? What would happen if we did this?' Most of my job is asking new and better questions. Do we really have to stay this type of college? Do we have to offer that major? That made people very nervous.

Bowen adds higher education is "a hard industry and it's changing rapidly and that's a very bad combination. Being with people who are very conservative and don't like to change and to be the keepers of a tradition that's medieval,...it's a hard time."

Theme I4: All Participants Infused a High Level of Empathy into Their Practices as a College or University President

This was an unexpected theme but one that has resonance with artists. As presented in Chapter 1, American playwright Thornton Wilder shared that the arts "are the most immediate way in which a human being can share with another the sense of what it is to be a human being" (Wilder & Bryer, 1992, p. 72). Empathy is defined as the capacity for an individual to understand and vicariously experience the feelings, thoughts, and experience of another (Merriam-Webster, 2019). All eight participants alluded to the importance of empathy in their leadership practices, as a part of the artistic life, and of the need to enculturate compassion into the lives of their students and the institution they serve.

The discussion of empathy arose through conversations about the role of the arts in higher education. Murray was the first to reflect on the topic, sharing, "I'm a firm believer that the arts are incredibly important to a civilized society and to our sense of humanity." Botstein sees empathy as an essential part of the arts and a liberal arts education advancing that, "the arts have become ever more essential as providing individuals...a medium for locating the purpose

and the virtue of life and the sanctity of life.” Bowen, as an artist and educator believes that “beauty still matters. I’ve always been interested in the ephemeral,” while Pembroke regards the empathetic essence of education as:

Seeing beauty [and] processing the world in a different way. I think one of the roles of people in the arts is to remind others of how precious, how special the arts are and why we should continue to study them—even or maybe especially if your major is engineering or pharmacy. There is a place, a very, very important place for the arts in the general education curriculum.

Participants also commented on the empathy in their lives as artist practitioners. For Elwell, being an artist “means that I have the ability...to share my sensibilities, world view, and understanding of human behavior in my chosen art form...and to explore humanness.” McCoy remembers that “there was never a day when I was making music that I didn’t think ‘I just made the world better.’ Today, what happened was the world got better.” Bowen similarly finds that “there’s definitely some pure happiness and joy when the music works.” He adds “I want to be humane...in all things.” Heckler sees both joy and pain in empathy:

The hindrance is that the theater creates in you such a deep sense of empathy that you have more pain in [leadership]...than maybe other people would have. You’re always placing yourself in the shoes of the other person because that’s what you did all the time, imagining what the world looks like through somebody else’s eyes. The pain and the agony of the work that has to be done because lives are changed, sometimes irrevocably, in this process, so there’s a lot more pain that goes with it than maybe, I don’t know, if I were an engineer.

Green adds that “the ways in which we’ve been prepared to think about the human experience makes some of those days [dealing with personnel issues] easier than it might somebody else.”

Heckler and Green advanced that empathy is essential to their leadership, a premise many of the participants shared. As Murray notes:

I spend a lot of time here talking about the capacity for empathy. I think it is, in some circles right now, in short supply. But I think musicians and artists in general develop a high degree of empathy. I think I have that, and I continue to try to develop it at a deeper level, but I think my work as an artist certainly gave me a leg up there.

Pembroke sees empathy in leadership as “that ability to understand where people are coming from.” He adds, “when people are arguing or they didn’t get something done or they’re frustrated,...I think through what’s going on with them and why. Did they lose somebody in their department...or do they really [not] like doing that?” For Pembroke, empathy is connected to, “that ability to listen and try to get on the other side of the issue” which he thinks, “pays huge dividends.”

As previously mentioned, higher education does not exist in a vacuum. The social, behavioral, and technical changes facing the world impact higher education, and in some cases raises concerns about fostering empathy on campus. For McCoy, it is the push for advancing technology-based careers when confronted with the reality of advances in artificial intelligence:

My argument is that this rush to STEM in the face of technology is short lived because the fact is once machines take over all of that stuff, it’s really going to be the humanistic qualities that matter the most—the ability for us to feel and hear and to communicate with each other in those kinds of ephemeral ways that are not automatable.

Societal disfunction and behavioral concerns drive Elwell's push for advancing empathy in our lives:

I think is one of the big problems we have in our society is that people judge other people without really trying to understand or really have any empathy for them. You see somebody and, we all do it, we all make judgments.

But it is through advancing knowledge and empathy through the core activities of higher education that Botstein sees a solution. He calls for colleges and university to take the lead in "the development of people's minds and of their sense of value in life." To value life, to understand the human experience, to find common ground with others different from ourselves, requires empathy.

Chapter 5 Closure

This chapter detailed 15 themes and 23 sub-themes related to artists as academic leaders. Culled from the eight narratives detailed in Chapter 4, the themes were identified through an inductive process that relied on intuition and imagination to identify and explore the experiences, conversations, stories, and structures that connect the narratives. The themes were revealed in relation to the primary research questions of this study and categorized into three areas focused on the artist practitioner, the presidency, and the intersection of artist and academic leader. The themes are complemented with five tables highlighting the relevant data.

Chapter 6 will explore the ramification of these themes in relation to the conceptual framework and the review of literature, as well as recommend future research and highlight the implications of this study to higher education leadership.

CHAPTER 6

DISCUSSION AND RECOMMENDATIONS

This final chapter discusses the relationship of the findings detailed in Chapter 5 to my three research questions, as well as to previous research and the theoretical framework of the study. That is followed by recommendations for artist practitioners interested in higher education leadership, and recommendations to colleges and universities in considering artist practitioners to fill the role of president in future searches. The chapter concludes with suggestions for future research, a personal reflection on this study, and a brief chapter summation.

Relationship of Findings to Research Questions

As detailed in Chapter 1, the purpose of this study was to understand the experiences of college and university presidents whose foundational academic credentials trained them to be a practitioner in one of the fine arts disciplines, and how the arts shaped and supported their leadership style, practices, and effectiveness as they executed their responsibilities. Three research questions were utilized as the foundation to this study as well as to frame the participant's narratives and the data analysis process. What follows is a synthesis of the findings in relation to each research question. Combined, they create a "rich, descriptive account of the findings" (Merriam, 2002, p. 7).

Research Question 1

My first research question focused on the lived experience of these university presidents as artist practitioners including the events and influences that led them to the arts. The data suggests that while the participants pursued various paths to becoming an artist practitioner (Theme A1), the majority began that journey while young, elementary to middle school age (Theme A1.1), with the support of their parents (Theme A1.2). There was no common

experience, catalyst, or event that influenced the participants to pursue a life as an artist practitioner, rather the data identifies a unique situation relative to each case (Theme A1). All participants developed their skills in the performing arts (Theme A2), with a majority focused on music (Theme A2.1). They were heavily influenced by artistic mentors and/or role models throughout their careers (Theme A1.4). They all studied their art form in college, universally at the master's degree level. All participants earned their doctorate (Theme A1.3). The majority of the participants served in leadership roles as an artist practitioner with collaboration being a key aspect of their work (Theme A3 & A4). While each participant identified significant personal achievements as an artist practitioner, they were also self-deprecating when discussing their creative work (Theme A5).

Research Question 2

My second research question looked at the career path the participants followed to become leaders in higher education including the influences and experiences that led them to pursue such a path. As with their training as an artist practitioner, the data suggests there was no universal path to the presidency for the participants, with no common experience, catalyst, or event that influenced the participants to transition into higher education leadership. The data identifies a unique career path to the presidency relative to each case (Theme P3). The participants did not actively pursue leadership opportunities early in their careers; rather leadership opportunities were presented to them for consideration (Theme P3.1). However, later decisions relative to their career paths were made with much more consideration, thoughtfulness, and discernment relative to their personal fit with the institution. The majority of the participants had leadership mentors who offered advice, encouragement, and opportunity (Theme P3.2).

The data evidences that the participants matched the 2017 American Council on Education's *American College President Study* profile of current presidents which determined the typical college or university president in 2016 was a 62-year-old white male who held a Ph.D. and was married or had a domestic partner (Theme P1); however, the cohort did not match the average seven years' length of service identified in the ACE profile. The majority of the participants have served as president less than four years (Theme P1.1). The data also evidences that the majority of the participants serve as president of private, residential, liberal arts colleges or universities with enrollments between 1,500 and 3,700 students (Theme P2).

As president, the data suggests that the participants are focused on the long-term sustainability of their institutions (Theme P4) and are concerned over issues impacting the state of higher education (Theme P4.2). They are actively engaged in visioning activities related to those sustainability efforts (Theme P4.1) and focus their attention on issues related to budget and financial management, fund raising, enrollment management, and diversity and equity on their campuses (Theme P4.3). The participants are also actively engaged in relationship building with a wide variety of important institutional stakeholders, including students, faculty, alumni, boards of trustees, leadership teams, and external constituents and organizations (Theme P4.4).

The data hints at the all-consuming nature of the college or university presidency (Theme P5), but also that the participants consider it an honor and privilege to serve in that capacity (Theme P6). As part of the public profile of a president, the participants take advantage of the arts offerings on campus (Theme P5.3). Due to the significant time commitments of the role, the majority of the participants are not pursuing opportunities or investing significant amounts of time into creative endeavors as an artist practitioner while serving as president (Theme P5.1);

however, they plan to return to work on those creative activities after their presidency (Theme P5.2).

Research Question 3

My third research question examined how the lived experience as an artist practitioner shaped, supported, and influenced the participants' lived experience as a college or university president. The data suggests that college and university presidents who came from the performing arts utilize many of the skills and proficiencies they developed as an artist practitioner in the leadership of their institution (Theme I2). Participants in this study integrated familiar artistic processes, such as collaboration and team-building (Theme I2.1), seeking divergent feed-back (Theme I2.2), and public performance skills into their leadership practices (Theme I2.3). The majority of the participants were comfortable with risk-taking, ambiguity, and facilitating change in their role as president, competencies familiar to artist practitioners (Theme I2.4).

Creative problem-solving and leveraging imagination were practiced by the participants (Theme I1), as evidenced by the innovative projects and creative initiatives they implemented to help transform their campuses (Theme I1.1). And while the majority of the participants dealt with a level of apprehensiveness from colleagues and associates adapting to their leadership style and practices (Theme I3), they presented personal optimism and positivity in their leadership practices (Theme I2.5), as well as infused a high level of empathy into their endeavors as a college or university president (Theme I4).

Significant Emergent Themes

There were three emergent themes that developed through the third research question that I present as the most significant findings of the research.

- Theme I1: All Participants Employed Creative Problem-solving and Leveraged Their Imagination to Advance Their Institution;
- Theme I2: Participants Integrated Artistic Processes in Their Leadership Practices;
- Theme I4: All Participants Infused a High Level of Empathy into Their Practices as a College or University President.

These themes were consistent across all participants and had no link to previous research, so they stand as original findings.

All eight individuals referenced or gave examples of how they leveraged their creativity and imagination in their work as a college or university president. Creativity and imagination are intrinsic to the process of visioning. They are also key to problem-solving. Creativity and imagination can be evidenced by the innovative projects and creative solutions implemented by all eight of the participants, initiatives that have helped transform their campus. Whether it was confronting the discriminatory symbolism in their college mascot, addressing the high-risk behaviors of students, innovating financial aid, or transforming the curriculum and admission processes, these presidents leveraged their creativity and imagination—the central tenet of Creative Leadership—to seek innovative solutions to issues on their campus.

Throughout their narratives, the participants similarly made connections that fused their work as an artist to their work as an academic leader. Participants who were Jazz musicians talked of the importance of improvisation in their leadership; conductors referred to the parallels of leading an orchestra and leading a faculty; and theatre artists connected the power of inspiring actors to the work they do with their leadership cabinets. The data evidenced that all participants integrated artistic processes into their leadership practices through collaboration and team-building, seeking divergent feedback in decision-making, leveraging performance skills in

communication practices, and were comfortable with risk-taking and ambiguity in facilitating change. These are key practices of artist practitioners.

The data also highlighted the importance of empathy in the participants' leadership practices, as a part of their artistic life, and of the need to enculturate it into the lives of their students and the institutions they serve. This theme has great resonance with being an artist. To find common ground with others different from ourselves and to understand the human experience, a core purpose of all art, requires empathy.

These three themes—leveraging creative problem-solving and imagination, integrating artistic processes into leadership practices, and infusing empathy—are to me, as an artist practitioner engaged in higher education leadership, the most significant findings. First, they directly address the primary research question focused on the experiences of artists serving as college and university presidents. Second, they confirm the theoretical framework of this study as discussed below. And third, these three themes resolve the existential career crisis that began my journey and highlight that I can find or create ways to integrate my work as an artist practitioner—my creativity and imagination—into my leadership practices. These lessons learned from exploring the experiences of artists who have pursued academic presidencies will also be useful to other artist practitioners who may aspire to pursue senior leadership positions in higher education.

Relationship of Findings to the Restructured Theoretical Framework

The data suggests one general conclusion not yet discussed but that could be described as intuitive: You cannot separate the artist from the leader. As a result of the dearth of literature on the artist as academic leader, this study proposed to explore the experiences of artist practitioners as separate from the experiences of college and university presidents. This was highlighted in the

theoretical framework (Figure 1, p. 13) which identified creative leadership as the point of convergence in which the participants' experiences as artist practitioners merged with their experiences as a college or university president. Throughout data collection and the analysis process, it was found that the experiences of being an artist practitioner are at the core of the participant's leadership style and practices. In this revised model, creative leadership is the result of the participant's evolution as a leader.

As presented in Chapter 1, the theory of *creative leadership* as defined by Puccio et al. (2011) served as the theoretical framework for this study. They defined creative leadership as:

The ability to deliberately engage one's imagination to define and guide a group towards a goal – a direction that is new for the group. As a consequence of bringing about this creative change, creative leaders have a profoundly positive influence on their context (i.e., workplace, community, school, family) and the individuals in that situation. (p. 28)

Within this theory, creativity is a core competence for leadership, just as in art. As such, creativity allows leaders to create vision, leverage compelling communication, lead change, and solve problems (pp. 17-21). The data supports that premise as detailed below.

Essential to the theoretical framework, creative leadership is the result of the participant's evolution as a leader; in other words, their experiences as an artist practitioner inform their leadership style and practices. It is a natural application of their creativity and imagination, allowing them to envision a future, solve problems, and make a positive impact on their institution. Figure 2 illustrates the restructured theoretical framework derived from the data analysis. It highlights the artist practitioner at the center, evolving into leadership by leveraging their creativity and imagination—the core attributes of creative leadership. Based on the theory by Puccio et al. (2011), creative leadership then informs leadership style, impacts leadership

practices in a positive manner, and leverages creative problem-solving to strengthen leadership effectiveness while serving as an integral part of the leader's style and practices.

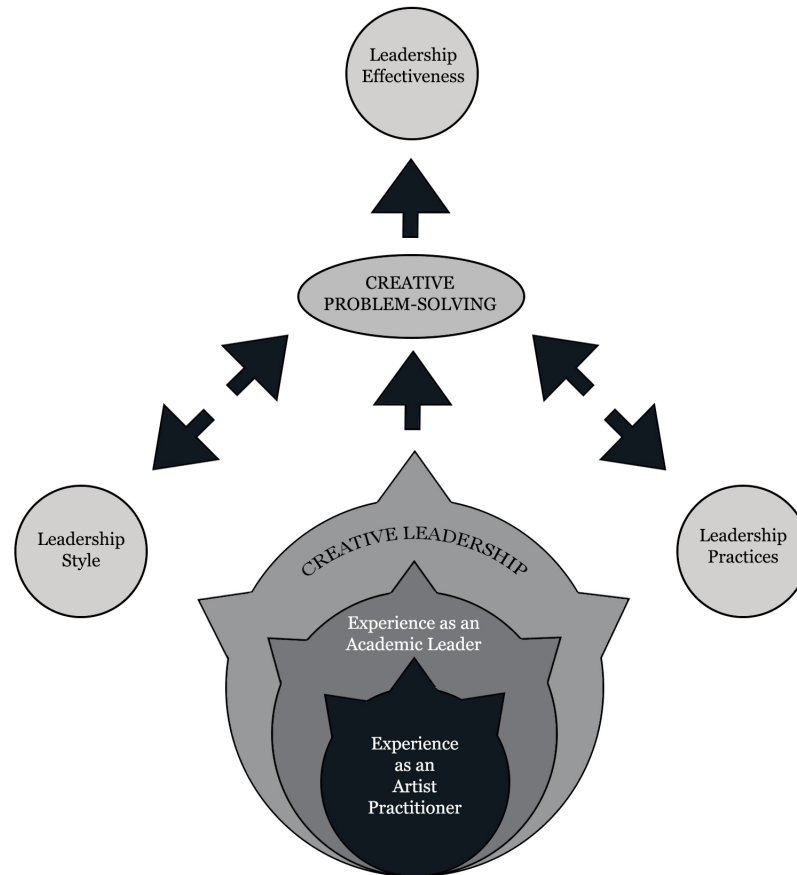


Figure 2. Diagram of Restructured Theoretical Framework (Brown, 2019)

The participants' data supports this restructured model of the theoretical framework. Consistently, the participants integrated their familiar artistic processes into their leadership practices (Theme I2). As collaboration is a key competency for many performing artists, they focused their leadership practices around collaboration and team-building (Sub-theme I2.1). In representing their institutions, the participants leveraged their performance skills in communication processes at public events (Sub-theme I2.3). Directly related to their work as artist practitioners, the data suggests that the participants were comfortable with risk-taking, ambiguity, and facilitating change in their role as president (Sub-theme I2.4) and they presented

personal optimism and positivity in their leadership practices; rooted in the artist's conviction that "the show must go on" even when faced with challenges (Sub-theme I2.5).

The theoretical framework also focused on the artist as academic leader leveraging creative problem-solving to strengthen their leadership effectiveness. The data supports that premise as well. Puccio et al. (2011) presented creative problem-solving as an active, flexible, and intuitive process that utilizes natural creative thinking practices, including divergent (generating options) and convergent (evaluating options) thinking to allow initial ideas to be considered, developed, and realized through definitive actions plans. Theme I1 highlights that creative problem-solving was practiced by the participants, through which they leveraged their imagination to advance their institution. Utilizing their collaborative processes, the participants considered diverse perspectives and sought a multiplicity of ideas in solving problems, key practices in creative problem-solving (Sub-theme I2.2). The participants' creativity and imagination can be evidenced by the innovative projects and creative solutions they implemented (Sub-theme I1.1) that focused on myriad issues from diversity and inclusion, redesigning curriculum, and changing institutional culture to enrollment management and visioning higher education in the 21st century as detailed in the participants' narratives. The data suggests that these initiatives were a new direction for the institutions and, as a consequence of bringing about these creative changes, the participants have, to some degree, made a significant positive impact on their institutions, which aligns with the definition of creative leadership advanced by Puccio et al. (2011).

Relationship of Findings to Previous Research

Chapter 2 of this study explored the literature and existing research in five areas: the role of the artist in society and the academy as well as the key leadership attributes and skills of an

artist, creativity as the anticipated point of intersection between artist and leader, leadership theory including transformational leadership, the Theory of Creative Leadership (Puccio et al., 2011), and finally, leadership in higher education with a focus on the role, key attributes, competencies, and skills of university or college presidents.

In the introduction to the review of the literature, it was stated that there were no sources found specific to the artist as academic leader and, as a result, literature that anticipated the convergence of artist and leader was explored. Therefore, it comes as no surprise that there were several themes that resulted from the analysis of the data that had little or no relationship to the literature reviewed. Some of these finding will be discussed as part of the recommendations for future research. Table 7 aligns the major findings detailed in Chapter 5 with previous research explored in Chapter 2.

Table 7

Major Findings as Linked to Previous Research

Brown (2019) Findings	Previous Research Findings
Theme A1: Participants pursued various paths to becoming an artist practitioner.	No previous research found, thus Brown (2019) is a new finding.
Sub-theme A1.1: The majority of the participants started their artistic studies at an early age.	No previous research found, thus Brown (2019) is a new finding.
Sub-theme A1.2: The majority of the participants had parental support and encouragement to pursue the arts.	Confirms Dai and Schader (2002) who advance “musical talent development generally involves high levels of parental support over an extended period of time” (p. 135).
Sub-theme A1.3: Participants pursued various educational paths studying the arts.	No previous research found, thus Brown (2019) is a new finding.

Table 7 - continued

Brown (2019) Findings	Previous Research Findings
Sub-theme A1.4: The majority of the participants had mentors or role models as artists.	Confirms Saraniero (2009) who found that “mentoring is clearly a well-utilized training model for teaching artists” (p. 242).
Theme A2: All participants came from the Performing Arts.	No previous research found, thus Brown (2019) is a new finding.
Sub-theme A2.1: The majority of the participants came from music.	No previous research found, thus Brown (2019) is a new finding.
Sub-theme A2.2: No participants came from the visual arts.	No previous research found, thus Brown (2019) is a new finding.
Theme A3: The majority of the participants had leadership roles in their work as an artist practitioner.	No previous research found, thus Brown (2019) is a new finding.
Theme A4: Collaboration was a key aspect of all participants in their work as an artist practitioner.	Aligns with ArtsEngine (2012) that highlights collaboration as a tool for engagement.
Theme A5: The majority of the participants were self-deprecating toward their work as an artist practitioner.	No previous research found, thus Brown (2019) is a new finding.
Theme P1: Participants matched the 2017 American Council on Education’s American College President Study profile of current presidents.	Aligns with ACE (2017) which identified education, career paths, and length of service, as well as personal characteristics such as age, race/ethnicity, gender, marital-status, and religious affiliation of over 2,000 American college and university presidents.
Sub-theme P1.1: The majority of the participants did not match the average length of service for currently sitting presidents.	Relates to ACE (2017) which identified education, career paths, and length of service, as well as personal characteristics such as age, race/ethnicity, gender, martial-status, and religious affiliation of over 2,000 American college and university presidents.

Table 7 - continued

Brown (2019) Findings	Previous Research Findings
Sub-theme P1.2: The majority of the participants matched the degree profile of currently sitting presidents.	Aligns with ACE (2017) which identified education, career paths, and length of service, as well as personal characteristics such as age, race/ethnicity, gender, marital-status, and religious affiliation of over 2,000 American college and university presidents.
Theme P2: The majority of the participants served at private, residential, liberal arts universities.	Relates to National Center for Education Statistics. (2016) which identifies degree-granting postsecondary institutions in U.S. by classification.
Theme P3: Participants pursued various paths to becoming college or university presidents.	Relates to ACE (2017) which identified education, career paths, and length of service, as well as personal characteristics such as age, race/ethnicity, gender, martial-status, and religious affiliation of over 2000 American college and university presidents.
Sub-theme P3.1: Participants did not actively pursue early career leadership opportunities.	No previous research found, thus Brown (2019) is a new finding.
Sub-theme P3.2: The majority of the participants had leadership mentors or served as leadership mentors.	Relates to Hartley and Godin (2009), which reference the importance of mentoring in the development of college and university presidents.
Theme P4: Participants were focused on sustainability of their institutions.	Confirms Pierce (2012) who advances college and university presidents “are entrusted with the health and integrity – financial, academic, and institutional – of the institutions they serve” (p. 23)
	Relates to Ikenberry (2010) who identifies one of the key roles of a college or university president is to “harmonize the institution’s aspirations and operations with the environmental constraints in which it operates” (p. 4).

Table 7 - continued

Brown (2019) Findings	Previous Research Findings
Theme P4: Participants were focused on sustainability of their institutions.	Relates to Duderstadt (2000) who discusses the importance of long-range thinking focused on the future balanced with significant management of resources as part of the leadership functions of the university president.
Sub-theme P4.1: The majority of the participants were actively engaged in visioning activities for their institution.	Aligns with Duderstadt (2000) who identifies substantive leadership vis-à-vis visioning as part of the leadership functions of the university president.
	Aligns with Basham (2012) that advances “the critical need for devoting time in providing all stakeholders with a vision, purpose, and values that result in a clear and consistent direction” (p. 22).
	Aligns with Ikenberry (2010) who identifies one of the key roles of a college or university president is to “help the institution find itself, articulate and embrace its mission, and mobilize others and collaborate with them toward that vision” (p. 4).
Sub-theme P4.2: The majority of the participants expressed concerns over issues impacting the state of higher education.	Aligns with Duderstadt (2000); Hendrickson et al. (2013); Hirsch and Weber (1999); Ikenberry (2010); Legion et al. (2013); Mamlet and Murphy (2017); Pierce (2012); Smith and Hughey (2006); Spendlove (2007); and Zusman (2005) who all identify the demands on leaders in higher education.
Sub-theme P4.3: Participants matched the 2017 American Council on Education’s American College President Study findings on how current presidents utilize their time.	Confirms ACE (2017) which identified the responsibilities and activities of over 2,000 American college and university presidents.
Sub-theme P4.4: The majority of the participants were actively engaged in relationship building with a wide variety of stakeholders.	Relates to ACE (2017) which identified the responsibilities and activities of over 2,000 American college and university presidents.

Table 7 - continued

Brown (2019) Findings	Previous Research Findings
Theme P5: Participants found the role of President as all-consuming.	Aligns with Koester and Martinez (2016) who advance that “University presidents must engage in their work with dedication, the willingness to devote requisite time and effort, and commitment to accomplishing the necessary tasks” (p. 17). Relates to ACE (2017) which identified the time-consuming responsibilities of over 2000 American college and university presidents.
Sub-theme P5.1: The majority of the participants do not pursue opportunities as an artist practitioner while serving as president.	No previous research found, thus Brown (2019) is a new finding.
Sub-theme P5.2: The majority of the participants plan to return to work as an artist practitioner after their presidency.	No previous research found, thus Brown (2019) is a new finding.
Sub-theme P5.3: The majority of the participants continue to enjoy the arts as consumers as time allows.	Relates to Kerr (1964) who states that college and university presidents are expected to be “a devotee of opera and football equally” (p. 30).
Theme P6: Participants found serving in role of President as an honor and privilege with significant responsibilities.	No previous research found related to the honor of serving, thus Brown (2019) is a new finding. Relates to ACE (2017) which identified the responsibilities and activities of over 2,000 American college and university presidents. Relates to Duderstadt (2000); Hendrickson et al. (2013); Ikenberry (2010); Legion et al. (2013); Mamlet and Murphy (2017); Pierce (2012); and Spendlove (2007) who all identify the responsibilities of leaders in higher education.
Theme I1: Creative problem-solving and leveraging imagination to advance their institution was practiced by the participants.	Aligns with Puccio et al. (2011) who define creative problem-solving in relation to creative leadership.

Table 7 - continued

Brown (2019) Findings	Previous Research Findings
Theme I1: Creative problem-solving and leveraging imagination to advance their institution was practiced by the participants.	Aligns with Byrne et al. (2009) who established the premise of creative problem-solving based on an analysis of the complex challenges and opportunities many leaders face and their lack of preparation to adequately address them.
	Aligns with NAEA (2010) who found training and education in the arts promotes creative problem-solving.
	Aligns with Milbrandt and Milbrandt (2011) who explain that creative problem-solving allows for the development of a multiplicity of solutions.
	Relates to Palus and Horth (2004); Mumford et al. (2000); and Puccio et al. (2012) who recognized the leadership skills associated with creative problem-solving.
	Relates to Gumuslouoglu and Ilsev (2009); Ekvall (1999); Higgs and Rowland (2000); and Harding (2010) who aligned creative problem-solving with transformative and change leadership.
Sub-theme I1.1: The majority of the participants were engaged in innovative projects and processes as president of their institution.	Relates to Amabile et al. (1996); Basadur (2004); Eisenbeiß and Boerner (2013); and Hennessey and Amabile (2010) who identified innovation as a result of the successful implementation of creative ideas.
	Aligns with Jervis (1998); Marshall (2013); Wolf and Bramwell (2008); and Shukla (1998) who tied innovation to change initiatives that are a response to internal and external institutional challenges.
Theme I2: Participants integrated artistic processes in their leadership practices	No previous research found, thus Brown (2019) is a new finding.

Table 7 - continued

Brown (2019) Findings	Previous Research Findings
Sub-theme I2.1: The majority of the participants focused their leadership practices around collaboration and team-building.	<p>Aligns with ArtsEngine (2012) that highlights collaboration as a tool for engagement.</p> <p>Relates with Lui (2010) who explains that participatory leaders build their authority through collaboration and consensus.</p>
Sub-theme I2.2: The majority of the participants sought divergent feedback during decision-making processes.	<p>Aligns with Puccio et al. (2011) who explain that leaders utilize divergent and convergent thinking as part of the natural creative thinking processes.</p> <p>Aligns with IBM (2010) that notes creative leaders are “open minded and inventive in expanding their management and communication styles in order to engage with a new generation of employees, partners and customers.” (p. 3).</p>
Sub-theme I2.3: The majority of the participants leveraged performance skills in communication processes and public events.	No previous research found, thus Brown (2019) is a new finding.
Sub-theme I2.4: The majority of the participants were comfortable with risk-taking, ambiguity, and facilitating change in their role as president.	<p>Aligns with NAEA (2010) that found training and education in the arts promotes creativity, flexible thinking, risk-taking and creative problem-solving – all key 21st-century skills.</p> <p>Relates to Barry and Meisiek (2010); Billot et al. (2013); Hoff (1999); and Liu (2010) who identify being open to new ideas and risk-taking as core values for leaders</p> <p>Aligns with IBM (2010) that notes “creative leaders are comfortable with ambiguity, experiment with new ways of working, and change and/or create new business models” (p. 3).</p>

Table 7 - continued

Brown (2019) Findings	Previous Research Findings
Sub-theme I2.4: The majority of the participants were comfortable with risk-taking, ambiguity, and facilitating change in their role as president.	Aligns with De Pree (as cited in Hoff, 1999) who lists “comfort with ambiguity” as a key leadership attribute (p. 318). Relates to Ekvall (1999) who advances that transformational leadership is open to change.
Sub-theme I2.5: The majority of the participants presented personal optimism and positivity in their leadership practices	Aligns with Koester and Martinez (2016) who advance that “University presidents must engage in their work with optimism” (p. 18). Relates to Barry and Meisiek (2010); Billot et al. (2013); Hoff (1999); and Liu (2010) who advance presenting a positive disposition as core values for leaders
Theme I3: The majority of the participants dealt with a level of apprehensiveness from colleagues and associates adapting to their leadership style and practices.	Relates to ACE (2017) which identified “faculty resistance to change” (p. 41) as the second greatest frustration of over 2,000 American college and university presidents.
Theme I4: The majority of the participants infused a high level of empathy into their practices as a college or university president.	Relates to Amabile et al. (2004) who recognized the importance of a leader’s empathy for subordinates’ feelings. Aligns with Rupp et al. (2016) who highlight “actively listening and understanding the needs and concerns of internal and external stakeholders” as key competencies of college and university presidents (p. 34).

Recommendations

The following are recommendations for artist practitioners interested in higher education leadership and recommendations to colleges and universities in considering artist practitioners to fill the role of president in future searches. This section concludes with suggestions for future research.

Recommendations for Artist Practitioners interested in Higher Education Leadership

During the data collection process, each participant was asked what advice they would give to a faculty member coming out of the arts disciplines who was contemplating pursuing senior leadership in higher education. They were also asked to identify the single most important attribute and/or the single most important skill that a president of a university needs for success today and maybe over the next 20 years. I share their responses as recommendations to artist practitioners and other academics interested in pursuing leadership in higher education.

Discernment and fit. The first recommendation to an artist practitioner considering a college or university presidency is to undergo an earnest process of discernment. Why do you want to serve as the president of a college? What is your motivation? McCoy advises to “think very carefully about what’s important to [you] because...there is a vast difference between being an administrator and being a musician.” Pembroke suggests testing the impulse to serve as president in some way “to see if it feels like what you want to do and if you’re enjoying that experience. Because one of the things I tell people is life’s way too short.” Murray recommends you “talk to as many people as you can. Try to understand the role.”

Green asks if you “feel that there was a sense of vocation to become a president? And if so, what would be the kind of institution to which you were called?” The importance of fit between leader and institution was a significant through line with the participants. Green continues, saying to “focus on the idea that there’s a right match” so that you find the institution where you can “make the biggest difference.” McCoy points out that “every institution has its own truth and you’ve got to find that truth and then you build on that truth to address its biggest challenges.” Heckler builds on this premise, adding:

If you're going to effectively lead the institution, the institution needs different people at different times. One of the questions you have to ask yourself as the leader all the time is, 'Am I the right person now? Are my gifts aligned with the kind of gifts that the institution needs at this moment?' You have to be willing to walk away if it's in the best interests of the institution.

Willingness to make tough decisions. As part of the discernment efforts, it is important to ascertain whether one has the willingness to make tough decisions as a leader, decisions that, as Heckler points out, have significant consequences "because lives are changed, sometimes irrevocably, in this process, so there's a lot more pain that goes with it." Murray contends that leadership is about making the tough decisions. "We all need to work together as a team, but...somebody's got to be deciding which direction the team is going." Using the question "Who's driving the bus?," Pembroke shares advice on leadership and decision-making from a mentor: "If you're driving the bus, drive the bus. If you're not, know that you're not, sit in your seat, and let the person driving the bus drive the bus." The decisions one makes as a college or university president are consequential. They have weight and importance. As Heckler acknowledges:

I need to spend all the fiber of my being making certain that this institution will thrive, that the students will flourish and that it will be ready when my time is done to hand to somebody so that they will be able to move things forward - every fiber of my being.

Ask yourself, can I make decisions that will impact the lives of faculty, staff, students, the community, and the institution for generations? The data supports that this is a key responsibility of a college or university president.

Gain experience. If the discernment process has confirmed your ambitions for a presidency, Murray proposes “Having done that and watched people and thought about it, if that’s what you want to do, I say go for it.” Uniformly, the advice from the participants is to gain leadership experience. Botstein suggests starting with your artistic discipline:

Rely on their experience, their success in their art form as a useful [introduction.] There’s a family resemblance between what they’re doing as dancers, people of theater or music and what they’re going to be asked to do in leading a group of people at their institution.

Heckler advises artist practitioners considering a presidency to “make sure you have the credentials.” The Master of Fine Arts (MFA) degree is the preferred terminal degree for artist practitioners. As presented in Chapter 5, the American Council on Education’s profile of sitting college or university presidents evidences that the average college president holds a doctorate (ACE, 2017). The participants in this study match that finding. Seven hold doctorates in their creative field with three holding D.M.A. degrees, four holding Ph.D.’s in their creative disciplines, while one holds a Ph.D. in Higher Education Leadership and Innovation as well as an MFA in Theatre (Sub-theme P1.2). The data suggests that the MFA alone may create a barrier to the presidency. Botstein talks of the “the natural snobbery” that exists in higher education where traditional academics see artist practitioners myopically as “performers and they consider their skills and accomplishment to be of a different order.” Considering these trends, it may behoove artist practitioners considering a career path that leads to a presidency to earn their doctorate.

Credentials are not just degrees, but also include gaining experience in leadership as well as building relevant knowledge bases. Elwell, Heckler, and Pembroke all advise taking advantage of leadership opportunities as they are presented. The data evidences that the participants all described their entry into leadership as an opportunity that was, in essence,

presented to them rather than a position pursued (Sub-theme P3.1). Elwell recommends that you “take every opportunity for leadership possible - to step up and volunteer.” That advice is echoed by Heckler. “Volunteer. Raise your hand. Say, ‘I’d like to get involved in committee work, get involved in governance. Offer those opportunities.’” Additionally, he suggests that if those opportunities are not available at your institution “get involved in your professional association and use that as a potential platform. Those are the things you’ve got to be able to do.”

In addition to gaining experience, it is vitally important that an artist practitioner considering the presidency establishes a career path that evidences progressive growth of responsibilities and a broadening of areas of influence. While the participants pursued various paths to becoming college or university presidents (Theme P3), they consistently assumed greater responsibility with each step. Green shares that progressive responsibility is imperative for success as a president:

I have a colleague who’s a director of a school on a different campus. And [they are] completely convinced that the right next step...is being a president and is frustrated when I [say] I won’t nominate [them] for particular presidencies. I said, ‘It’s because fundamentally, I don’t believe you’ve had the experiences that are necessary to be successful there.’...There are an awful lot of people, some of them are trustees, some of them are faculty members, who don’t recognize that [administration in higher education] actually is a career that has a skillset.

Pembroke suggests that starting the career path “might be taking on a chair position for two years on a rotation basis or something.” Heckler advises “you need to chair a department. You need to then move to a dean’s position. Then you move to a provost position if you’re going to [follow a] traditional [path].”

Finally, the participants all availed themselves of advice, coaching, and opportunities from mentors, both artistic and leadership (Sub-theme P3.2). The individual participants' narratives detail the significance these mentors contributed to their growth and development as leaders. From their example, it is recommended that an artist practitioner considering the presidency seek out leadership mentors to advise and offer guidance as they navigate their career path to senior leadership.

Budgeting and financial management. A significant area for professional development for an artist practitioner preparing for senior leadership is gaining a working knowledge of budgeting and financial management at the university level. As Heckler shares:

People preparing for the presidency need to find ways in which they can become conversationally and experientially adept at managing and understanding budget. I'm not just talking about a departmental budget. I'm saying to be able to make sense of a university balance sheet, to be able to look at and understand audit and financial statements and be able to read into them and understand what is happening at the institution.

The importance of this skill, as Heckler pointed out in his narrative, is "because your Board [of Trustees] is focused on audit and financial statements and balance sheets.... This is how they're making decisions. This is how they think about the institution." Green reiterates the importance of "really knowing how the auxiliary enterprises help to make the budget work, and how the financial aid bottle works," and that "if you come into the president's office and don't have a native fluency in that, it's a real disadvantage." Bowen sums up the financial conversation to artist practitioners, "my advice to artists and leaders is the same: You can make imagination real with a budget. You're an artist and you're also the perfect person to be a leader in any field,

including higher education.” He adds, “there’s no room for bluster in this job. You’ve got to be able to say, ‘What will you deliver within your budget?’”

Personality and leadership characteristics. Chapter 2 details an extensive list of personality traits and leadership characteristics identified in previous research that frame and define strong leadership. The participants added their perspective, as artist practitioners who have advanced to the highest level of leadership in higher education, to the catalog of qualities and attributes for leaders.

McCoy challenges that as a college or university president, “you have to have the skin of an alligator. You have to have vision. You have to have an iron will. You have to have humility. Trying to put all of those things together?” Bowen advances “you’ve got to have a thick skin.... Have a totally hard outer shell because people are going to resist change.” He adds “You have got to be flexible. You have to keep learning because the situation changes, and you have to be really patient.” Elwell reiterates “you need to learn how to be patient, very patient.”

Botstein advises up and coming presidents to “transcend in a constructive way criticism, failure, defeat, and to tolerate incremental progress and, therefore, be hospitable to compromise,” adding to his list the importance of keeping a sense of humor. “Humorlessness is impossible for any performing artist. That’s not true of academics, it’s not true of bureaucrats, they are often humorless, but we are required to fashion a sense of irony and humor about the conflicts of everyday life.” Botstein also highlights “the ability to improvise, the ability to act in the moment without preparation” as well as “fearlessness or the ability to conquer fear, or the ability to tolerate risk” as “usually important part[s] of leadership.”

Finally, Green, Heckler, Murray, and Pembroke emphasize communication as the attribute future leaders should master. Heckler points out that “the president is the interlocutor,”

the third party in a conversation who has “the ability to build consensus. I think that’s going to be the most precious commodity [for a leader].” Murray thinks “being a good listener is critically important,” as does Green, who shares “it’s being able to hear sincerely, and to be able to communicate clearly.” Pembroke advances “you have to listen and be able to hear what people are really saying.” He advises young leaders to “ask a lot more questions. Listen a lot more than talk. One of the things that I found out as an administrator is if you talk too much too soon, you take all of the conversation out.”

Self-care. Serving as a college or university president is an arduous commitment. The data evidences that the participants found the role of President as all-consuming (Theme P5). As such, Heckler conveyed the importance of leaders taking care of themselves, so they are able to continue serving their institution. “It is part of my job to spend time taking care of my health. It’s my responsibility. In order to devote the full fiber of my being [to the institution], I have to.” He underscored the importance of taking time away from the job as well as committing to exercise as vehicles for self-care.

In regard to having a respite from the ongoing weight and stress of the presidency, Heckler shared a story from the Harvard Seminar for New Presidents, “I had one president say, ‘One day a week, one weekend a month, and a month out of the year.’ You have to do it. If you don’t do it, you won’t survive it.” To care for himself and his institution, Heckler formalized his planned time away:

I have to schedule, formally schedule, time to leave. I have to leave. My wife calls them carrots. They’re always carrots sitting in the calendar. All you’re doing is working to the next carrot. Then you work to the carrot after that one. You say, ‘Okay, I’ve got this. This

is something I can look forward to. I can do this because then I'm going to get a little breather.' Otherwise it never ends. It never ends.

Heckler is also dedicated to keeping physically fit as part of his responsibilities as president. "I am religious about exercise....I've got resistance, and I've got elliptical and I swim. I just do it every day, every day, every day. It's like religion. That's because it's a requirement of my job." He adds that exercise "helps a lot in managing the stress."

Recommendations for Institutions of Higher Education

An institution, when searching for a president, is not simply hiring a skillset; rather, they are seeking an individual who is capable of serving the institution's needs. Much discussion has been given to the importance of fit between a president and their institution. Heckler points out that an "institution needs different people at different times." McCoy shares that "every institution has its own truth" and an effective leader finds that truth to advance the institution. As institutions go through their own discernment process at the beginning of a search for a new president, based on the data, it is recommended that they consider the strengths an artist practitioner can offer.

The data suggests that artist practitioners bring multiple strengths to their leadership that can benefit a college or university. Chief among these assets are their creativity and imagination, which is evidenced through the utilization of creative leadership. Defined in Chapter 2 and above by Puccio et al. (2011), the data evidences that creative problem-solving is a core competency of these leaders (Theme I1), allowing them to create vision, leverage compelling communication skills, lead change, and solve problems. Through this process they imagine and realize innovative initiatives that advance their institutions (Sub-theme I1.1). These creative leaders are risk-takers who are comfortable with ambiguity, allowing them to work through uncertain

situations and make appropriately bold choices in response to the demands of the position (Sub-theme I2.4). They work collaboratively building teams (Sub-theme I2.1) that allow for divergent and convergent thinking (Sub-theme I2.2). Relationships are important to their leadership style, engaging with a wide array of stakeholders (Sub-theme P4.4). They bring tenacity to the presidency and infuse their efforts with optimism (Sub-theme I2.5), passion, and empathy (Theme I.4).

However, Botstein points out that traditional academics often consider an artist practitioner's "skills and accomplishment to be of a different order," relegating them to simply performers. Boards of Trustees, as pointed out by Heckler, tend to be business focused and may not be as knowledgeable or appreciative of the strengths an artist practitioner can bring to the president's office. To confront this bias, it is recommended that the Board of Trustees and members of search committees keep an open mind to the array of disciplines represented in higher education. As presented in Chapter 1, artist practitioners comprise 0.33% of the senior academic leaders serving the over 3,000 four-year degree-granting institutions of higher education in the United States (National Center for Educational Statistics, 2016), making the fine and performing arts a highly underrepresented demographic among university presidents. With colleges and universities anticipating a significant number of highly experienced presidents to retire in the next decade, and with the growing complexity of higher education, the demand for strong, innovative leadership will grow. This demand will create opportunities for artist practitioners advancing in higher education leadership to bring creative solutions to the challenges facing higher education.

Recommendations for Future Research

As no extant studies on the subject of the artist practitioner serving as a college or university president were found during this research project, there is opportunity for future research to build on these findings. Participation in this study was limited to currently serving presidents and/or chancellors of four-year comprehensive colleges and universities located in the United States who began their academic career as a practitioner in one of the fine arts disciplines. This delimitation purposely excluded presidents of arts-only schools, colleges, and universities as these academic leaders primarily interact with faculty from the fine and performing arts. A similar study as presented in this dissertation could be facilitated with presidents of arts-only institutions to explore the degree to which the findings remain consistent.

Furthermore, the focus of the research could be limited to a single artistic discipline to see what similarities and variations arise in the microcosm. This was recommended by Green:

I think it would be interesting to see the connections [to leadership] by our [artistic] sub-disciplines. Because certainly, the conductors have a different set of experiences from the rest in terms of management. The performance artists who are soloists also have a whole different world of autonomy and [decision-making processes]. And then there are the composers.... It would just be really interesting to me, in some ways, to find out if our experiences are more similar because we're all musicians, or we're actually more different because of the things we do within our discipline.

Additionally, a comparative study developed with presidents from other disciplines, such as engineering or a health science area, could explore the impact of discipline-based processes on leadership practices and style. Theme I2 advances that participants of this study integrated artistic processes in their leadership practices. Do the experiences, processes, and mind-set

related to a specific academic discipline always integrate into leadership? Can you separate the discipline from the leader? Such comparative studies could identify similar or differing trends among individuals from other disciplines as they advance as academic leaders.

As stated in Chapter 1, creativity is not the exclusive domain of the arts. In addition to exploring creativity in the various disciplines of higher education, future research could explore how creative leadership as defined by Puccio et al. (2011) is applied by leaders from different disciplines and the impact it brings to institutions of higher education.

Finally, one additional area for future research relates to Sub-theme A2.2, that no participants in this study came from the visual arts. This study presented that the MFA could be a roadblock to the presidency, but the idiosyncratic creative aspects of visual arts may also create a barrier. Facilitating a study exploring leadership in the visual arts that identifies barriers and potential pathways to the presidency is recommended.

Researcher's Reflections

I shared in Chapter 3 that every aspect of this research project was an extension of my identity, both as an artist and a leader in higher education. I can unequivocally confirm that this statement is true. The personal journey I have taken through this research project has informed my leadership practices, validated my evolution into leadership, and strengthened my resolve to make a difference through both my artwork and leadership in the lives of my students, the institutions I serve, and higher education in general.

In Chapter 1, it was asked if there are lessons to be learned from exploring the lived experiences of artists who have pursued senior academic leadership opportunities like college presidencies. While the major themes that were derived from the data have been presented in this

study, there are several personal lessons that I will carry forward from my interactions with the participants.

Every conversation with the participants was a personal reaffirmation of my leadership aspirations in finding a career path forward that balances the artist with the academic leader. The conversations were comfortable for me. I was talking with professional colleagues with whom I had much in common. I found many examples of shared experiences as both artist and leader. The sense of being part of a community, albeit small, nurtures aspirations and provides examples.

The greatest personal lesson gained through this process is that I am capable of achieving my aspirations. I know, given the right institution, I could serve as an effective college or university president. I have the fundamental skills, knowledge, personality, tenacity, pragmatism, creativity, and imagination to make a difference in the lives of the individuals, the key stakeholders—the students, faculty, staff, board, and community—invested in and requiring the success of a college or university. I also know that, like the participants, I have the ability to learn on the job and improvise with confidence when current experience falls short and imagination is needed to find a new solution.

Finally, I have learned that I am ultimately in control of my journey. I made a decision to pursue my doctorate and the lessons I learned from the coursework, my interactions with faculty, students, and mentors, and my work on this research project have all informed this and future steps in my journey. With that control, I can decide how best to keep the arts an active part of my life and career. Like several of the participants, I can find or create ways to integrate my work as an artist practitioner into my leadership. It does not need to be an all or nothing situation. I can have it all, but maybe not all today. And if the arts are not at the forefront of my life today, they

still are an active part of my leadership style, practices, and effectiveness, and I will have room for them tomorrow.

Chapter 6 Closure

Within this final chapter, the findings detailed in Chapter 5 were presented in relationship to the three research questions and the theoretical framework of the study posed in Chapter 1, as well as to the previous research detailed in Chapter 2. When combined, the data and analysis offer a “rich, descriptive account of the findings” (Merriam, 2002, p. 7), which illustrate the lived experiences of artists as academic leaders serving as college and university presidents. The recommendations for artist practitioners interested in higher education leadership and the recommendations to colleges and universities considering artist practitioners to fill the role of president in future searches synthesize the findings into useful advice that has the potential of advancing the role of artists as academic leaders, as do the suggestions for areas of future research.

In Chapter 1, the question was asked if the participants’ stories presented in the study could serve as examples to inspire the next generation of artist practitioners contemplating leadership in higher education. In the microcosm, my reflections on the personal impact of this study to my career imply an affirmative answer to the question. It is hoped, through dissemination, that this study will continue to be useful to future leadership scholars and researchers, as well as to artist practitioners who may aspire to pursue senior leadership positions in higher education, as it adds to the literature and data related to college and university presidents’ career paths and experiences.

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Appendix A

Letter of Invitation to Participate

Dear Dr. President,

You are invited to learn more about participating in a doctoral research study focused on the Artist as Academic Leader. As Chancellor (President) at UNIVERSITY NAME, with foundational education and training in DISCIPLINE, you are one of a cohort able to share experiences and lessons learned as an artist that has pursued senior academic leadership opportunities. The stories and experiences you and your colleagues share can inspire the next generation of artists who believe that they can make a difference in higher education and are seeking their path to leadership as you have done.

As Interim Chancellor Alison Morrison-Shetlar shared with you in her letter of introduction; I serve as the Dean of the David Orr Belcher College of Fine and Performing Arts at Western Carolina University. While my bachelor's (BA – Theatre: Glassboro State College) and master's degrees (MFA – Directing: Penn State) are in theater, I am currently pursuing my Ph.D. in Educational Leadership (Higher Education) at Western Michigan University as a means of gaining the knowledge and credentials to facilitate professional development and future advancement in my administrative career.

The study as proposed is a phenomenological exploration focused on understanding the lived experiences of college and university presidents whose foundational academic credentials trained them to be practitioners in one of the fine arts disciplines, and the role the arts have played in relation to their leadership style, practices, and effectiveness as they execute their responsibilities.

The commitment I ask is for one 90-minute interview scheduled at your convenience and facilitated either face to face in your office or other agreeable location, or via a Zoom web conference. This interview will be recorded and transcribed. A second interview lasting between 60 to 90 minutes, conducted in a manner of your preference (via Zoom web conference, phone, or email) will follow a few months later after the completion of all interviews as a means of confirming statements, findings, and the interpretation of the data. This interview will also be recorded and transcribed. As part of this second interview, I would appreciate your reflections on the draft conclusions to ensure the validity of the study.

Additionally, should you be willing to participate, I would ask to review any artifacts of your creative work that you would be willing to share (Video/DVDs, audio recordings, images, production notes, etc.) as part of my preparation. These artifacts would not be published as part of the study and would be returned to you with no expense incurred. Of course, your confidentiality and the confidentiality of your institution are assured if you so desire. The attached Participant Consent Form further explains the purpose of this research project and details time commitment for participation, the procedures used in the study, and the risks and benefits of participating in this research project.

I know how busy and complex your schedule is and truly appreciate your consideration of this invitation. If you would like additional information or are interested in participating, please contact me at your convenience by either phone or email.

Thank you again for your consideration.

Respectfully,

George H. Brown, Dean
David Orr Belcher College of Fine and Performing Arts

Appendix B

Participant Consent Form

**Western Michigan University
Educational Leadership, Research and Technology**

Principal Investigator: Louann A Bierlein Palmer, Ed.D.
Student Investigator: George H. Brown
Title of Study: Artist as Academic Leader

You have been invited to participate in a research project titled *Artist as Academic Leader*. This project will serve as George H. Brown's dissertation project for the requirements of the degree of Doctor of Philosophy in Educational Leadership (Higher Education Leadership Concentration).

This consent document will explain the purpose of this research project and will go over all of the time commitments, the procedures used in the study, and the risks and benefits of participating in this research project. Please read this consent form carefully and completely and please ask any questions if you need more clarification.

What are we trying to find out in this study?

The purpose of this study is to understand the lived experiences of college and university presidents whose foundational academic credentials trained them to be a practitioner in one of the fine arts disciplines, and how the arts have shaped and supported their leadership style, practices, and effectiveness as they execute their responsibilities.

Who can participate in this study?

You can participate in this study if you are a currently serving president and/or chancellor of a four-year comprehensive college and university located in the U.S. with foundational credentials (Bachelor's, Master's, or Doctorate degrees) as a practitioner from one of the disciplines traditionally associated with the fine and performing arts: dance, music, theatre, or the visual arts.

Where will this study take place?

The study will take place in your office, or a location of your choosing.

What is the time commitment for participating in this study?

The total time commitment for participating is between 150 and 180 minutes. Two sessions - A semi-structured face-to-face or Zoom web conference interview of approximately 90 minutes, held at a time conducive to your schedule, utilizing open-ended questions that will be digitally recorded and transcribed for analysis. The second interview between 60 and 90 minutes will follow the completion of the first set of interviews and be conducted either via Zoom web conference, telephone, or email, whichever you desired. This second interview shall involve confirming statements, findings, the interpretation of the data, and the sharing of draft conclusions.

What will you be asked to do if you choose to participate in this study?

You will be asked to provide biographical data as well as any artifacts of creative work (Video/DVDs, audio recordings, images, production notes, critical reviews, diaries, and/or pieces of artwork, etc.) you are willing to share so I may better understand your lived experience as an

artist. These artifacts would not be published as part of the study and would be returned to you with no expense incurred. You will be asked to participate in a 90-minute interview about your experiences as both an artist/practitioner and university president/chancellor, as well as the intersection between these areas. In addition, you will be asked to participate in a second 60 to 90-minute interview based on questions developed as data is collected and will focus on confirming statements, findings, interpretation of the data and your reflections on the draft conclusions.

What are the risks of participating in this study and how will these risks be minimized?

There are no known risks associated with participating in this research. To minimize unknown risks, each participant has the right to decline answering any question or topic presented.

What are the benefits of participating in this study?

Participation in this study will not directly benefit you. This study may be useful to future leadership scholars and researchers, as well as to other artist/practitioners who may aspire to follow your example.

Are there any costs associated with participating in this study?

Time is the only cost for participating in this study.

Is there any compensation for participating in this study?

There is no compensation for participating in this study.

Who will have access to the information collected during this study?

Only George H. Brown, the student researcher, and Dr. Louann Bierlein Palmer, the principal investigator. Personal details such as phone number and address will not be revealed to people outside the research team.

Disclosure of the participant's real name and university is the prerogative of the participant. The choice to disclose your real name and institution is voluntary and can be changed at any time prior to final publication of the dissertation.

Please choose one of the following two options:

- ☐ I would like my real name and institution to be used in the study.
- ☐ I would not like my real name and institution to be used in the study.
(Pseudonyms will be used for the participant's name and the name of the university.)

What if you want to stop participating in this study?

Your participation is voluntary. You may decide not to participate or to withdraw at any time. You will not suffer any prejudice or penalty by your decision to stop your participation. Additionally, although rare and unlikely, the investigator can also decide to stop your participation in the study without your consent.

Whom do I contact with questions about the research study?

George H. Brown
Western Michigan University
gnr1670@wmich.edu
(269) 350-1509 (Cell)

or

Dr. Louann Bierlein Palmer
Western Michigan University
l.bierleinpalm@wmich.edu

You may also contact the Chair, Human Subjects Institutional Review Board at 269-387-8293 or the Vice President for Research at 269-387-8298 if questions arise during the course of the study.

This consent document has been approved for use for one year by the Human Subjects Institutional Review Board (HSIRB) as indicated by the stamped date and signature of the board chair in the upper right corner. Do not participate in this study if the stamped date is older than one year.

I have read this informed consent document. The risks and benefits have been explained to me. I agree to take part in this study.

Please Print Your Name

Participant's Signature

Date

Appendix C

Interview Protocols

Interview Protocol: Artist as Academic Leader

This is an interview protocol for the Research Question: What are the experiences of artists serving as college and university presidents?

Thank you for agreeing to participate in this study focused on understanding the experiences of college and university presidents whose foundational academic credentials trained them to be a practitioner in one of the fine arts disciplines. Through these interviews I am seeking to understand the role the arts have played in relation to your career path, the transition into leadership roles, your leadership style, practices, and your effectiveness as you execute your responsibilities.

Again, thanks for letting me interview you.

1. *Please start by telling me a little bit about yourself, what influences and experiences lead you to become an artist including your education and training as an artist.*
2. *What was the focus of your creative work? Your artistic philosophy or approach? Would you share with me the story about your greatest or most significant achievement as an artist? And what about your greatest challenge or frustration as an artist?*
3. *What does it mean to you to be “an artist”? How did being an artist make you feel? How did others in your life feel about you being an artist?*
4. *How did you get into teaching and higher education? What do you see as the artist’s role in higher education? Has that always been your view or has that view changed since you began assuming leadership positions in higher education?*
5. *What influences and experiences led you to pursue leadership in higher education? Would you share with me your career path and the decisions you made to pursue it? What did you experience as you began to transition from artist to academic leader?*
6. *How would you describe your leadership philosophy or approach? What are the issues/challenges that are currently the focus of your leadership effort? How do you believe your training as an artist helps or hinders your leadership efforts with such issues? Please share some examples.*
7. *Would you share with me the story about your greatest or most significant achievement as president of this institution? And what about your greatest challenge or frustration in that role?*
8. *What does it mean to you to be “the President of _____”? How does being the president of this institution make you feel? How do others in your life feel about you being in this role?*

9. *In what ways have your background, education, and experience as an artist prepared you to be effective as the president of this institution? How has being an artist impacted your experiences in your role as president?*
10. *Does your training and experience as an artist impact your leadership style and practices in any way? Have you found any parallels between your work as a president and your work as an artist?*
11. *In what ways does your creativity manifest itself in your day-to-day work as a president? Where does your creativity live today? Where are the arts in your life?*
12. *What advice would you give a professor in one of the arts disciplines who was considering pursuing senior leadership in higher education?*
13. *Marlene Ross from ACE has shared the advice that if you don't have a skill you need in your career, go out and get it. From your experience, what do you think is the single most important attribute and the single most important skill a president of a university needs to succeed today and in the next twenty years?*
14. *Is there anything else – thoughts, questions, or comments - you would like to share concerning your journey from artist to academic leader or on leadership and higher education in general?*
15. *Snowball: Do you know of any other university presidents who came from the fine and performing arts disciplines that I should contact as part of this study?*

Thank you for sharing your experiences with me. Your story will be of great value in helping me explore the lived experiences of college and university presidents whose came from the fine and performing arts and the role the arts play in their day-to-day routines of working in higher education.

NOTE: Questions for the second interview will be developed as data is collected and focus on confirming statements, findings, interpretation of the data and participant's reflections on the draft conclusions.

Appendix D

HSIRB Approval Letter



Date: September 20, 2018

To: Louann Bierlein Palmer, Principal Investigator
George Brown, Student Investigator for dissertation

From: Amy Naugle, Ph.D., Chair

Re: IRB Project Number 18-09-17

This letter will serve as confirmation that your research project titled “Artist as Academic Leader” has been **approved** under the **expedited** category of review by the Western Michigan University Institutional Review Board (IRB). The conditions and duration of this approval are specified in the policies of Western Michigan University. You may now begin to implement the research as described in the application.

Please note: This research may **only** be conducted exactly in the form it was approved. You must seek specific board approval for any changes to this project (e.g., ***you must request a post-approval change to enroll subjects beyond the number stated in your application under “Number of subjects you want to complete the study”***). Failure to obtain approval for changes will result in a protocol deviation. In addition, if there are any unanticipated adverse reactions or unanticipated events associated with the conduct of this research, you should immediately suspend the project and contact the Chair of the IRB for consultation.

Reapproval of the project is required if it extends beyond the termination date stated below.

The Board wishes you success in the pursuit of your research goals.

Approval Termination:

September 19, 2019