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

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COURAGEOUS LEADERSHIP IN HIGHER EDUCATION: A CALL TO ACTION

A Case for Leadership Training in Higher Education

In my 30-year career in higher education I have risen through the standard ranks of instructor, assistant professor, associate professor and professor. I have also held administrative positions as a chair of a department of music, chair of a department of fine and performing arts, and director of a school of music. I have held these ranks and positions at four very different institutions of higher learning. Along the way I have encountered hundreds of administrators at these institutions, and through my professional organizations have become acquainted with hundreds more. As I enter the twilight of my academic career I observe that higher education faces a challenge greater than in its entire history, and it does so at a time when quality leadership appears to be at an all-time low. Federal, state and public support for higher education has dwindled to offensively low levels. The public questions the value and efficacy of higher education due to very public attacks from legislators at all levels and our own unwillingness to effectively convey the value of the institution in terms they can understand. Leadership in higher education has become politicized to the point that political credentials are quickly becoming valued more highly than academic credentials in terms of leadership positions. Appointments such as David Boren, former Speaker of the House, as president at the University of Oklahoma; Donna Shalala, former U.S. Secretary of Health and Human Services, as president of the University of Miami; Mitch Daniels, former Governor of Indiana, as president of Purdue University; and Janet Napolitano, former Secretary of Homeland Security, as president of the University of California System are becoming more the norm than the exception.¹ And most disturbing, those who hold administrative positions have not been trained at any level for the challenges in leadership that exist in the current paradigm. The current culture of higher education leadership is one of constant crisis, attempting to manage the status quo in a state of continuously diminishing resources, and a landslide of accountability, accreditation and assessment reporting to so many different constituencies it is impossible to please all the masters. This culture has resulted in an unprecedented proliferation of administrative positions at institutions of higher learning. According to the documentary film “Ivory Tower: Is College Worth the Cost” in the last 10 years there has been a 240 percent increase in administrative positions in higher education.² Leaders in higher education have to focus so much time on this culture that there is not time, or energy, left to do the things that appear in every higher education administrative job description — visionary leadership, the ability to work with a variety

¹ <http://www.politico.com/story/2014/01/university-presidents-politicians-101738.html>

² *Ivory Tower: Is College Worth the Cost* (CNN Films, Paramount Pictures, 2014).

of constituents, sound management skills, curricular development and, most importantly, protecting the mission and core values of the academy.

However, all that being said, the most disturbing observation I have made in my career in higher education is the lack of courage among those in leadership positions. At a time when we most need brave leaders who will stand for the values and core mission of the academy, protect the important research and teaching that has been the foundation of every major artistic and technological advancement in our country, and push back against unnecessary assessment and oversight we appear to be hiring leaders who are ill-equipped to fight for us and are more attached to the very entities that undermine our core mission. In an address to a leadership class at West Point, Major Norman Schwarzkopf, one of the most decorated and respected military leaders of the 20th century stated, “There are two kinds of people in the world: leaders and careerists. Leaders have character. They act for what is right. They would die for their men. Careerists are self-centered and self-absorbed. They act out of selfishness. They sacrifice their men for a promotion. They lie to pump up results. They save their skin instead of others’. Careerists can’t really lead because their men do not trust them and will not willingly follow.”³ In my personal experience I have encountered many more careerists in administrative positions than true leaders who will act courageously, and this opinion is shared by many of my colleagues when conversations turn to leadership. Each time resources are reduced, each time a new assessment from an external agency is implemented, each time an accrediting agency expands its reach and the amount of resources required to attend to their demands our leaders should be staunchly and loudly defending the core mission of the institution: teaching and learning. Instead more and more resources — staff, faculty, funding and time — are shifted to respond to these external demands at the expense of the core mission. The result has been a reduction in academic rigor and creativity, faculty and administrative burnout at alarming rates, and reduced research production. Where are the courageous men and women who will stand up for the institution of higher education to resist against the proliferation of assessment, accreditation and reporting; fight vociferously against the reduction in resources necessary to provide the quality of education our students deserve; and protect the core values of the academy?

Courageous leadership is needed at every level in higher education. We need leaders who will stand and fight for what is right from the departmental level through our presidents. When you look to the entities in our country that are of value to us you see that leadership training is a core initiative. Our military is the most respected and feared military in the world. They understand the

³ General H. Norman Schwarzkopf, quoted by Gus Lee, *Courage* (Jossey-Bass, San Francisco, 2006), 108

need for leadership and spend hundreds of millions of dollars every year on an intense sequence of schools and experiences that produce the greatest leaders in the world. Why does the military invest so heavily in leadership training? Obviously, because they understand that lives and world order are at stake in their profession. These are things we value above all else in America. The American corporate culture also understands the value of leadership because it directly impacts their bottom line in our capitalist society. Walk into any bookstore in the country, and you will find shelves upon shelves lined with business and management leadership manuals. A quick Google search will reveal hundreds of companies and consultants whose primary mission is corporate leadership training. These entities are all making a fine living consulting to corporate America because we understand the importance of leading the world economy. Our religious leaders are trained not only in theology but also in leadership. In a country with its roots firmly planted in the foundations of religion we value leadership training in religious organizations and understand that in order for people to effectively lead other people there must be an investment in leadership training. There is ample evidence that if Americans truly value something we are willing to invest profuse resources in leadership training to ensure success and our place as world leaders in that area.

We claim to value education in this country, but we continue to invest less and less in education, and invest next to nothing in leadership training in higher education. There is simply no commitment to ensure our leaders are properly equipped to respond to the challenges of leadership. I have spoken with hundreds of colleagues around the country concerning this issue, and less than a handful could point to even a single case of leadership training they received from their institution. There are several national workshops and institutes that provide leadership training (the Aspen Institute Leadership Initiative and Institute for Management and Leadership in Education are prime examples), but these are highly selective and very expensive activities not available to the greater majority of leaders in higher education. There is an unprecedented need for organized, intensive leadership training in higher education, but the academy itself appears not to value this training.

In the last 10 years there has been a 240 percent increase in administrative positions in higher education.⁴ The United States Department of Labor Bureau of Statistics predicts that Postsecondary Education administration positions will grow by 15 percent in the next decade. This is 4 percent more than the average of all occupations combined.⁵ So, we are faced with an unprecedented proliferation of administrative leadership positions on our campuses. We generally look within the walls of academia to fill these positions. This means

⁴ *Ivory Tower: Is College Worth the Cost* (CNN Films, Paramount Pictures, 2014).

⁵ *The United States Department of Labor Bureau of Labor Statistics*, <http://www.bls.gov/ooh/management/postsecondary-education-administrators.htm#tab-6>.

that faculty and lower-level administrators are moving up into upper-level administrative positions. The greater majority of these people are moved into these positions with little or no training in leadership. The lack of training for the multitude of leadership skill sets required of today's administrators results in high failure rates. Failure results in high turnover rates. High turnover rates mean even more untrained and unprepared people moving into leadership positions. The high turnover rate makes it a poor business decision to invest in significant leadership training beyond the nuts and bolts of the job, which then creates the downward spiral of ineffectiveness due to lack of leadership training, leading to even greater turnover rates. The proliferation of administrative positions combined with the high turnover rates and lack of access to leadership training results in a large number of unqualified people being thrust into leadership positions without adequate preparation. At most institutions there appears to be an attempt at management training (budgeting, internal processes, policies and protocols, etc.) on the local level. However, higher education appears to ignore what the military, corporate America and religious organizations value so highly that they spend copious resources on it every year: For any complex organization to be successful (and higher education is deeply complex), rigorous, sequential and regular leadership training must be a fundamental aspect of the development of its leaders. Crises are predictable and routine in higher education. What is not routine and predictable is higher education's commitment to training its leaders to courageously respond to these crises and protect its core mission.

This all begs the question of why higher education does not invest in leadership training for its leaders. There has always been a troubling arrogance in academia that allows us to believe that because we are all smart people (we have degrees that say so) we can figure things out when we need to. This fallacy has existed since the beginning of the higher education system when we declared that because someone was knowledgeable or an "expert" in a topic they were somehow qualified to teach that topic expertly. This philosophy has been bought into wholesale by all of higher education and ignores all the evidence to the contrary. Being an expert in a subject does not make you a good teacher of that subject, and there is a mountain of evidence to support that. Yet, we continue to hire "experts," throw them into a classroom with no training, and expect them to be successful. We are smart enough to figure it out, right? Such is our arrogance. Our arrogance has also resulted in the current avalanche of public ridicule, legislative intrusion, assessment and accountability, and draconian state and federal budget reductions. As a groundswell of questioning and doubt grew toward the end of the last century higher education chose to ignore it. We took the attitude that we are doing far too important work to have to

take the time to prove its value to our federal and state governments who were funding higher education, or even to the students we were serving and the parents paying the bill. We simply couldn't be bothered with justifying the enormous amounts of funding being provided by state legislatures and rising tuitions. When the world financial crisis hit in 2009 the skepticism was at its height, and it provided an opening for state legislatures to slash appropriations to higher education to unprecedented low levels. Many institutions will never recover, and the results are a decrease in academic rigor — the very principle on which our institution was founded — and public questioning of the value of what we do.

And so we continue the arrogant farce into leadership in higher education. We are smart people (remember those diplomas?); therefore, we can figure out how to be good leaders. We continue to ignore all the evidence of the importance of leadership training provided by our military, corporate and religious establishments. We don't need such training to be successful leaders. We will figure it out for ourselves, thank you very much.

A Case for Courageous Leadership

The title of this article points to a need for courageous leadership in higher education. Why, if we haven't even tapped leadership training in higher education, is there a need for courageous leadership training? In my experience you cannot separate courage and leadership. Leaders without courage are simply managers. Managers manage things. Leaders manage people. Major General Walter Yates told me in an interview, "There are a whole lot of people who can be managers, but only a few who have the courage to be leaders."⁶ His colleague Major General DeWitt T. Irby added, "You have to be a good manager to lead, but you don't have to be a good leader to manage."⁷ Being in a leadership position does not make you a leader. To lead people and organizations you must lead courageously, or you are simply a manager. Warren Bennis tells us, "Managers are people who do things right and leaders are people who do the right thing."⁸ Courageous leadership *is* leadership. Your actions make you a leader, and if you are a leader of quality those actions will include courageous actions many times over. Because doing what's right instead of doing what's easy, defending core values instead of compromising them while other priorities blur your vision, protecting your people in the face of criticism, and challenging authority at the expense of your own position or career are common

⁶ Major General Walter H. Yates, United States Army retired, interviewed by the author, Hattiesburg, Mississippi, December 16, 2014.

⁷ Major General DeWitt T. Irby, United States Army retired, interviewed by the author, Hattiesburg, Mississippi, December 16, 2014.

⁸ Warren Bennis and Bert Nanus, *Leaders: Strategies for Taking Charge*, 2nd ed., (HarperCollins, New York, 2003), ix, 20.

tests of a leader's courage quotient. Without courage you simply cannot lead. So, how can we develop courageous leadership skills?

Establishing Core Values

As we experience the twists and turns of life we develop core values. Gus Lee observes, "Everyone has core values. We live them in our actions, decisions, and relationships, and we display them publicly when we're under pressure. Admirable or not, a core value is a nonnegotiable practice that is most obvious in times of stress ... when we know our personal and institutional core values, we can forecast our behaviors, particularly in times of stress."⁹ Award-winning author Stephen Covey refers to core values as "principles" in his seminal work *The Seven Habits of Highly Effective People* stating, "Principles are deep, fundamental truths, classic truths, generic common denominators. They are tightly interwoven threads running with exactness, consistency, beauty, and strength through the fabric of life ... by centering our lives on correct principles, we create a solid foundation for development of the four life-support factors. Our *security* comes from knowing that, unlike other centers based on people or things which are subject to frequent and immediate change, correct principles do not change. We depend on them."¹⁰ In higher education core values should be established at every institution. This is generally accomplished through some form of strategic or futures planning, but many core values were also established in original charters for universities. However they are established, without those core values being clearly defined it is impossible to act courageously because you don't know what the institution's core values are. You may know very well what your personal core values are, but unless your institution has clearly defined its core values you can't act courageously in support of those values. I'm guessing that many more of us could list our own core values much more easily than those of our institutions. I'm also confident that every college president could tell you exactly what they think the core values of their institution are, but those values might not be echoed by the faculty. I also have witnessed many occasions when those core values espoused by the presidents do not completely align with the decisions made from his office on down the administrative chain. When Southwest Airlines founder Herb Keller said Southwest would be *the* low-cost airline he established a single core value that guided the actions of every single employee and every decision made in his company. Southwest has held true to that core value ever since, and its employees — from the baggage handlers to business managers to CEOs — continue to act accordingly. This is how core values are supposed to guide our behaviors. When an institution is faced with

⁹ Gus Lee, *Courage* (Jossey-Bass, San Francisco, 2006), 22.

¹⁰ Stephen R. Covey, *The 7 Habits of Highly Effective People* (Free Press, New York, 2004), 122.

budget reduction and lays off faculty instead of administrators, it is acting in direct opposition to its stated core value of providing a quality education. When an institution is faced with budget reduction and pushes that reduction down to departmental levels with across-the-board percentage reductions for all departments, the institution is causing equal harm to programs that are in support of its core mission and those which may not support the core mission. When an institution chooses to continue to draw millions of dollars from student tuition to subsidize the athletic program instead of putting that money into the classroom, it is acting in direct opposition to its stated core value of providing a quality education for all students. Those who make such decisions on behalf of the institution are not acting courageously. The fear of the consequences of making a courageous decision in support of the institution's core values may be greater than their commitment to those core values.

Just recently the University of Alabama-Birmingham (UAB) shut down its football program. UAB President Ray Watts was loudly and aggressively vilified for this decision based on an outside consulting firm's report that it would take \$49 million over the next five years, in addition to the \$20 million annually the university spends to subsidize its football team, to be competitive in the NCAA Football Bowl Subdivision.¹¹ But Dr. Watts and those on his strategic planning team made a courageous decision to invest in the education of all students and balance his budget rather than continuing to invest in a costly football team in the most football-crazed state in the country. By making this decision UAB will immediately be able to invest an additional \$20 million annually in educating its students. This decision supported the core values of the institution, but flew in the face of a hysteric fan base in a football-crazed state. It will be interesting to see how Dr. Watts' career path is impacted by this courageous decision. He held true to the core values of the institution. He did the right thing in the face of great fear, criticism, and personal and professional peril. Will history see him as a courageous hero to educational core values or as a villain to sports-crazed fans?

Our core values determine who we are, what we are and how we act. They are the roots of the tree of our lives strengthened by repetitious thoughts, decisions and actions. We have become a society of compromise. Compromise is generally a collegial way to get things accomplished. However, when dealing with matters of integrity and core values, compromise is not acceptable. It is far easier to compromise our integrity just a little bit to "get the deal done," or to avoid conflict and difficulty for the sake of expediency and ease. But this is a slippery slope on which traction is unpredictable at best. Once you compromise your integrity — even once — you have blurred the only line that identifies you as a person of character. Courage is the only core value that will allow you to act with integrity and sustain your character.

¹¹ Ry Rivard, *Inside Higher Ed*, <https://www.insidehighered.com/news/2014/12/03/u-alabama-birmingham-sacks-its-football-team-citing-costs>.

Character as a Core Value

Mr. Lee identifies three basic high core values in *Courage*: character, integrity and courage.¹² **Character** is the result of sustained evidence of acting with integrity and courage. It derives from the Greek word that means “engrave, impress deeply and permanently.” Character is possessed by a person with fixed habits of moral fortitude who acts consistently for what is right. John C. Maxwell, one of the most prolific writers on the topic of leadership, observes, “The development of character is at the heart of our development not just as leaders, but as human beings.”¹³ He goes on to state that, “Anyone can say that he has integrity, but action is the real indicator of character. Your character determines who you are. Who you are determines what you see. What you see determines what you do. That’s why you can never separate a leader’s character from his actions.”¹⁴ In other words, you can tell a man’s character by watching his actions. You can’t develop character without consistent actions that are courageous and provide evidence of your integrity.

Integrity as a Core Value

Integrity is the ability to act for what is right. It is derived from the Latin word for “complete” and “incorruptible.” John C. Maxwell states, “Doing the right thing isn’t always easy, but it is always necessary if a leader wants to have integrity and be effective.”¹⁵ Stephen Covey adds, “Integrity includes but goes beyond honest. Honest is telling the truth — in other words, *conforming our words to reality*. Integrity is *conforming reality to our words* — in other words, keeping promises and fulfilling expectations. This requires an integrated character, a oneness, primarily with self but also with life.”¹⁶ In describing President Lincoln’s integrity in his book *Lincoln on Leadership*, Donald Phillips states, “Integrity must be sincere. That’s the reason Lincoln was so admired in his lifetime. Through an individual’s words, deeds and actions, integrity can be judged to be genuine.”¹⁷ The ability to consistently act for what is right is not easy. There are too many opportunities to take the easy road and avoid conflict or disappointment. Integrity is essential to being able to act with courage because you can’t be courageous if you can’t defend what is right.

¹² Lee, *Courage*, 29.

¹³ John C. Maxwell, *The 21 Indispensable Qualities of a Leader* (Thomas Nelson, Inc., Nashville, 1999), 4.

¹⁴ Ibid.

¹⁵ John C. Maxwell, *Leadership Gold* (Thomas Nelson, Inc., Nashville, 2008), 137.

¹⁶ Covey, *The 7 Habits of Highly Effective People*, 195-196.

¹⁷ Donald T. Phillips, *Lincoln on Leadership — Executive Strategies for Tough Times* (Business Plus, New York, 1992), 52.

Courage and Courageous Leadership

In his book *Courage*, author Gus Lee states that “Courage is the single most decisive trait in a leader.”¹⁸ However, Mr. Lee also points out that even in the corporate world there is not a single business book teaching the art of courage. “Human courage, the primary competence that saw us through Paleolithic species-threatening hazards and led the United States against the greatest empires in history, is no longer in our national consciousness ... In our families, universities, schools, communities, and institutions, we accidentally canceled our central national life quality program — character development. In that dimmed light, we have treated the observations of Moses, Aristotle, and Confucius as academic trivia questions instead of as demonstrated truths defining the quality of life. We actually began to believe that we no longer needed wisdom.”¹⁹

In a preliminary Google search on the topic of “courageous leadership” there were 924,000 results. I found books, organizations, workshops, centers, blogs, podcasts and hundreds of articles listed. The subject areas included business leadership, political leadership, religious leadership, women’s leadership and military leadership. However, I found not one citing of a resource for courageous leadership in higher education. Richard Rierson is a leadership trainer and speaker who has interviewed 191 of the most influential leaders of our time for his podcasts titled “Dose of Leadership.”²⁰ The subjects for these podcast interviews run the full range of topics listed above and many more, including jugglers and “happiness experts.” However, among all 191 interviews there is not a single person associated with higher education. This is a damning indictment of both the value of higher education in our country and its lack of eminent leaders. How can it be that jugglers have more street cred as courageous leaders than leaders in higher education? Is it possible to identify the characteristic traits of courageous leadership and develop courageous leaders not just in the military or politics (or juggling), but also in higher education? I believe it is, but being courageous is not for the faint of heart. As John F. Kennedy states in his classic book *Profiles in Courage*, “To be courageous ... requires no exceptional qualifications, no magic formula, no special combination of time, place and circumstance. It is an opportunity that sooner or later is presented to us all. In whatever arena of life one may meet the challenge of courage, whatever may be the sacrifices he faces if he follows his conscience ... each man must decide for himself the course he will follow.”²¹

Webster’s Dictionary defines courage as “mental or moral strength to venture, persevere, and withstand danger, fear, or difficulty.”²² The root word “cor”

¹⁸ Lee, *Courage*, 9.

¹⁹ Lee, *Courage*, 5.

²⁰ Richard Rierson, *A Dose of Leadership*, <https://www.doseofleadership.com/author/admin/>.

²¹ John F. Kennedy, *Profiles in Courage* (Harper and Row, 1956), 225.

²² <http://www.merriam-webster.com/dictionary/courage>.

is the latin word for “heart.” The antonym for courage is “cowardice.” Fear is at the root of all cowardice. Overcoming fear is not in and of itself courageous. Overcoming fear in the face of intense pressure, or personal or professional peril, is courageous. Overcoming fear for the betterment of the greater good is courageous. Overcoming fear to do the right thing is courageous. Overcoming fear to stand for personal integrity in the face of all of the above is courageous. As Gus Lee states, “Courage begins by facing strong negative, gut-wrenching feelings. It requires the direct and robust facing of fear.”²³ When Major General Irby reversed a general officer’s guilty verdict to the great displeasure of General Norman T. Schwarzkopf, he thought, “I could have flushed my career right there. I had a knot in my stomach for days thinking about sending that paper to Schwarzkopf.”²⁴ But Irby overcame his fear and courageously saved the career of an innocent soldier over the opinion of one of the greatest and most powerful military leaders of the 20th century. Irby added, “That one soldier and what is right for that soldier is my personal responsibility as his commander. Some thought I was a fool to put my own career on the line for a noncommissioned officer, but it’s not foolish if it’s the right thing to do.”²⁵ 16th President of the United States Abraham Lincoln stated that, “It often requires more courage to dare to do right than to fear to do wrong.”²⁶

What I have witnessed time and time again is the lack of courage of leadership in higher education to “do the right thing.” It takes great courage to do the right thing in the face of fear. The “right thing” isn’t always evident on the surface, and one of the shortcomings of many leaders is the inability, or lack of interest, to take the time to ensure they have all the evidence necessary to determine the “right thing.” The “right thing” can even look on the surface like a compromise or a sellout, but it will always have its roots in your core values and the core values of the institution. Being courageous does not mean staunchly and stubbornly standing for what you think is right. There are many times when larger issues are at stake that require courageous negotiation and compromise. In speaking of the senators he worked with in Washington, President Kennedy said, “Some demonstrated courage through their unyielding devotion to absolute principle. Others demonstrated courage through their acceptance of compromise, through their advocacy of conciliation, through their willingness to replace conflict with cooperation. Surely their courage was of equal quality, though of a different caliber.”²⁷ Courage in higher education is the ability to do

²³ Lee, *Courage*, 80.

²⁴ Irby, interview by author, 2014.

²⁵ Ibid.

²⁶ Emmanuel Hertz. *Lincoln Talks: A Biography in Anecdote* (Halcyon House, New York, 1939), 139-140.

²⁷ Kennedy, *Profiles in Courage*, 221.

the right thing in the presence of great fear, whether that fear be of collateral impact, damage to professional reputation or public ridicule.

When the Jerry Sandusky child sex-abuse scandal rocked Penn State University, taking down its president, athletic director and beloved long-term coach Joe Paterno, Rodney Erickson delayed his own retirement to serve as interim president at a time he and everyone in Happy Valley knew would be Penn State's darkest hour. In the wake of the investigation the NCAA slapped incredibly harsh penalties on Penn State including a \$60 million fine, a five-year bowl ban and a reduction in football scholarships. In consultation with the Board of Trustees President Erickson accepted the penalties. Many students, faculty and alumni thought Erickson should appeal the penalties rather than accept them. On the surface accepting the penalties looked like the harshest possible sentence for the football program and the university. It appeared President Erickson was acting in a cowardly manner by not protecting it from financial ruin and allowing the football program to be damaged in the short term. However, what people did not know was that the NCAA had told Erickson that if Penn State did not accept the penalties they would sentence their football program to the "death penalty" — no football for a period of two to five years.²⁸ This would have decimated the football program for many years beyond the actual penalty (see Southern Methodist University). By accepting the penalties Penn State could at least continue to play football and build for the future knowing it would have a few down years. Appealing the penalties would have also meant several more years of expensive lawsuits and lack of closure for the institution as well as its faculty, students and alumni. By accepting the penalties Erickson took on a huge financial burden for the institution, but one that in the long term was less expensive than a protracted appeal. He also provided closure for the institution and allowed the university and football program to begin moving immediately toward its future and the healing process. Rodney Erickson did what was right for his institution and its core mission. He made a courageous decision that was not popular or easy. But he stood in the face of fear and courageously did the right thing.

Acting courageously rarely happens by accident, and happens even less frequently in those who do not exercise integrity and character in their daily lives. In order to act courageously we must build a foundation of actions that become character traits that we can rely on in times of duress. In the absence of courageous leadership training let us attempt to identify the traits we can live by that will result in courageous leadership as an outcome. In practicing these traits we can begin to develop the character and integrity necessary to provide the foundation for courageous leadership. This is certainly not a comprehensive list of the traits that could be found in courageous leaders, but these are

²⁸ <http://www.foxsports.com/college-football/story/penn-state-death-penalty-ncaa-email-sanctions-lawsuit-jerry-sandusky-scandal-111314>.

the traits that tend to show up in ALL courageous leaders and lead to courageous actions.

Courageous Traits:

- Acts for the right despite risks
- Boldly takes risks for principles
- Boldly takes risks for others
- Staunchly supports core values
- Challenges wrongs in others
- Sustains actions of integrity and character
- Subordinates own ego
- Leads with humility
- Honors all people
- Demonstrates disciplined and rightful conduct under emotional pressure

Like any other skill or talent, practicing these actions daily can build a foundation that will allow us to act courageously in more stressful or difficult situations. Gus Lee reminds us that, “The leader’s courage under stress will emerge in his or her actions, words, decisions, and physical presence.”²⁹ In leadership positions there are many decisions to be made daily. The greater majority of those decisions obviously won’t require courageous action, but if we think through this list of traits before each action, asking ourselves if we are acting in a manner consistent with courageous action, we can consciously develop these traits as behaviors that will serve as our foundation of a decision-making process under duress. In our profession we know that practice makes perfect, so we must practice acting courageously in low-stress situations in order to act courageously in high-stakes situations.

Winston Churchill said it best when he stated, “Courage is rightly esteemed the first of human qualities ... because it is the quality which guarantees all others.”³⁰ Acting courageously requires identifying core values (individually and institutionally), and acting with character and integrity. If you haven’t determined your core values it is impossible to act with integrity because you can’t determine right from wrong. If you don’t have character you can’t consistently act with integrity. Without integrity and character it is impossible to act in a courageous manner because you won’t have consistently practiced the traits on which you can build a foundation that will hold up under pressure. The development of courageous leadership is critical to the survival of the academy and its ability to hold true to its mission and core values. However, the academy

²⁹ Lee, *Courage*, 190.

³⁰ http://www.brainyquote.com/quotes/authors/w/winston_churchill.html.

has not come to see the value of courageous training for its leadership. This training should not be just available to the few leaders at major institutions who can afford it and have the cache in their title to be selected. It should be available and mandatory for everyone in leadership positions in higher education. Only when we take leadership as seriously as our military, corporate and religious organizations will we be able to collectively act courageously to defend the core values of the academy and right the path of higher education in this country.

...

Dr. Michael Miles' career includes a blend of musical and academic positions. His academic career includes appointments at Western Carolina University and Florida International University. He also served for seven years as chair at Southeastern Oklahoma State University prior to his current appointment as director of the School of Music at Southern Miss. Dr. Miles has earned degrees from the Hartt School of Music, Florida State University and the University of Kentucky.

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**FROM OBSCURITY TO PROMINENCE
JAMES MADISON UNIVERSITY'S FORBES CENTER
TRANSFORMS THE PUBLIC FACE OF THE ARTS**

James Madison University theatre students celebrated the opening of the Forbes Center for Performing Arts in fall 2010 with the challenging production of "Metamorphoses." The play, by American playwright Mary Zimmerman, is based on David R. Slavitt's translation of the *Metamorphoses of Ovid*, and is presented as a series of vignettes. Professors Richard Finkelstein and John Burgess oversaw set production and design, which included building a 4,000-gallon pool into the thrust stage. The production utilized nearly all the amenities of the new Mainstage Theatre, a proscenium, a daring feat. Why? Because they could. JMU had waited years for this opportunity – to do things never before possible on its stages.



©2010 RICHARD FINKELSTEIN
"Metamorphoses," JMU's first theatrical production in the new proscenium theater. The stage features a unique tension grid design.

Prior to 2010, JMU's academic program was severely handicapped by a theatre that was essentially a multipurpose auditorium ca. 1967, and an experimental black-box theatre, which was originally a chicken hatchery ca. 1920. Today, as the Forbes Center celebrates its fifth-anniversary season, the facility is helping to redefine the university's image, igniting the arts on campus and throughout the Shenandoah Valley of Virginia.

"We went from obscurity to where we are now the central public face of JMU's academic community," says George Sparks, Dean of the College of Visual and Performing Arts, himself a conductor and clarinet player. The college Sparks leads consists of the School of Art, Design and Art History; the School of Music; the School of Theatre and Dance; the Institute for Visual Studies; and the Madison Art Collection.

Measurable impacts of the Forbes Center on JMU's reputation are many.

- 175,000 patrons who have experienced shows since opening;
45,000 annual ticket buyers

James Madison University's Forbes Center Transforms the Public Face of the Arts

- 1,000 subscribers who purchase four or more shows per season, up from 90 subscribers pre-opening
- A new doctor of music program, enabling fully staged operatic productions
- Invitations for ensembles to the Virginia Music Educators Association, an affiliate of the National Association for Music Education
- A wind ensemble invitation to the College Band Directors' National Association
- An undergraduate playwright's production accepted by the Kennedy Center American College Theatre Regional Festival
- Enhanced ability to attract faculty.
- Enhanced ability to attract higher-caliber students
- Ability to attract national performers who share talents and experiences with students through masterclasses or question/answer sessions; recent guests include Tony award-winning actress and singer Patti LuPone, Garrison Keillor, Rosanne Cash and Bobby McFerrin; the Alvin Ailey II dance company has also been scheduled to perform
- Designation as an All-Steinway school, one of only 120 schools in the nation
- Growing reputation as the premier performing arts center in the Shenandoah Valley, drawing audiences from Harrisonburg, Charlottesville, Staunton, Winchester and other surrounding communities

"Our new college structure, the College of Visual and Performing Arts, has positioned us well on campus. There are synergies among the arts. It is exciting to me. A building without the right people doesn't do you any good," says Associate Dean Sonya Baker.

She is correct. Many things have contributed to the rise of JMU's prominence in the arts. But there is no question that money invested in facilities creates new opportunities and ignites campus energy.

"JMU has the stadium and the basketball arena, but we are the academic

connection to the community,” says Sparks. “Events sell out. It feels like the place to be.”

With the Forbes Center at one end of Main Street, anchoring an arts district punctuated with cultural museums and galleries, including JMU’s newly renovated and expanded Duke Hall for the visual arts, the impact on the host community of Harrisonburg also are noticeable. New commerce, residential development, taxes and other metrics tell the story. “The whole community has grown as the Forbes Center has grown,” observes Professor David Pope of JMU’s School of Music. “Things are happening downtown. People are more likely to say, ‘Let’s get dinner before the performance. The whole town is hipper. I see people at our concerts I have never seen before, and they become regulars. It has changed things in a palpable way.”

Student and Faculty Impact

From the moment doors opened at the Forbes Center, there was a surge in applicants for arts programs, notes Sharon Hill. Her position, that of portfolio/auditions/recruiting coordinator, was added as a full-time position three years ago. She attends many recruitment fairs in high schools and recently traveled to California for the first time. “I show photos of the Forbes Center, and potential applicants are blown away. You don’t see that level of facilities in many places.” The number of calls from arts high schools has accelerated. “These are students who have to audition to get into high school,” she says.

Lauren Chapman a second year theatre major, says she was attracted to JMU because, “It was clear the school cared about us. I felt that investment.” Between fall 2010 and 2014, the School of Theatre and Dance added three full-time faculty, 61 majors and 12 minors, putting it close to capacity, though it desired more male dancers and actors. The School of Music increased its graduate population from 48 to 62 students but experienced a decrease in undergraduates, reflecting a national trend. “What’s important to us is not growing our programs for quantity, but for quality,” says Dean Sparks. “We now have 367 music majors; the ideal population is 400. We have 25 master’s students and would like 30-50. We have 37 doctoral students in music. We need to fill in particular areas to achieve a critical mass. For example, oboes, bassoons, violas and cellos are hard to attract.” The School of Music added faculty prior to the Forbes Center opening, but currently seeks string bass and violin positions. The college also added an executive director for the Forbes Center, Regan Byrne; a public relations coordinator, Jen Kulju; a manager of technical production services, Jamie Whoolery; and recording engineer/sound designer Tom Carr.



©2010 ROBERT BENSON PHOTOGRAPHY The Concert Hall is intimate. Acoustically, it can accommodate everything from brass bands and symphonic orchestras to folk and pop concerts.

Sparks says, “Reputation is our metric, not SAT scores.” Whereas once JMU drew applicants from the bottom to the middle of the talent pool, now it is attracting middle to top. “We are competing with conservatories, top 10 and high-level private schools.” In spite of a seat-naming campaign, which so far has raised \$325,000 in scholarship dollars, Sparks admits, “Our weak suit is lack of scholarship dollars. Our tuition is lower than the privates, but the privates have more scholarship dollars.”

Before and After

On any given day, there is barely a space not used, including the viaduct joining the Forbes Center to the main campus historic quad. A cappella singers have found the acoustics there particularly good for practice. Music practice rooms fill up, and some events spill out into the lobbies, piquing the curiosity of passersby. Students talk about the Forbes Center as “home,” not minding the many hours they spend engaged in rehearsals or set designs. They own it and treat it with respect.

It is a huge contrast from the “before.” Dance students remember the days their studios were in Godwin Hall, performances were in Duke, and the costume shop was across the street from the old hospital. Kate Arcchi, Associate Professor of Musical Theatre, Performance, Acting and Directing,

recalls, “We’d have to turn a classroom into a dressing room, then put it back again for the next day. We’d have to move desks out of a classroom to rehearse. My office was in the kitchen of a hatchery. It was hard to make a case that the university took arts seriously. I tape a lot of classes. I look back at the old ones and see the peeling paint, the mold – I can’t believe we used to be there.” And there’s no more audio-visual cart. “Having media in the classroom is very helpful.”

Eric K. Ruple, professor of piano, delights in the two 7-foot grand pianos in his office, where he teaches private lessons. “My neighbor also has two pianos, and I never hear a peep out of her. In the old building, we heard everything, even though it was muffled.”



©2010 ROBERT BENSON PHOTOGRAPHY Teaching support spaces include mirrored piano rehearsal rooms, which are separated acoustically.

David Pope, who teaches saxophone, recalls, “We didn’t have a proper [performance] venue. One was too small, and the acoustics were terrible. The other was too big, like being in a cave. We were cautious about the music we could produce, because the balance was never right. Now we can do risky and challenging works. I have two students working on a piece for saxophone and guitar. We wouldn’t have dared that before. The saxophone would overpower the guitar. But now I know we’ll get it right.”

Ryan P. Corrison, Assistant Professor of Dance, is in a new tenure-track position because of growth within that program. “I have no perspective on ‘before,’ but the facility, to me, demonstrates that the university is committed

to and supports the arts.” He is particularly grateful to be in a space designed for dance performance. “I want students to move large. When they are used to a 20-foot space, and then they have a 100-foot space, it changes their dancing, how they use their legs.



©2010 ROBERT BENSON PHOTOGRAPHY The dance rehearsal studio can be transformed into a performance space in 30 minutes, with telescopic seating, lighting catwalks and hand-winch-operated battens that allow for hanging theatrical softgoods or scenic elements.

Building Parts

The journey began in 2004 after years of studies, planning and fundraising. Bruce and Lois Forbes stepped forward with a \$5 million gift, the largest in JMU history, followed by two gifts of \$2.5 million each for the Dorothy Thomasson Estes Center for Theatre and Dance and the Shirley Hanson Roberts Center for Musical Performance, to help finance the \$80 million project. “When we’d come through the university, the kids were practicing under steps, stairwells, anyplace, every place. I really thought it was a disgrace they didn’t have a place to practice,” said Bruce Forbes during an interview on the fifth anniversary of the center. As a JMU sports enthusiast, he said, “Everybody expected me to give the money to the stadium. At last, I said, “Lois, they need this here.”¹

The building was planned to differentiate the music and theatre departments straddling the primary common area spaces, creating synergy and interaction

¹ JMU transcript of interview with Bruce and Lois Forbes, September 2014.

between disciplines, while minimizing program redundancies and maximizing efficiencies. It was a time of escalating construction costs and difficult choices. The site also had its challenges. Separated from the historic quad by Main Street, also a major U.S. highway, and in spite of crosswalks and signal lights, each academic year was marked with tragedy. The design team created a viaduct under Main Street, connecting the campus with the Forbes Center and a newly constructed parking facility. This helps draw non-arts majors, faculty, staff and the public through the arts corridor, exposing them not only to the formal offerings of the center, but to spontaneous and serendipitous performance. The plan creates a cultural arts corridor with a substantial community presence, as well as completes JMU's original, historic bluestone quadrangle.



©2010 ROBERT BENSON PHOTOGRAPHY A tunnel connecting the Forbes Center to the main campus and its adjacent courtyard has been discovered by a capella groups, which often can be heard practicing.



©2010 ROBERT BENSON PHOTOGRAPHY Site challenges were overcome by the tunnel connection under a major city street and U.S. highway. Nestling the Concert Hall platform, orchestra pit and student practice rooms into the sloping grade allowed for a central grand lobby.

Nestling the Concert Hall platform, orchestra pit and student practice rooms into the sloping grade allowed for a center grand lobby with generous volumes, while preserving quad vistas to the Blue Ridge Mountains. The strategy also assured the Forbes Center did not overshadow historic Wilson Hall, one of the oldest buildings on campus. It achieves a pleasant scale and a visually seamless extension of the main quad.

Budget challenges forced innovations. The Forbes Center is unique in the accommodation of so many separate venues under one roof and with one infrastructure. The technical aspects of keeping the five venues separate for performance integrity, while allowing for collaborative work and projects, was highly complex. The project afforded opportunities for new technology, unusual in student spaces. For example, users challenged designers by requesting a proscenium theatre that could also accomplish a “modified” thrust arrangement. Designers undertook development of a unique walking surface over this apron. Tension grids are not a new theatrical device, but adding a downstage edge with a radius, and an upstage edge with a saw tooth shape, was new ground. The radius allowed the tension grid to follow the theatrical lighting catwalk to prevent dangerous gaps in the walking surface. The upstage edge has a saw-tooth design to address the users’ request to fly a chandelier out and hang lighting in the gap between the proscenium wall and the tension grid’s

edge. This gap was filled with two motorized linesets that allow for the quick hanging and rigging of theatrical electric battens.

Likewise, while the Concert Hall is primarily for acoustic music, it is able to accommodate everything from concert opera to theatrical events. Flexibility is achieved through the room infrastructure, with adjustable acoustic banners and travelers, many of which the audience is totally unaware. Much of this fabric is in the upper volume of the room above what the audience can see.



©2010 ROBERT BENSON PHOTOGRAPHY Flexibility to create infinite actor/audience relationships is a signature of the Studio Theatre. The small lobby outside has light rigging, which allows it to become part of the performance experience.

All performance spaces were designed for ultimate flexibility. “I love the Studio Theatre space, because it can be transformed into anything,” says theater major Chapman. “The Harris Studio lobby is a favorite. We use it as a display space, but also for performance. In “Gone Missing,” the actors interacted with the audience as they came in.”

Elegant and sophisticated finishes and muted color schemes distinguish performance venue interiors. Public spaces, with casual benches and café tables, encourage social interaction and collaboration. “I enjoy sitting in the lobby doing homework. The faculty, or Dean Sparks, will come by and sit down to ask how things are going. They know my name!” says another student.

Collaboration

The Forbes Center is performing as envisioned. While collaboration between theatre and dance, both headquartered in the center, happens quite

naturally, music must work a little harder. Other than piano, much music instruction takes place in an adjacent building. However, notes Arecchi, "There is more crossover between music and theatre." Corriston talks of his collaboration with another new faculty member, Eric Guinivan, who teaches composition. "Eric and I created a workshop together – five graduate composition students with six choreography students, discussing the value of composers of music and composers of dance." Hillary Ratliff Thelin, a third-year music theatre major, minoring in dance and theatre, said, "*For Such Sweet Thunder*, [a Duke Ellington/Billy Strayhorn suite based on Shakespeare], the JMU Jazz Band played and theatre students performed. It warmed my heart." In a recent Studio Theatre production of the "Assassins," music students played in the orchestra pit. "Some interaction is up to the students. It's our responsibility," says Chapman.



©2010 ROBERT BENSON
PHOTOGRAPHY A skylight breezeway connects theatre and music spaces, creating opportunities for interaction and cross-disciplinary collaboration.

Attracting Guest Artists

Regan Byrne has a tough job. As executive director of the Forbes Center, she is in charge of booking national and international visiting artists for JMU, about 12 to 14 shows a year, and running the day-to-day operations of the center. "I see myself as a curator for the community. I strive to achieve a balance between renowned capstone artists with a national and international reputation; new provocative and challenging theatre, dance and music artists; and quality family programming. I am always inspired by the fact that professional artists love our intimate performance spaces. All of our performers provide a masterclass for our students. This is key to our success as a performing arts center and reflects our first mission as an arts education facility."

World-renowned pianist and guest artist

Menahem Pressler performed at JMU in 2011 with the university's string faculty and taught a masterclass. He said, "This is a wonderful thing, to think that James Madison University, right here in Virginia, has a facility that any place in the world would envy. It is so beautiful." Garrison Keillor performed his one-man show in the Concert Hall and then invited the Madison Singers

to accompany him on five pieces. Patti LuPone hosted a Q&A session with the community and also sang with the JMU Symphony Orchestra and musical theatre students in her public performance. “The experience of working with someone of her caliber was life-changing for our students – an example of community engagement that inspires the next generation to come. She now has taken this performance model and is using it with other university bookings across the country,” says Byrne. Faculty performers notice a difference in audience sophistication, and many more performances sell out. Byrne also works closely with the city on arts initiatives.

Attracting new arts patrons has been another goal of Byrne’s, and collaborating with local schools is just one way to get new faces in the door. Byrne also established a group of “elite volunteers,” ushers like Pat Doorenbos, who has lived in Harrisonburg for 20 years. As someone who attended college after marriage and children, she missed out on many traditional student experiences. Being part of the Forbes Center has filled that gap. “I signed up for 93 performances this year. The center is my entertainment. It has opened my mind, and now I have such an appreciation for the arts. I love sharing my experiences with others in the community. I have recruited friends to volunteer. People who come once, come again.”

Stuart and Judy Liss, who retired to Harrisonburg from Northern Virginia, are members of the Life-Long Learning Institute, a nonprofit organization that gives members opportunities to take special classes and attend performances. The group has started offering a members’ night out – dinner and a performance for one price. “The Forbes Center is so important, because it ties the community to the university and vice-versa. There are some people in town who don’t go near campus and have negative feelings about the students. Then they come to an event at the Forbes. They can experience things they might see at the Kennedy Center.”

Community Impact

Brian B. Shull is economic development director for the city of Harrisonburg. “I’ve lived here 15 years, raised two children and attended events on campus. There were plenty of options, but they were hard to find. Once the Forbes Center opened, it was like the veil went up. It’s inviting and easy.”

While direct impact may be hard to measure, Shull and Eddie Bumbaugh, Executive Director of Harrisonburg Downtown Renaissance, cite several developments. “The restaurant scene has changed dramatically. We now have 30 dining options, at least six of them new, some small, some full-service, ethnic and fine-dining,” Bumbaugh says. Vacant storefronts are filling in, and the city earned a 2014 Great American Main Street Award.



PHOTO BY ELIZABETH BIXBY/COURTESY OF THE CITY OF HARRISONBURG

The Forbes Center has become an energy generator for the city of Harrisonburg, situated at one end of a new arts district. Residents fondly think of it as their own Kennedy Center.

A public-private partnership arrangement has been forged that will construct a hotel and conference center just north of the Forbes Center and adjacent to Duke Hall. A private developer will invest \$30 million to construct the 205-room boutique Madison Inn. The city of Harrisonburg will be investing \$10 million into the Shenandoah Valley Conference Center. JMU will be providing the land for this complex and also constructing a 1,000-space parking deck. This will be a perfect complement to the Forbes Center. Construction begins this spring.

Rockingham Memorial Hospital merged with Sentara to become Sentara RMH Medical Center in spring 2011 and has a large facility on the edge of town serving seven counties. JMU has taken over the old hospital near campus for a Student Success Center, consolidating student services in one location. Zizi Sipe, a physician recruiter for Sentara RMH, calls the Forbes Center a “mini Kennedy Center,” and says it is important to attracting doctors. “Our physicians come from everywhere, the Mid-Atlantic, New York, from around the world. Every one of them who comes to visit talks about how great Harrisonburg is, and how it offers more than they expected.”

The presence of software giants like Rosetta Stone has encouraged an IT cluster of businesses downtown, some of them JMU startups, and the proximity to Washington makes it appealing to technology and security companies like Serco. This pleases Joanne Knauf, real estate broker and owner of Valley Realty Associates. She credits the Forbes Center with being an asset in recruiting professionals to the area. “It demonstrates there is culture here, opportunities

for entertainment and educational opportunities for children. For people used to a larger market, the center provides that piece.”

Harrisonburg has the first Arts & Cultural District in the commonwealth, as well as the first Downtown Culinary District, highlighting locally produced food. There are plans for an urban park, an expanded Farmer’s Market and an outdoor summer performances space. A jewelry museum recently relocated here from Providence, Rhode Island. Even more telling is a renewed interest in people wanting to live downtown. Eleven years ago, there were 150 living units in the downtown Main Street Program district. Today, there are 550 units, primarily loft apartments.

Harrisonburg’s financial data also reveals the impact of the city’s growth. In 2007 total revenues were \$114.8 million; in 2013, they were \$138 million. The city collected \$23.7 million in property taxes in 2007, compared to \$33.6 million in 2013. Restaurant and food taxes increased from \$6 million to \$10 million in that same timeframe.

Community Collaboration

The Forbes Center for the Performing Arts has created new opportunities for community collaboration in the arts.

Students of all ages attend performances, and students from Harrisonburg-area schools sometimes have the opportunity to perform there. For example, the Shenandoah Valley Children’s Choir was invited to participate in a performance of *Carmina Burana* alongside the JMU Symphony Orchestra and JMU Choirs. Harrisonburg High School and Rockingham County students now perform with JMU’s capella groups in the popular annual “Sing Out” in the Concert Hall. Area students often are included in masterclasses or Q&A sessions with JMU’s visiting artists. There is a new focus on family programming through the “Forbes Family Fun Series,” targeting families with young children to experience the arts at an affordable price.

JR Snow wears many hats in the Harrisonburg City Public School system – PK-12 arts coordinator, Fine Arts Academy director and director of instrumental studies at Harrisonburg High School. He is also a JMU double-degree holder in music. Personally, the Forbes Center has made Harrisonburg “a place for me to live, where I can get fulfillment artistically without having to drive to Washington or Charlottesville.” But he is even more pleased with how the JMU partnerships provide opportunities for public school students, and he hopes new opportunities will develop. “Providing access and equity to students is No. 1 on my list,” he says. “How does an experience at the Forbes Center translate into the community? The excitement trickles down.”



©DIVERSITY CONFERENCE: VIRGINIA BAR ASSOCIATION (dcvsvb.org)

JMU has used the new arts spaces to encourage community collaborations. Here a spontaneous jazz jam session breaks out after a fundraising event for the Virginia State Bar Association's Diversity Conference.

Rupen Shaw, Chief Deputy Commonwealth's Attorney for Augusta County and the immediate past president of the Virginia State Bar, helped organize "Jazz 4 Justice," an annual event that raises funds for the VSB's Diversity Conference, music scholarships and Blue Ridge Legal Services. JMU students, faculty and staff musicians perform in a concert, then break into jam sessions in the lobby afterward. Last year the event earned \$10,000. "I wanted this for the valley. Dean Sparks was on board. Everyone has a great time," Shaw notes. "The impact of the Forbes Center is immeasurable. It is a precious and priceless center for us."

Byrne also championed a new Circle of Excellence in the Arts Award, in collaboration with the Arts Council of the Valley, annually recognizing one individual or organization for enhancing and strengthening the cultural community by promoting artistic excellence. The award is presented each June at an annual season announcement event for community leaders and subscribers.

National Perspective

Arts programs traditionally have had trouble quantifying their economic value to broader audiences, including, sometimes, university boards of trustees.

But that seems to be changing, as more realize that economic data about the arts and arts education can provide critical insights into understanding the societal benefits of creativity and innovation.

The U.S. Bureau of Economic Analysis, in partnership with the National Endowment for the Arts, released preliminary results from the nation's first Arts and Cultural Production Satellite Account, according to a March 14, 2014, article in *The Chronicle of Higher Education*. The account, the *Chronicle* says, "is to trace the relationship of arts and cultural industries, goods, and services to the nation's ultimate measure of economic growth, its gross national product."²

In the analysis, arts education refers only to post-secondary fine-arts schools, departments of fine and performing arts, and academic performing arts centers. Initial findings are encouraging.

According to the *Chronicle*:

- In 2011 arts education added \$7.6 billion to the nation's GDP
- In 2011 arts education as an industry employed 17,900, whose salaries and wages totaled \$5.9 billion
- For every dollar consumers spend on arts education, an additional 56 cents is generated elsewhere in the U.S. economy.³

The higher education community also is investing more in understanding the impact of the arts on the economy. The Alliance for the Arts in Research Universities (a2ru.org) seeks to "harness new energy within the arts" and to infuse arts and design practices in other disciplines and methods.

And for liberal arts graduates who are told they don't have marketable skills, new research challenges that. The Strategic National Arts Alumni Project (snaap.indiana.edu) is beginning to compile statistics on financial and career outcomes of arts graduates (snaap.indiana.edu/pdf/2014/SNAAP_AR_2014.pdf).

The National Association of Colleges and Employers (NACE) 2014 survey reports that the percentage of seniors who received a job offer by graduation increased from 46 percent in 2013 to 48 percent in 2014, with the greatest gains among majors in visual and performing arts, who experienced a 15 percent improvement over the previous year. Other research suggests that while the ROI of an arts degree may be lower than for majors in hard and soft

² Iyengar, Sunil and Hudson, Ayanna, "Who Knew? Arts Education Fuels the Economy," *The Chronicle of Higher Education*, March 10, 2012.

³ Ibid.

sciences, it is above that of graduates in leisure, hospitality, agriculture and education.⁴

JMU recruiter Hill says the school's graduates do very well in the job market, and its retention rate is one of the nation's highest. JMU's website celebrates a long list of theatre, dance and music alumni success, with employment on Broadway, regional theatres, MTV, Disney and more, both performance and technical.

The arts are alive. Another *Chronicle* article of May 6, 2013, explored college and university arts in the state of Michigan. The article concludes: "Colleges and universities provide and fill exhibit and performance venues of every size, many of them in regions that offer few other arts options."⁵ This is what JMU and the Forbes Center are doing for its students, faculty and community.



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PHOTOGRAPHY Proscenium theatre with thrust stage platform. Noted a 2014 JMU graduate: "Walking into the Forbes Center every morning fills my with joy and confidence."

has exceeded expectations. Lois Forbes recalled a time when she was buying shoes and handed the clerk her credit card. The young woman asked, "Are you a member of the Forbes family that has something to do with the Forbes

Conclusion

The Forbes Center for the Performing Arts boldly affirms the university's commitment to its mission of theatre, music and dance education, and performance. "We are treating our performers as professionals, or pre-professionals. We treat audiences the same way," says Dean Sparks. "It is the marrying of student-audience and community-audience in a professional student academic space."

Whitney Trevillian, a musical theatre student who graduated in spring 2014, said, "Walking into the Forbes Center every morning fills me with joy and confidence."⁶

For benefactors, the experience

⁴ Strategic National Arts Alumni Project, "Making It Work: The Education and Employment of Recent Arts Graduates," Annual Report 2014, 8.

⁵ Biemiller, Lawrence, "Arts Patrons for the 21st Century," *The Chronicle of Higher Education*, Administration, May 6, 2013.

⁶ James Madison University, *Four Seasons at the Forbes*, 5.

Center?” When Lois Forbes said yes, the young woman, a piano major, told her she had not intended to attend JMU, but when she walked into the Forbes Center, she said, “I knew I was going to come here. If I could get here, I was going to come here. It made such a difference in how I thought JMU was. Now, I never want to leave, but unfortunately I have to.” The student graduated in 2013.⁷

Bruce Forbes added, “I thought we would give the money, the building would be built, and that would be the end of it. I never expected the constant thanks and how many lives we seem to have touched. It’s been wonderful. To look out these windows and see Wilson Hall, and to walk from Wilson Hall down here, it’s just beautiful. There’s nothing else to say.”⁸

...

Dr. George Sparks, Dean, the College of Visual and Performing Arts;
Dr. Sonya G. Baker, Associate Dean, the College of Visual and Performing Arts; **Deborah Marquardt**, Public Relations Director, Hanbury Evans Wright Vlattas + Company; **Robert V. Reis**, AIA, Hanbury Evans Wright Vlattas + Company

⁷ Forbes transcript, September 2014.

⁸ Ibid.

**FACULTY LED AND STUDENT CENTERED:
SHORT-TERM STUDY ABROAD AT
CULVER-STOCKTON COLLEGE**

Abstract

In fall 2008, Culver-Stockton College (C-SC) launched a new curriculum a new calendar, and a new focus on experiential education. What resulted was a transformation not only in on-campus offerings, but in domestic and international travel study programs. This has greatly impacted C-SC's offerings in the study of fine and performing arts around the globe.

Introduction

Culver-Stockton College, founded in 1853, is a private liberal arts college in Canton, Missouri, a small rural town on the banks of the Mississippi River. As many such schools around the nation, C-SC was in a precarious position in 2006. The student population had dipped from about 1,000 to about 725 students, the recession was looming, and the school lacked any program that made it distinctive. Then President, Dr. William Fox, and then Academic Vice President, Dr. R. Joseph Dieker, pressed the academic leaders to develop a curriculum that would be unique and exciting, one that would be founded in the liberal arts, yet highly experiential in nature.

A full curriculum revamp typically takes three to five years: The conventional wisdom is that less time results in too many unforeseen problems, and more time results in a decrease in momentum, and a sense that the new curriculum becoming stale before it can be implemented. VPAA Dieker and the five division chairs of the institution set an ambitious goal of developing and implementing the new curriculum in a period of just 18 months. The effort paid off, as the new curriculum, EXP@CSC, was launched in fall 2008. The swift implementation resulted in some new challenges, but also in what seemed like endless possibilities. The new calendar has had a profound impact on the ability to schedule short-term study abroad opportunities.

Profile of the College

By the spring semester of 2008, Culver-Stockton College operated on a traditional two-semester calendar with traditional liberal arts and professional preparation programs, serving a Full-Time equivalent (FTE) of 732 students. During the academic year of 2007-08 a total of 12 students had a study abroad experience. That year, the retention rate from freshman to sophomore year was at a dismal 61 percent, with the overall school retention rate at 79 percent. The student body included a total of five international students.

By contrast, the 2014-15 academic year boasted a freshman-to-sophomore retention rate of 76 percent, and an overall school retention rate of 86 percent.

The school has been enjoying a new calendar in which each semester is divided into a 12-week portion where students take three to four courses and a three-week portion in which students take only one course. This calendar has allowed for a wealth of new and innovative offerings that focus on experiential learning and allows for an emphasis on short-term faculty-led study abroad courses. During this time, there has been a growth to an FTE of 945 students including 72 international students representing 13 countries. The number of students studying abroad in the 2014-15 academic year has also increased to 79.

While the improvements are dramatic, there is no way to quantify how much can be directly attributed to the change in curriculum, and focus in experiential education. Culver-Stockton College was the recipient of an anonymous \$2 million gift earmarked specifically to assist in study abroad concurrent to the academic changes in 2008. Also, as the economy has been in a recovery mode since mid-2009, private liberal arts institutions have seen improved numbers nation-wide. The dramatic increases in enrollment, retention and internationalization, however, seem to indicate a great benefit from these efforts.

Benefits of Study Abroad and Experiential Education

For anyone who has been involved in experiential education and study abroad delivery, the benefits seem readily apparent. Students refer to “transformative experiences,” and of having topics come to life in ways they never could in the traditional classroom. It is difficult to quantify just how much any such experience enhances an undergraduate education, but the overall philosophy of the C-SC curriculum is built upon looking for every possible way to embrace high-impact practices for the students.

As early as 1938, John Dewey wrote about the benefits of experiential education, stating, “there is an intimate and necessary relation between the processes of actual experience and education.”¹ That is not to say that all experiences can bring about progressive experiential education. Instead, he maintains the quality of the experience is essential for a fruitful result. He believed there must be a solid philosophy so experiences can enhance subsequent learning experiences.²

A 1999 text by David Kolb, Richard Boyatzis and Charalampos Mainemelis expands upon the early work of Dewey. The authors suggest that experiential learning occurs in a four-stage cycle whereby “immediate or concrete experiences are the basis for observations and reflections. These reflections are assimilated and distilled into abstract concepts from which new implications for action can be drawn.”³

¹ Dewey, J. (1938/1997). *Experience and Education*. New York: Macmillan Co., p. 7.

² Dewey, J. (1938/1997), p. 17.

³ Kolb, D., Boyatzis, R., Charalampos, M. (1999). “Experiential Learning Theory: Previous Research and New Directions.” In R.J. Sternberg and L.F. Zhang (Eds.), *Perspectives on Cognitive, Learning and Thinking Styles*. New Jersey: Lawrence Erlbaum, 2000, p. 3.

As we have seen a shift in the trends of study abroad in the U.S., we have seen more and more students choosing short-term options over semester-long or yearlong options. In 2011, the majority (56 percent) of students who studied overseas participated in a short-term option.⁴ Conventional wisdom has been that there are far greater benefits to long-term study abroad, with research demonstrating beneficial outcomes that include functional knowledge, personal growth and cross-cultural awareness and interest (Ingraham and Peterson, 2004; Sutton and Rubin, 2004). However, a more recent study of 6,391 student participants by Paige, et al. (2009) found that “practically speaking, duration with respect to global engagement, does not matter.”⁵

The rapid growth in short-term programs is a recent trend; there are few in-depth studies on the benefits for the students involved. Studies by Chieffo and Griffith (2004), Lindsey (2005), Gilen and Young (2009), and Nam (2011), however, demonstrate measurable changes in traits such as cultural sensitivity, changes in world-view and perspective, intercultural awareness, functional knowledge, communication and language skills, increased awareness of social justice issues, and a greater openness to new ways of thinking.⁶

In addition to the personal development factors listed above, students benefit from study abroad in relationship to their marketability in an increasingly global society. According to a 2012 Election Eve/Election Day national public opinion survey commissioned by NAFSA: Association of International Educators, large majorities of Americans support and see great value in the study abroad experience. Three questions were asked, resulting in the following responses:

1 – If increasingly we live in a globally connected world, please tell me on a scale from 0-10 – where 10 is very essential and 0 is not essential at all – how essential do you think studying abroad, learning foreign languages and learning about other cultures are to the educational experience?

Response (in percentage)
8-10 (very essential) – 43 percent
6-7 (moderately essential) – 20 percent
5 (neutral) – 15 percent
0-4 (not essential) – 21 percent
Don't know – 2 percent

⁴ Mapp, Susan C. (2012) “Effect of Short-Term Study Abroad Programs on Students’ Cultural Adaptability.” In Dr. Susan P. Robbins (Ed.), *Journal of Social Work Education*. Philadelphia, Pennsylvania: Routledge and Hawthorn Press.

⁵ Mapp, Susan C. (2012).

⁶ Ibid.

2 – *Unless our colleges and universities do a better job teaching students about the world, our children and grandchildren will not be prepared to compete in the global economy.*

Response (in percentage)
 Strongly agree – 64 percent
 Not so strongly agree – 15 percent
 Not so strongly disagree – 6 percent
 Strongly disagree – 12 percent
 Don't know – 3 percent

3 – *In order to thrive in the global workplace, more students need the opportunity to participate in a study abroad program while in college where they can spend time living and studying in another culture.*

Response (in percentage)
 Strongly agree – 44 percent
 Not so strongly agree – 19 percent
 Not so strongly disagree – 12 percent
 Strongly disagree – 21 percent
 Don't know – 4 percent

In questions 1 and 3, we see a very similar result, in that 63 percent find study abroad, foreign language and cultural studies to be essential, while 21 percent do not. Likewise, 63 percent see study abroad, including living and studying in another culture, to be important while 21 percent do not. Question 2 demonstrates an even stronger support for internationalization of higher education, with 79 percent in agreement with the statement versus 18 percent who disagree.⁷

Multidisciplinary Focus of Study Abroad at Culver-Stockton

A new feature of the EXP@CSC curriculum was the addition of a multidisciplinary seminar course requirement in the general education program. It is designed to be a capstone course that employs multiple topics and modes of inquiry, with significant writing components and oral communication components.

This course requirement fits perfectly with the type of course that was being developed in the short-term study abroad model. Recognizing that travel study with 20 students and only one faculty member would be irresponsible when it comes to emergency situations and the uncertainty of travel in general, each course is required to include at least two faculty members. This policy lends itself to the multidisciplinary seminar mission. Some successful models will be described later.

⁷ Mapp, Susan C. (2012).

In the last two years, Culver-Stockton has added a one-credit class requirement, called Global Studies, which takes place during the 12-week term before the three-week travel term. This course serves multiple purposes. Students prepare for the many details of travel itself (passports/visas, inoculations, health forms, etc.), but also focus on individual research that will lead to papers and individual and group presentations while traveling. Each student proposes his or her research topics based on his or her academic interest and in conjunction with the professors of the course, and has the unique opportunity to present his or her findings onsite during the travel experience. Oftentimes, a basic study of geography and language skills accompanies a more intensive study of the history of the areas to be visited, to allow for more comfortable interaction during the travel component.

Other high-impact practices that aid this experience include directed reflection and training to avoid dogmatism. Students who have a strong preconceived notion of what to expect from a different culture before experiencing it tend to be dogmatic. They will often look for examples of what they believed to be true to reinforce the stereotypes with which they entered the experience. Faculty members need to help break down these preconceptions before the travel begins so students can experience everything with an open mind. The wonder of being surprised is inevitably a more valuable experience for students than the feeling of having any stereotype confirmed.

Another lesson learned during the development of these courses is the value of having the faculty members do as much of the travel planning as possible. While travel expeditors and tour companies can make the travel component run smoothly, they tend to have a fairly rigid schedule that does not allow for some of the effective instructional practices or student onsite presentations. By saving the fees that would normally go to an expeditor, course leaders have been able to provide students with many opportunities to attend live performances.

Examples of Successful International Courses in the Fine Arts at C-SC

The following five courses are examples of multidisciplinary courses involving fine arts that were taught by the author in collaboration with a variety of other faculty members:

Patronage and the Arts in Early Modern Europe – This course, taught in collaboration with a history professor, took an in-depth look at leading patron families from different eras of European development. The Medici family of Florence and their influence on the arts during the Renaissance era, the Gonzaga family of Mantua and their influence on the development of opera in the early Baroque era, and the Esterhazy family patronage of classical artists such

as Haydn within the Hapsburg Empire were the primary subjects. One of the highlights of this course included a presentation on Brunelleschi's Dome – the architectural wonder of the Duomo in Florence. Students studied the Guillaume Dufay motet *Nuper Rosarum Flores*, which was written for the consecration of the cathedral in 1436 to see how the isorhythmic motet employed a color and talea that reflected the mathematical ratios of the double dome, or dome within a dome. During the visit there, the class climbed the 463 steps to the top of the cathedral. One dramatic part of that climb is the portion that you are between the two domes, physically sensing the ratios demonstrated in the motet written almost 580 years ago.

The Hapsburg Empire – Collaborating again with the History Department, this course focused on the art, architecture and music of the Hapsburg court with special attention placed on the baroque, rococo and early classical periods. The travel component centered on Vienna, Budapest, Prague and Cesky Krumlov, and included an opera performance in Prague and a performance by the “100 Gypsy Orchestra” in Budapest.

Nationalism and the Arts in Northern Europe – This course was also in collaboration with the History Department. The academic focus of this class was on the effect of the Soviet Union on the national identity of Finland and Estonia as well as Russia itself. While in Moscow, Russia, one day was spent at the famed St. Basil's Cathedral studying the iconostases of the seven altars. After students spent hours sketching the imagery and interpreting the religious icons and the other references represented in the images, they spent another hour in Red Square reflecting as a group on what they encountered. Another day was spent in Helsinki in which students were sent to various landmarks around the city in pairs to report to the group what they discovered. In addition, they were to look for national identity in city planning, architecture and signage. The discussion that followed was a highly charged comparison of nationalism vs. patriotism that lasted for more than two hours.

Society and the Arts in Cuba – Collaboration with a criminal justice/sociology professor, allowed for a multifaceted look at a rich culture. Performances by the Lizt-Alfonso Dance Company, a night at a Havana jazz club and an Afro-Cuban music and dance ensemble, as well as being hosted by three different visual artists with a wide variety of artistic styles – including some that were in obvious protest of the government – were highly enlightening experiencing for the students. In general, lifting the shroud of mystery from this neighboring culture and finding a people open and friendly to American students was an education in and of itself.

Arts, Mythology and Religion in Greece – This upcoming course will pair the Music Department and the Religion/Philosophy Department in a modular course. Some students will look at the arts in relationship to Greek mythology; some will study the intersections of religion, philosophy and mythology; and

some will be responsible for arts, mythology and philosophy depending on the course prefix they choose. All students, like in the courses above, will present their research topics at the most relevant site during the travel.

The Learning Curve: Challenges Solved and Those Still Needing Refinement

Embarking on this adventure of internationalizing a curriculum naturally created a number of questions and challenges. Because few faculty members had much experience in leading student groups in international travel and projecting travel costs, there were a few common errors in the early efforts. As faculty leaders strove to make experiences affordable, hidden expenses and unforeseen events were not factored into the costs, causing slight budget shortfalls. The study abroad committee has since developed checklists to assist faculty in travel projections.

Another common error was in trying to include as many large metropolitan areas as possible, or selecting locations based on students' wishes and designing a course around them. A better approach is to select a dynamic multidisciplinary topic and match it to the best place in the world to illuminate it. Once a course is designed around this latter principle, it is incumbent upon the faculty members to look for ways to include some reciprocity with the host country, or other ways to connect students with people in real interaction. The value of visiting more rural areas, small cities, and extending a city stay by a day or two cannot be overstated. The smaller communities allow for much more personal interaction, and insight into how people actually live.

Moving forward, Culver-Stockton College is still trying to effectively administer this program with no dedicated staff. There is a study abroad committee of faculty members, and the committee chair receives one course of load credit release. Without a full-time coordinator, the time demands are very heavy for the faculty involved. There is also a need to continue to educate the students as well as the faculty about the possibilities available in other parts of the world. Other than a course in Egypt, one in China, one in Turkey, and recurring classes in Belize/Guatemala and in Costa Rica, the courses have been heavily Eurocentric. There is also a need to better assess the outcomes of these courses. Early attempts to evaluate these courses with IDEA course evaluations were inadequate. New efforts are employing the Cross-Cultural Adaptability Inventory (CCAI) to look for more quantifiable results.

Conclusion

There are many aspects of the study abroad model at Culver-Stockton College that are highly successful. The reasons for this success are many. The aforementioned \$2 million gift results in scholarships that average \$1,000 per student traveling. There is also an entitlement program in which students accrue a total of \$1,500 to use for these experiences during their four years.

This makes the study abroad experience affordable to a large segment of the student population who would not otherwise be able to consider it. The commitment to the 12/3 calendar has allowed the program to flourish. Culver-Stockton has seen a marked increase in internationalization across its curriculum. While there are still challenges to be met, fine arts study abroad opportunities now exist at Culver-Stockton that rival those of any institution in the country.

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Endnotes

¹ Dewey, J. (1938/1997). *Experience and Education*. New York: Macmillan Co., p. 7.

² Dewey, J. (1938/1997), p. 17.

³ Kolb, D., Boyatzis, R., Charalampos, M. (1999). "Experiential Learning Theory: Previous Research and New Directions." In R.J. Sternberg and L.F. Zhang (Eds.), *Perspectives on Cognitive, Learning and Thinking Styles*. New Jersey: Lawrence Erlbaum, 2000, p. 3.

⁴ Mapp, Susan C. (2012) "Effect of Short-Term Study Abroad Programs on Students' Cultural Adaptability." In Dr. Susan P. Robbins (Ed.), *Journal of Social Work Education*. Philadelphia, Pennsylvania: Routledge and Hawthorn Press.

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**WHERE DO WE GO FROM HERE?
A CROSSROADS OF COST AND CONTENT FOR THE
ARTS IN HIGHER EDUCATION**

Depending upon whom one reads over the past 15 years, music is either spiraling toward irrelevance or succeeding against all odds. In 2009 Henry Fogel, Dean of the Chicago College of Performing Arts at Roosevelt University, made the following statement in his keynote address to the National Association of Schools of Music (NASM):

In June, the NEA released its national Arts Participation study for 2008, and in case nothing else I have said gives you cause for worry, that study should. It shows a dramatic decline in arts participation and attendance across the board, at all age levels, over the past six years. While we might wish to blame some of that on the economy, reading this study in detail indicates, I think something deeper — a continuing trend toward a distance between Americans and the arts. If we, at the higher education level, continue to train artists without dealing with the climate into which we are sending them, we run a very real risk of contributing to a continuing trend toward irrelevance.¹

One year earlier, Alan Fletcher, CEO of the Aspen Music Festival and School, had stated in his keynote address:

Suffice it to say that we musicians are living and working in one of the most exciting times ever for the science of how humans hear and understand music, and what it means to us. Great scientists are engaged in telling us, and the world, that music is absolutely central to human experience, and even to the definition of humanity itself.²

One decade earlier (1999), NASM sponsored a compendium of ideas titled *The Basic Value of Music Study*, in which they wrote that while music plays a central role in the daily lives of millions of individuals (who spend billions of dollars on it annually), polls repeatedly show that “public acceptance of music (and the other arts) does not translate into acceptance of music as a basic subject. In

¹ Henry Fogel, Keynote address presented at the annual meeting of the National Association of Schools of Music, San Diego, 2009, 7. http://nasm.arts-accredit.org/site/docs/ANNUAL%20MEETING%20PAPERS/FOGEL_NASM%20SPEECH%20NOV%202009.pdf. Accessed: November, 2014.

² Alan Fletcher, Keynote address presented at the annual meeting of the National Association of Schools of Music, Seattle, 2008, 8. http://nasm.arts-accredit.org/site/docs/ANNUAL%20MEETING%20PAPERS/ALAN_FLETCHER-NASM2008.pdf. Accessed: November 2014.

fact, when matched against other disciplines, music ranks near the bottom in educational priorities.”³

These appear to be confusing times. Are the arts essential or irrelevant to American culture? Essential or irrelevant to higher education as it trains practitioners and theorists? If, as I maintain, they are essential, then are we pursuing a strategy that will ensure they remain that way — teaching completely and deeply a vast content with ever-increasing expectations for new knowledge, new skills, new competencies? Are the arts, as currently taught, a worthy and sensible choice of discipline for a 21st-century college student to pursue at a time when college costs have risen so dramatically and the ability to repay loans remains a rising challenge?

Returning to Henry Fogel, he stated in his keynote address that he sees “a growing climate of anti-intellectualism in America, and with it a trend to diminish the importance of our cultural heritage. This includes not just Western classical music, but folk music, jazz, blues — the whole range of the musical arts.”⁴ If this is indeed the case — if American culture prefers highly marketed groups with origins in local neighborhoods or garages — then what is the need for a specialization in antique music or its techniques? An arts degree almost becomes a financial risk.⁵

And yet, Fogel rose to optimism toward the end of his speech quoting playwright Arthur Miller: “*When the cannons have stopped firing, and the great victories of finance are reduced to surmise and are long forgotten, it is the art of the people that will confront future generations,*” continuing that “the peak of human achievement in civilization after civilization, is represented by its artistic and cultural achievements . . .”⁶ If *this* is instead the case, then as higher education lurches toward this imminent crossroads at the intersection of cost and content, it is time we asked and answered some difficult questions creating, as a result, a new model for our degrees that is both manageable and sustainable, and that grants faculty the time to teach and students the time to learn deeply enough to become true leaders of the future.

³ National Association of Schools of Music Executive Committee, *The Basic Value of Music Study: Ideas for Spreading the Word*, (Reston, VA: NASM, December 1999), 22. <http://nasm.arts-accredit.org/site/docs/Basic%20Value%20of%20Music%20Study/BASIC%20VALUE%20OF%20MUSIC%20STUDY-NASM%20Dec-99.pdf>. Accessed, January, 2015.

⁴ Fogel, 2.

⁵ NASM holds a similar worry that national programs have emphasized the passive enjoyment of music over its serious study, claiming that such an approach reduces cost but leaves American students and culture short-changed. See *The Basic Value of Music Study: Ideas for Spreading the Word*, 20.

⁶ Quoted in Fogel, 7.

Current Issues: Increased Costs and Content Overflow

It is my opinion that if the increasingly urgent issues facing the arts in higher education are not addressed, these disciplines risk a listless slide into irrelevance as costs outweigh the value of the content within the degrees. Let me itemize some of the issues, with which I am sure most readers are already familiar, though not perhaps all in one list.

- Since 1982, while inflation has risen about 115 percent and family incomes about 147 percent, university costs have risen over 490 percent.⁷ This disconnect is more compelling for majors in the arts and humanities than in other disciplines (STEM, for example) since post-graduate earning potential is generally lower, making loans accrued during college more difficult to pay off.
- Legislators almost annually augment state licensure competency requirements to increase the likelihood that students graduate from college meeting professional qualifications. The new requirements create additional workloads and learning curves for both faculty and students, and require curricular adjustments to accommodate them.
- Advances in technology continually add new areas of knowledge and practice for which fluency is expected prior to entering the workforce, adding more adjustments to the curricula and schedules of both faculty and students.
- An increasingly small planet with greater awareness of its diversity expects its citizenry to have exposure to, if not experience with, diverse cultures, which requires time, scheduling and effort.
- A recent new expectation from NASM to be covered in a higher education degree is worker and workplace health and safety. The accrediting agency expects music departments to find ways to teach this new topic, as I assume other accrediting agencies expect from departments in their field.
- The baccalaureate degree remains a typically four-year project, with approximately 120-128 credit hours (where it has been for

⁷ This data is available in many places with some variation. The National Center for Public Policy and Higher Education, Forbes magazine and InflationData.com all mention numbers approximating these. The web links to the online articles are: <http://www.classesandcareers.com/education/2011/02/10/what-drives-up-the-cost-of-college-tuition/>; <http://www.forbes.com/sites/stevedodland/2012/03/24/college-costs-are-soaring/>; and http://inflationdata.com/Inflation/Inflation_Articles/Education_Inflation.asp.

decades), and the traditional academic day, week, even year has also remained largely the same over the past century. The additional knowledge and expertise required in a degree have therefore had to be squeezed into an unchanging template, requiring faculty to make difficult decisions about how to teach the additional materials—what to cut, what to de-emphasize.

In short, while a 21st-century baccalaureate degree has become proportionally expensive for students, it has also become a degree in which much more content must be crammed during the traditional time frame of 120-plus credits. The increased costs especially have brought some scrutiny to the arts: Is the college debt load worth accruing when the ability to pay back the loans will likely be challenged by lower salaries than one might find upon employment in other disciplines (STEM, law, pre-med)?

At a time when I serve on a committee tasked with finding what to cut from the music education degree at Iowa State University in order to bring the nearly 150-credit-hour BME down toward the 128 credit hour BM, my sense is that what really needs to happen is that all degrees need to increase their number of credit hours. Of course, this will fuel the ire of those who already protest that a college education costs too much: “Now we must also take out an extra year of loans?”

Let us leave the cost alone for a moment and ask why one needs additional time in a degree. A college degree in the arts prepares (and to some degree certifies) practitioners, creators, teacher-educators, theorists and critics. It is the environment where one learns

- the practice of a discipline, such as an instrument or voice; an artistic medium, such as paint, acting, familiarity with the processes of theater and/or film and its public presentation
- the language of a discipline, such as music theory
- the technology of a discipline (lighting, computer-aided design, music composing programs)
- the pedagogy of a discipline — learning to instruct others to succeed, including student teaching for some degrees
- the history of a discipline — its great practitioners of the past and present along with their styles and use of the medium (not only from the historical traditions of a few cultures, but globally as well)

- the workplace health and safety of a discipline
- the pre-electronic (acoustic) and post-electronic (digital) possibilities (historical, compositional and performance-based) within any aspect of a discipline
- the service components of the discipline
- entrepreneurship and marketing within the discipline
- writing and research within the discipline

It seems to me, looking at the list above, that in order to explore, at a minimum, these topics fully, 128 credit hours is insufficient and only allows, at best, a superficial introduction to each of them within the context of everything else that goes into a collegiate life. Yet some exposure to all or most of these does occur during a period of approximately four years. Perhaps “some exposure” is enough?

If not, then higher education is becoming a “gloss” covering myriad topics crammed into a finite degree template that evolved at a time in history when “global,” “diverse,” “digital,” “safe,” and “entrepreneurial” were neither buzzwords, nor even considered as a part of the expected curriculum.

Creative departments and their faculty find extracurricular ways to bring students into contact with these ideas — occasional convocations or seminars at times when attendance can be required — but these methods are periodic, and one worries that the impression left on the students by them is temporary.

The problem is that, with increased mandates from state licensing boards, increased complexity of technology and career paths, increased accreditation expectations, alongside additions to the repertoire — musical compositions, art, dance or theater — to study, there is simply not enough time to cover what is needed with any amount of depth and analysis in the traditional degree time frame.

Some Brief Examples of Increased Content Recent Additions to the Literature

Since my field is music, I will use examples from that discipline to expand upon the points above. Consider: In 1968 the *Norton Scores* (edited by Roger Kamien) was a single volume containing 942 pages of musical scores to 41 works beginning with Josquin's *Ave Maria* (ca. 1500) and ending with Stravinsky's *Symphony of Psalms* (1930). The current 11th edition has two volumes, is over 1,200 pages, includes chant, the music of the medieval mystic

Hildegard von Bingen, but also 20th century composers Scott Joplin, Arvo Pärt, Jennifer Higdon, John Adams and John Corigliano, among others. The first volume alone has 38 compositions while the second volume contains 51 — a 117 percent increase in content, covering an additional 650 years or so.

While I personally believe all the included composers deserve study, by including them the music and composers originally studied must receive a different level of attention to detail in a course that has the same number of contact hours as one from 1968. If, on the other hand, a faculty member were to omit all the additional composers (among them people from different ethnic backgrounds and genders), and teach the archaic course material, a case could easily be made for being at best out of touch, and at worst biased.

Technology

Linda Marcel, in an online publication from the *Forum on Public Policy*, writes, “As college departments strive to maintain a relevant college music curriculum, technology is a compelling factor for change and can be the imperative crux of an evolving music program.”⁸ She continues, “For the past decade, the National Association of Schools of Music ... has included technology as one of the six critical competencies necessary for Baccalaureate Degree graduation.”⁹ I agree; technology is critical to modern success in the world, but what do we compromise to make the time for that part of a modern education? A modern degree in music needs time allocated to the learning curve for music composition software, something not needed 30 years ago. Added to a theory curriculum, it must necessarily detract from some other aspect of theory, and add to the out-of-class contact hours between faculty and students.

Composition software is but one example. The Iowa State University faculty has been discussing whether or not to include basic office programs (word processors, spreadsheets, database management, citation programs) to the university curriculum in more visible and controllable ways. If adopted in the future, what will give way to accommodate such offerings?

Competencies

Competencies are a current hot trend and buzzword, although they have been around for decades. They separate into two facets, principally. First, is the trend that students must show they have assimilated and are fluent with defined competencies in each area of a curriculum. In education this matters concretely as competencies are listed for individual disciplines as well as for

⁸ Linda Marcel, “Balancing Innovation with Tradition: Maintaining a Relevant College Music Curriculum,” *Forum on Public Policy* (online), 2006, 1. <http://www.forumonpublicpolicy.com/archivesum07/marcel.pdf>. Accessed: October 2014.

⁹ Marcel, 2.

general pedagogies. One could rephrase this: *students need . . . curricula will heed.*

Second is the idea that university curricula should evolve toward a mode of teaching that allows students to gain these competencies at their own pace, testing out of ones they already know and emphasizing others that need more attention. Competency-based learning has been loosely equated with independent study — in both theory and practice a fine method for learning, unless 35,000 state university students all expect the individual attention of an independent study all year long, at which point the pedagogical and financial aspects of the model cease to correlate.

Since mass independent study is infeasible and thus unlikely at most larger institutions, it will become the faculty's responsibility to find creative ways to blend acquiring specific competencies into a larger classroom setting, with evidence on syllabi and through course evaluations that the merger was successful for the majority of students. Required tests that demonstrate a graduate's comfort with mandated competencies before employment is offered will likely also support a program's success with this approach in the future.¹⁰

Crowding From New Requirements

As mentioned, NASM is now expecting departments to include workplace safety into a curriculum. Where will it fit? Within the past 20 years cultural diversity was added, a worthy addition. Still, it took time previously designated for other learning. Do we now reduce world cultural music to accommodate the new workplace safety, or instead do we compromise the counterpoint of Palestrina, or Western classical music before J.S. Bach?

If, instead, faculty continue to wedge new topics into single-encounter seminars, do they do the topic justice, treat it adequately? Will the material likely stay with students if it is encountered only once in a seminar? Does it give potential employers any confidence if it does not appear anywhere on a formal transcript? Restated, these questions poke at the two essences of higher education: "Do the students gain an *education* when material is peremptorily covered, and does such coverage have merit as a *degree* qualification?"

In "Creative Approaches to the Undergraduate Curriculum Part II," Kristen Thelander, Mark Wait and Michael Wilder ask, "What should we expect our students to know and to be able to do independently when they

¹⁰ Christopher Nelson, President of St. John's College, argues indirectly against the idea of state-mandated competencies when he states, "A liberal education is literally an education in the arts of freedom. It is intended to free the learner from the tyrannies of unexamined opinions, current fashions and inherited prejudices." Christopher B. Nelson, "Music and the Liberal Arts," Keynote address to the National Association of Schools of Music, Scottsdale, Arizona, 2011, 4. <http://nasm.arts-accredit.org/site/docs/ANNUAL%20MEETING%20PAPERS/NASM2011-Chris%20Nelson.pdf>. Accessed: October 2014.

aduate?”¹¹ In a spirit of creative inquiry they also ask what the artistic purpose is for inclusion of freshman theory in the curriculum. Will students need it in the future, and what will the future look like? We certainly cannot know with any degree of precision; however, current trends signal a reason to consider modifications to our curriculum in order to prepare students for a future that cannot help but be different than the present.

The crux of this moment in history is really no different than that of any prior moment — people have never known what the future will be — except that this is *our* moment of quandary, and it boils down to the question: “Will we better prepare our students for their futures and for shepherding the future of humanity if we abdicate coverage of material from deeper in our cultural past in order to concentrate upon developments from the last 50 years and the present?”

An Era of Hyper-Specialization Juxtaposed With Interdisciplinary Initiatives

Pushing against the desirability of a broad view of culture is the fact that we live increasingly in a hyper-specialized world. In his book *The Organized Mind* Daniel Levitin states that 300 years ago “someone with a college degree in ‘science’ knew about as much as any expert of the day. Today, a PhD in biology can’t even know all that is known about the nervous system of the squid! Google Scholar reports 30,000 research articles on that topic”¹²

We also live in a moment when hyper-specialization is being balanced by a desire to find the intersections of diverse knowledge contents through interdisciplinary studies. The president of my institution has created several hiring initiatives that *must* build interdisciplinary bridges between current fields of study, which in itself is laudable, and opens the door to new perspectives. But at what cost? Since a day, a month, a year and to some extent a degree are finite units of time, there is only so much time available for absorbing new information of either specialized or interdisciplinary nature.

Assuming a consistent approach to teaching, the increase of available knowledge requires in itself either an increase in time spent learning the additional information, or else decisions made about what not to learn. I expect I would find considerable agreement when I say that we are at that time now. Perhaps we always have been; however, the early 21st century at many schools and departments of music (and the arts) sees a curriculum that teaches very similar concepts and repertoire to what was taught two to three generations ago, while making piecemeal adjustments to create room for new and recent concepts and techniques.

¹¹ Kristin Thelander, Mark Wait, and Michael Wilder, “Creative Approaches to the Undergraduate Curriculum Part II; Getting It Done: Starting, Leading and Facilitating Local Review and Action,” NASM Annual Meeting, 2010, 9.

¹² Daniel Levitin, *The Organized Mind* (New York: Dutton, 2014).

Philip Glass vs. Johannes Tinctoris

I am feeling ever more pressingly that this trajectory is unsustainable. Either we need to rethink the baccalaureate degree, giving it more credit hours and more expected time to ensure our graduates are fully exposed to the wide spectrum of information and skills expected in their fields, or we must consciously decide to select concepts that have historically held value in our curricula and demote them from the curriculum to make room for newer competencies that have greater relevance to the present and potential future of our disciplines.

The first perspective might be labeled the “Philip Glass vantage point” in recognition of the fact that minimalism was to some degree influenced by the organa of Perotin, whose music from 1200 A.D. might never have been encountered to spark the new style if it were discarded from a curriculum. The second perspective could be labeled the “Johannes Tinctoris vantage point,” in recognition of the statement he made in 1477 that music composed more than 40 years prior to his time was “deemed by the learned unworthy to be heard.”¹³

In 2014 students need to know more than they did in 1950 in order to be qualified teachers, and to some degree this is arts-specific. Since, as mentioned earlier, great cultures are judged by their surviving arts, the arts spend (of necessity) a greater part of their education reviewing history. While our materials expand with new mandates, expectations and additions to the repertoire, the human culture of the past remains relevant to the complete human experience, and thus to a complete education.

In other disciplines this may hold less potently true. In medicine, for example, new discoveries frequently pre-empt historical ones. (It may no longer be as valid a use of curriculum time to analyze in depth the health benefits of bleeding or the application of leeches as it is to teach modern medical research.) Since time is finite and limited, *either* curricula need to adapt in the arts to cover — in the same finite period of time, and likely at a more superficial level — an increasingly diverse set of qualifications, specializations, diversities, technologies, skills and prevention training, in addition to those that have historically been considered critical to the completely educated musician, *or* the degree needs to expand.

In support of the expanded degree, Christopher Nelson, President of St. John’s College in Maryland, referred to an analogy Michel de Montaigne made in his essay *On the Education of Children* when he compared the education of humans to the taking of pollen by bees to process it into something unique and

¹³ Neque quod satis admirari nequeo, quippiam compositum nisi citra annos quadraginta extat quod auditu dignum ab eruditis existimetur, quoted in Evan MacCarthy, “Tinctoris and the Neapolitan Eruditi,” *Journal of the Alamire Foundation* 5 (2013), 45. Accessed via http://www.academia.edu/1214767/Tinctoris_and_the_Neapolitan_Eruditi, December 28, 2014.

new — honey. Nelson continued, “If we are meant to be the bees that plunder flowers to make something that we can call our own, we had better be able to find the flowers that make this possible. They are the great works of literary, artistic and musical imagination that have survived the test of time because they are timeless. If we consider our learning materials as food for digestion, we surely want a banquet set before us, the time to digest what is there, and the opportunity to test each morsel before deciding to reject, accept or incorporate it within us.”¹⁴

College is more than a degree; it is an education, and also a time and place to help young people transition to independence, which involves making choices and experiencing the consequences. Perhaps, at best, an education is a living, breathing experience that cannot be proscribed, or forced into a template. Yet, in a time when more information is generated in one month than was generated over history, when modes of learning evolve with each technology upgrade, and when the consumer dollar is ever more conscious of its buying power (or lack thereof), we need to pause a moment to ask ourselves if we can sustain the antique (if not antiquated) model of higher education we currently employ to educate our students for success in a discipline, and in a world. And if we feel the model no longer works, we need to move with great care, and some speed, to amend it.

Political Impracticalities

Expanding a degree, however, may be an impossible political task. How might it be accomplished against the headwind resistance of a general public who want an affordable education that lasts a finite time before moving “their student” on to professional life? Even politics internal to a university creates an environment described by a quote from the National Commission on the Academic Presidency as follows:

In reality, the practice of shared governance — however promising its original intent — often threatens gridlock. Whether the problem is with presidents who lack the courage to lead an agenda for change, trustees who ignore the institutional goals in favor of the football team, or faculty members who are loath to surrender the status quo, the fact is that each is an obstacle to progress. If higher education is to respond effectively to the demands being placed upon it, the culture of shared governance must be reshaped.”¹⁵

¹⁴ Nelson, 6.

¹⁵ James Duderstadt, “Governing the Twenty-first-Century University: A View From the Bridge,” in *Competing Conceptions of Academic Governance: Negotiating the Perfect Storm*, William G. Tierney, editor. Baltimore: Johns Hopkins University Press, 2004, 137. Accessed: January 2015 via Google Books online, http://books.google.com/books?hl=en&lr=&id=aZm3_EqGTaAC&oi=fnd&pg=PA137&dq=fiduciary+role+of+department+chair+&cots=ctpQc0oDhY&sig=TqDmLwvbes2N9yPbPOu70jl94pw#v=onepage&q=fiduciary%20role%20of%20department%20chair&f=false.

While curricular matters are, generally, the domain of the faculty, any substantive shift in how a degree progresses will likely have political and public relations repercussions, as well as implications for the timing of administrative actions and university processes, thus involving, of necessity, not only faculty but also administration, the board of trustees and possibly state legislatures. In other words, altering the landscape of a degree to allow for a more complete education will involve all segments of the university's governance, many of which will bring conflicting ideologies and methods to the table.

It is enough to make the boldest reformer blanch. The easier route is clearly either to continue to stumble along, wedging brief encounters with new topics into an already crowded curriculum, or to cut and replace material at the course level, leaving the decision purely in faculty hands. Returning to academic music, that would yield a hypothetical scenario in which a professor returned to the material of a 1968 model — omitting entire eras, possibly genders, possibly ethnicities, and replaced said material with a segment on how to navigate the music composition program *Finale™*.

The bolder initiative would require a council of like-minded reformers from all levels of university governance to rethink what higher education is at its foundation. This in itself is a supreme challenge that James Duderstadt believes will be nearly impossible to accomplish because “the complexity of the contemporary university and the forces acting upon it have outstripped the ability of the current shared governance system of lay boards, elected faculty bodies, and inexperienced academic administrators to govern, lead, and manage.”¹⁶ Since the modern university encompasses so many facets — including teaching, research, outreach, health care, economic development, social change and mass entertainment — finding a diversely knowledgeable, risk-taking committee of its citizens willing to take on political adversaries, public outcry, entrenched faculty, and any members of the administration or board who threaten to sweep reform under a carpet seems doomed to failure.

So originally did Lewis and Clark's expedition seem, or the Civil Rights movement, or Social Security.

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¹⁶ Duderstadt, 154.

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TRILOGY WARS: A NEW HONORS SEMINAR FEATURES WAGNER'S *RING* CYCLE

The largely baccalaureate, public liberal-arts college at which I hold an appointment in classical studies includes an Honors Program, and this essay discusses a new Honors seminar I recently developed and which I am currently teaching for the first time. It is hoped that the essay will be helpful to instructors seeking to design similar courses.

Honors seminars are capped at 19 students, and students enroll in them alongside electives and courses for their chosen majors. The course features Richard Wagner's *Ring* cycle "as literature" and thus includes material outside of music that precedes and follows upon the operatic behemoth. The purpose of the course is to understand humanistic continuities in large connected narratives. The narrative emphasis and rich characterizations of the *Ring* (*Der Ring Des Nibelungen* is its German title) offers a rich lode to mine veins of mythic connection. This mythic dimension of the *Ring* cycle creates the opportunity for someone (like me) not trained in musicology but seeking to emphasize artistic and cultural appreciation.

Given my background in broad humanities traditions, including the PhD in comparative literature, several years ago I sought to develop a new Honors course that was both multi- and interdisciplinary and incorporated my recent interests in opera appreciation. In this context I found the works of Wagner to be promising: My own specialization lies in Greek literature and myth, and his operas fuse German, Greek and Norse literature and mythology. Since I also dabble in film studies (I teach another Honors seminar on mythic archetypes in Hitchcock), the fact that Wagner's oeuvre has inspired cinematic music and storylines provided additional personal incentive to design such a course. The topic of Wagnerian connections is rich with accessible scholarly and pedagogical materials (both in print and online), and there is to be found an array of DVD/Blu-ray productions of the *Ring*, ranging from the staid traditional to the outlandish Regietheater.

Wagner's fascinating biography, I further anticipated, would make for good discussion (read: he was highly sexual), and his sad participation in racial sorting (read: anti-Semitism and Hitler's appropriation of his operas) are fraught with controversies and complexities that provide further grist for the Honors seminar mill. There is something important and usually interesting to think about at every turn — whether that turn leads to the topic of his sources, to his historical milieu, or to the uses of his creativity in the opera house and movie theater.

My curricular plan involves making the student viewing of DVD productions optional but strongly encouraged, and assigning — as required reading — the libretto in translation. Clips could then be looked at in class.

Some students would make it through the 16 hours of connected operatic spectacle, and some would not. All would develop their interpretive skills, and all would, if to a varying degree, appreciate Wagner's important role in recasting themes from antiquity and the Middle Ages into a new idiom.

But how, then, to organize the course? Courses on Wagner in an Honors Program are not unusual, and one option was to focus directly on the composer or the *Ring* itself. But this design does not highlight the comparative aspect required by the Honors curriculum and drives my broader interests. After a long gestation period of thinking about the puzzle a solution was birthed: I would connect Wagner with earlier and later "texts" of various media and focus on the theatrical and epic dimensions of the *Ring*. Assigning course material from Greek tragedy was a natural choice, given Wagner's well-attested interest in Aeschylus and Sophocles. Whether as a conceit or a passion, Wagner wanted his "music dramas" (his phrase for his works during his anti-opera stage of opera production, though I use "music drama" and "opera" interchangeably in this essay) to provide an analogous civic function he perceived Greek tragedy to have offered the young democracy of Classical Athens. Wagner was energized by the nationalist energies of the 19th century, focused of course on the possibilities of German statehood, and he argued that the achievement of Greek tragedy should be emulated in this context. (Though composer-librettist-essayist was not in favor of productions that simply monumentalized the Athenian tragedies.)

In this context, I resolved to assign Aeschylus' *Oresteia*, a trilogy of plays featuring the mythical House of Atreus and the young hero Orestes, a work that Wagner deeply admired, even to his dying days as his wife Cosima reports. The *Oresteia*, like other productions at the Festival of Dionysus (the occasion for Athenian drama), was originally part of a tetralogy: That is, the three plays that comprise the surviving trilogy plus a (now lost) satyr drama that followed the trilogy. (The four plays were presented on a single morning at an outdoor theater.) The satyr drama served as a coda of sorts, offering the audience a more light-hearted take on mythic material following the heavy tragic emphases (think matricide) in the preceding plays.

Wagner designed the *Ring* to adhere to this trilogy-plus-one pattern, but made his fourth music drama into a prologue (*Vorspiel*) for the main body that would follow. (*Das Rheingold* is not comic, but it is shorter than *Die Walküre*, *Siegfried*, and *Götterdämmerung*, and is organized into a single act.) Assigning, therefore, the *Oresteia* on the syllabus allowed me to approach the *Ring* as Wagner designed it — a trilogy of music dramas preceded by a prologue. Scholars debate as to which Greek tragedies in fact had the most impact on the *Ring* cycle. The identified precursors are: the *Oresteia*; Aeschylus' Prometheus tetralogy (as reconstructed from the single extant play, *Prometheus Bound*, plus fragments, a scholarly endeavor completed by Professor Johan Gustav Droysen,

whose translations and studies Wagner knew well); and Sophocles' Oedipus plays (especially the *Antigone*, whose eponymous heroine is, like Prometheus, too, a source for Brünnhilde). But the *Oresteia* offers the secondary benefit of serving as a model for a highly impactful connected work of theater, for its production in 458 B.C. spawned prequels, sequels and "coquels" at subsequent programs of the Festival of Dionysus (many of which survive today).

The text chosen for the post-*Ring* anchor of this "trilogy" of major works was also a natural one, at least once I conceived of the idea of featuring a course on the concept of trilogies. George Lucas' movies of his Star Wars franchise (one now largely owned by the Walt Disney Company) offered an intriguing bookend to the *Oresteia*. Star Wars is a trilogy of trilogies in fact, with Episodes I-III and IV-VI offered as connected sequences; furthermore, Episodes VII-IX are scheduled for release in serial form starting in December 2015 — creating cutting-edge relevance! I knew Episodes IV-VI well, as befits my age, and learned to appreciate Episodes I-III from watching them with my children. (As a Christmas holiday tradition, we watch the six films on DVD.) Star Wars features musical leitmotifs, and the work is "heroic" (builds narrative by developing and exploring heroic themes), a combination Wagner pioneered. While the score of the Aeschylus is now long lost, its narrative also deploys heroic motifs. Lucas' "space opera" mixes East and West religiosity (samurai/courtly knights accessing a mysterious but empowering "Jedi force") and presents political themes (empire versus republic).

Richard Wagner, too, was interested in eastern religious ideas, even if his expressed fascination with the Buddhist-tinged philosophy of Schopenhauer officially begins after he completed the verbal materials for the *Ring*. He combines mythic traditions from different parts of Europe. And the *Ring* cycle presents political themes through the reign of Wotan: The leitmotif family of the spear, the god's primary symbol of power, is in my view the cycle's most important one. Class discussion on some of these topics can be conveniently focused by discussion of the different endings of the *Ring* cycle, a way in particular to consider the composer's changing attitudes toward centralized power over the 24-year period of making. Aeschylus' trilogy, too, importantly wrestles with religious and political forms in his own cultural terms. The three plays present an evolution from monarchy, to tyranny, to democracy, and the questions about piety, guilt and pollution energize a powerful cluster of themes — from Agamemnon's "sacrifice" of his daughter Iphigenia to the transformation of the Furies into the Kindly Ones (*Eumenides*). The trilogy is named after Orestes, a figure whose heroism is ambivalently both validated and questioned. The question of whether Star Wars can be viewed as a contemporary *Ring* or *Oresteia* offers, in short, a reasonable topic for student exploration. Indeed, it soon became my hope in proposing the new course — "Trilogy Wars: Aeschylus, Wagner, Lucas" — that the intellectual energies of our liberal arts curricu-

lum would productively converge in the Honors seminar format to bring these connections into productive and enjoyable educational use.

As discussions with the director of Honors continued to be positive for the proposed seminar, the major decisions left in the design phase were (1) to determine the order of the texts studied and (2) to identify what other literary-mythic texts to assign as garnish for the “trilogy sandwich” of this hearty fare of Greek-German-Hollywood trilogies. The reflex choice regarding ordering of the material would be to begin with the Greeks and end with Hollywood. But this sequence in turn presented the problem of forcing students to wait too long for Lucas (an anticipated interest of students). Also, I would lose the science fiction films as reference points and examples, given that some students would not have seen them (so I could not count on the connections being relevant). Thus I resolved on the idea of beginning with *Star Wars*, with its more familiar and accessible terrain, and to introduce the films in conjunction with the hero pattern concepts of Joseph Campbell, the deceased professor of myth and best-selling author who personally influenced Lucas’ narrative design. In the implementation of this part of the syllabus, we also looked at post-Campbell patterns of the heroine in studies that update his largely masculine pattern, so as to better consider Lucas’ Princess Leia and other female protagonists of connected films (especially *Hunger Games*), material that would prepare the way for consideration of the figures of Clytemnestra, Electra and Brunnhilde. A three-page reflection paper asking students to talk about *Star Wars* IV-VI and universal hero/heroine patterns then capped the course’s first grouping. As I write this essay, the seminar has been meeting for two months, and it is spring break. In what follows here, I generally use the past tense to discuss the assignments up to this point in time, and use the future tense to talk about those scheduled. Table I, presented below, offers an overview of the course syllabus.

After two weeks on *Star Wars*, as planned, we reviewed the plot structure of the *Ring* and took up *Das Rheingold*. Furthermore, I began to introduce familiarity with Greek and Norse literature. *Das Rheingold* weaves together parts of three stories from *The Prose Edda*, a 13th-century Icelandic work by Snorri Sturluson, and we compared these tales to the opera. In the design of the course I have been helpfully influenced by a work of scholarship on the relationship of the *Ring* to Greek literature (Daniel H. Foster, *Wagner’s Ring Cycle and the Greeks* [2010]), and here connected *Das Rheingold* with two works of early Greek epic poetry written by the poet Hesiod, contemporary of Homer, namely the *Theogony* and the *Works and Days*. We explored how Hesiod’s *Theogony* contributes to the idea of Wotan in the figure of Zeus rising to cosmic authority (Valhalla versus Olympus), while *Works and Days* offered the opportunity to consider how the themes of Hesiod’s hard-working but quarreling farmers provided Wagner with a model for his laboring and disaffected

dwarves. Along the way we also talked about Wagner's use of fairytale (Märchen), which he folds into *Das Rheingold* to fill specific narrative needs — such as the Puss-in-Boots tale for the capture of Alberich in Nibelheim.

Die Walküre, the *Ring's* next opera, links back to the still richer fare of Homeric epic and Athenian tragedy. I assigned passages of Homer's *Iliad* that reflect the epic's own tragic orientation: the responses of the Greek Achilles to his changing social relations (the great warrior is first dishonored by his general Agamemnon and then bereft of his best friend); the anticipated loss of the Trojan warrior Hector by his noble wife Andromache; and the nexus of god-humans interactions. Homer's *Iliad* then bridges to Aeschylus' *Oresteia*, which begins with the completion of the Trojan War and return home of Agamemnon to his wife Clytemnestra. (The first two plays, *Agamemnon* and *Libation Bearers*, worked better than the *Eumenides* for comparisons.) Exposed to Homer and Aeschylus, we proceeded to take up *Die Walküre* as epic-tragedy — reflecting elegantly, as I believe it does, the golden light of Homer and Aeschylus. The first half of the course prior to spring break then completed with a third reflection paper.

In the second half of the course we will take up Siegfried and *Götterdämmerung*. I will assign the northern European text Wagner most used for the *Ring*, that is, the Norse Saga of the Volsungs, a 13th-century work Wagner tracked down in the Dresden Royal Library in the 1840s. The Saga of the Volsungs falls into two halves, one mythic (greater presence of gods), the other legendary (tale suggesting history). Both parts teem with violent and extraordinary action, family intrigue, and plots of greed and manipulation in stories that involve ethnic groups living in central and northern Europe. Though these groups are shadowy in their historical identity, their actions provided at least archetypal stories for the Norse outpost on Iceland, part of a cultural strategy to remain connected with the motherland.

The Saga of the Volsungs gives the name Sigurd to his counterpart in German myth (Siegfried), and Wagner compresses the relevant lineage of this dragon-slayer to fit the needs of his third *Ring* opera. In discussions, we will contrast the Homeric and Norse/Medieval heroic patterns, and consider how Wagner psychologically develops the “flat” characters of the Saga of the Volsungs. Again and again, as noted by scholars, Wagner's project reveals itself to be a surface layer of German-Austrian references, especially in the naming of characters; a middle stratum of Norse stories to organize the dramatic narrative; and a bedrock of Greek material, exposed through the mining of allusion, giving form to the work's underlying intellectual and literary contours.

Following, once again, the lead of Daniel Foster, Wagner in Siegfried integrates lyric conceits into a music drama focused on a single figure (the opera's eponymous protagonist), whose personal voice is the primary characteristic of the work — an aspect that links with such Greek lyric poets as

Anacreon and Theognis. (Indeed, the tenor who performs Siegfried accepts one of opera's most taxing roles.) The lyrical aspects of the opera — aspects found in Siegfried's forest-setting maturation, his learning of the language of the birds, his emotional rejection of Mime (foster father), his wish to know his true parents and his expression of first love (the sleeping Brünnhilde whom he awakes with a kiss) — point to the project of reflecting upon the virtues of German lyric poetry, a successful but recent national genre that emerges in the transition from German neoclassicism to German romanticism. In this manner, Wagner seeks to improve upon the perceived limitations of French grand opera and Italian bel canto through the further development of German aestheticism (as embodied already in Carl Maria von Weber). A fourth reflection paper will offer students the opportunity to consider some of these topics. Students will also be permitted to follow their muse and work on narratives of more personal interest (such as favorite films in projects approved by the instructor). In this way, students for whom the Wagner is "not doing it" can maintain positive academic progress.

As the course opens out into its final section, the consideration of *Götterdämmerung* (Twilight of the Gods) and the final assessment of the *Ring* cycle leading to a fifth and final reflection paper, students will decide upon a topic for a longer, cumulative writing assignment. As planned, students can elect to work on the *Ring* or identify another trilogy work for consideration, such as a film serial. I have provided the students with a list of movie trilogies, and ones that most obviously come to mind here are the double Tolkien trilogies directed by Peter Jackson (on the Hobbit books), the Dark Night films of Christopher Nolan (Bruce Wayne as Wotan [bat versus wolf], Wayne Manor as Valhalla, Robin as Siegfried, etc.), and the Matrix trilogy (whose first film goes back not to the *Ring* but to Wagner's Parsifal with their common focus on a redeeming "one" who will save the group's purity). But other serial films can benefit from the understanding of trilogy dynamics in Wagner's *Ring* too. The course meanwhile will consider the larger philosophical implications of the *Ring* cycle by discussing the succinct and positive reading of Philip Ketcher and Richard Schacht, *Finding an Ending: Reflections on Wagner's Ring* (2004). We will also read an excerpt from the Austrian-German Medieval epic the *Nibelungenlied*, which provided the initial source for Wagner's project but whose relevance is largely contained to the events of *Götterdämmerung*.

In terms of determining the larger benefits of such a course, a fuller consideration will need to await the completion of its first iteration. On the one hand, will the course be too complicated, and will the students be more confused than enlightened by the array of assigned materials? On the other, benefits may include as follows. Students will have a deeper appreciation of the connectedness of humanistic material and thus be able to understand the creative process for larger narrative canvasses in Western art and letters. Richard

Wagner, they will discover, is a very important figure in 19th-century opera, and his legacy extends beyond music into literature, the visual arts and cinema. Wagner also pioneers (with Tolkien, who comes later) the popular realm of fantasy narrative that is highly immersive in nature and affect. The study of Aeschylus demonstrates that connected narrative has long been a staple of dramatic spectacle, and that the antecedents for such works ultimately lie in the epic genre. The triumph of the Star Wars franchise conveys the continuing power of synthesizing projects that can retain a heroic focus while recycling motifs from shared traditions. Finally, it is hoped, students will be armed with stronger skill sets to appreciate and analyze the 19th-century fascination with combining the myths of the antique and the lore of the Medieval to construct stories for the present, an approach post-modernism’s fun factories show no sign of abandoning.

Wagner’s *Ring* cycle, with its web of connections, may be a chore to learn in an academic setting, but it speaks to a 21st-century pastime. The popularity of serial dramas on cable TV networks — whose episodes are sometimes consumed through Wagnerian-length binge-watching — suggests that extended visual-auditory-narrative spectacle defines a universal site of pleasure and gratification. Wagner’s music dramas may possess deep and important ideas, but it is their eroticism, variance-and-repetition patterns, and affect that charm us. Networks such as HBO and even PBS are proving apt riverboat captains of the Rhine, too.

TABLE ONE	SYLLABUS SUMMARY	
MAIN TOPIC (# of weeks)	PRIMARY TEXTS	SECONDARY TEXTS
Patterns of the hero and heroine in contemporary blockbuster film (2)	<i>STAR WARS</i>	Joseph Campbell + other paradigms
Cosmogony (2)	Wagner’s <i>Das Rheingold</i> , Hesiod	Snorri Sturluson’s <i>The Prose Edda</i>
Greek epic and tragedy (2)	Aeschylus’ <i>Oresteia</i>	Homer’s <i>Iliad</i> (excerpt)
Greek epic and tragedy in the <i>Ring</i> (2)	Wagner’s <i>Die Walküre</i>	
Spring Recess (1)		
Norse epic (1)	<i>The Saga of the Volsungs</i>	Action films
The lyrical hero (1)	Wagner’s <i>Siegfried</i>	Greek and German lyric poetry examples
German epic (.5)	The <i>Nibelungenlied</i> (excerpt)	
Grand opera and the operatic traditions of dramatic spectacle (2)	Wagner’s <i>Götterdämmerung</i>	Film trilogies
19 th -century German philosophy (1)	<i>Finding an Ending</i>	Film trilogies
Wagner and Tolkien (.5)	<i>The Hobbit, Lord of the Rings</i>	Peter’s Jackson’s “Wagnerian” productions of Tolkien

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- Aeschylus, *The Oresteia*. Translated from the Ancient Greek by Alan Shapiro and Peter Burian. Oxford University Press.
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- Philip Kitcher and Richard Schacht, *Finding an Ending: Reflections on Wagner's Ring*. Oxford University Press, 2005. [A concise discussion of important philosophical topics in the *Ring*.]
- Mary Henderson, *Star Wars: The Magic of Myth*. Spectra, 1997. [The illustrated companion volume to the 1990s Star Wars exhibition at the Smithsonian interprets the series as infused with archetypes of "universal myth" as developed by Joseph Campbell.]
- Daniel H. Foster, *Wagner's Ring Cycle and the Greeks*. Cambridge University Press, 2010. [Scholarly work used by the instructor, but not assigned to students, to organize concepts in the course.]
- Richard Wagner, *Der Ring des Nibelungen*. [Commonly abbreviated as "the *Ring* cycle." A music drama/opera in four parts: *Das Rheingold*, *Die Walküre*, *Siegfried* and *Götterdämmerung* [*Twilight of the Gods*]. From the choice of DVD/Blu-ray productions available for the *Ring* cycle, the course screened the traditionally conceived 1990 Otto Schenk stage production of the Metropolitan Opera, conducted by James Levine.]
- Star Wars Episodes IV-VI*. [Films directed by multiple directors including the producer George Lucas: DVD and Blu-ray disks commonly available for screening. Episodes I-III are recommended but not assigned.]
- Scholarly essays and excerpts of other literary works made available by the instructor, especially Homer's *Iliad*, Snorri Sturluson's *The Prose Edda* and the *Nibelungenlied*.

**NEW IDEAS AS DRIVERS OF CURRICULAR
PLANNING AND CHANGE:
TESTING ASSUMPTIONS; FORGING ADVANCES**

Synchronicity is an interesting phenomenon to consider relative to the ways in which higher music education finds itself reconsidering many of its traditional propositions. Sometimes, issues and events that otherwise might seem far removed from the work of educating musicians in colleges and universities suddenly take on relevance that can be eye-opening. For example, four articles that evidenced synchronicity to the topic of this paper appeared in *The New York Times* on Saturday, November 22, 2014 – one day before this paper was delivered at the annual meeting of the National Association of Schools of Music.

1. In the OpEd section, columnist Joe Nocera (p. A21), was writing about the new Uber app that makes taxi calling and service a breeze. Nocera began by describing this app as an example of the kind of disruptive innovation needed in longstanding business models. But then he went on to cite a host of significant ethical problems in this company that has so much innovative potential but is irresponsible in the clandestine and underhanded use of its talents. The synchronicity? No matter how useful and necessary curricular disruptive innovation may be, we must rigorously hold to the central and ethical tenet of our accountability for the greater good of our art, our students, our institutions and colleagues, and our place in society's arts ecology.
2. Across the page from Nocera's column, Timothy Egan (p. A21) was writing about what he calls the latest and most obnoxious tool in the kit of digital narcissism – the selfie stick. Egan's column recites a visit among the spectacular Gaudi works of Barcelona, where at every turn the tourists were taking selfies in front of this or that work rather than appreciating and understanding the works themselves. Synchronicity? First, it's not about us – it's about our students. Second, the fascination we so often have with the latest technology or gimmick that too often becomes the end in itself rather than the means – the kind of curricular tinkering that may be useful but that is likely to fade when the next fad comes along – and that often represents change within an existing set of assumptions rather substantive consideration of why we teach what we teach.
3. On the arts page (p. C1), there was an article about *Blank! The Musical* – described by Ben Brantley as a do-it-yourself showbiz revue in

which audience members submit ideas for melodies, song titles and a title for the show itself, and then vote on the ones they want included in the show – in other words a kind of crowd-sourcing approach to designing a musical play that is then presented by actors and musicians. *Blank!* applies the principles of improv sketch comedy to the creation of instant song-and-dance shows. According to Brantley, the result wasn't "much worse than a lot of what passes for big fancy Broadway musicals these days." Synchronicity? Engagement among creators, performers and audience members who transcend their usual divisions in roles through improvisatory art-making fulfill what Christopher Small has described as the co-creation of art among all relevant constituents.

4. And finally, back on the OpEd page again, an editorial offers enthusiastic praise for President Obama's November 20, 2014, speech regarding immigration and his courage in moving forward on immigration under executive authority (p. A20). The *Times* particularly noted his quoting scripture's admonition to welcome and protect the stranger. Synchronicity? The demographics of both our American and global societies are changing. We are a shrinking world. And the historically largely white, male-dominated world of classical music must continue to evolve and find its future within a rich, beautiful and flourishing tapestry of diverse peoples and musics where mutual respect and valuing are core features.

My point is this: The evidence is overwhelming that the higher education music curriculum that in many ways served us reasonably well in the past will not continue to serve our art, our students or our society in the future. More directly, it will not serve music schools and departments well in the broader frame of higher education, where many students now see the possibility of direct experience and apprenticeships outweighing the time and escalating costs of a college education, not to mention the prospect of professional incomes that will never allow graduates to pay off their college loans. While there are some positive signs in the Strategic National Arts Alumni Project (SNAAP) data, for example, a close reading of these data offers clear signals that higher education arts programs are not completely relevant to the realities passionate career artists face – whether practicing, teaching or researching art.

We are frequently good at teaching the technical aspects of making art, producing art, teaching art and researching art – but we are far less adept at preparing our students to knowledgeably embrace the opportunities and challenges of productive and satisfying careers that fulfill their driving passions. Too many of us are seeing declining enrollments in traditional music programs while interest and creativity are flourishing outside the conventions we have

imposed on the study of our art form. It is high time to confront the reality that if we believe in the values we ascribe to our art, we must undertake transformative curricular change that assures the relevance of our work in higher education to the needs and interests of our students and the place of music and musicians in society.

In one of her columns last January, *Washington Post* music critic Anne Midgette wrote a column titled *Classical music: Dead or alive?* (washingtonpost.com/news/style/wp/2014/01/30/classical-music-dead-or-alive). I have taken the liberty of paraphrasing one of Midgette's quotes as a characterization of higher music education, which seems to work reasonably well: "*One thing that I deplore about [the music curriculum of higher education] is the way that conventional wisdom is elevated, cherished, put on a pedestal, freeing people from the need for actual thought, or research; instead, they gleefully pile on with platitudes. . . . the sound of a herd of traditional music professors moving in lockstep, echoing conventional wisdom and clichés about how the curriculum of music schools is just fine, just so healthy . . . makes me want to run, fast, the other way.*"

Midgette also noted the often emotionally charged predictions of the death of classical music, claims equally lacking in hard evidence; and then she set forth the rational, evidence-based observation that our classical music institutions – and here I would include higher music education among them – face enormous challenges and require strategic innovations for their survival. In fact, Midgette dares to question whether venerable classical music institutions ought to be saved simply because they have been venerable, or whether perhaps some of them ought to be replaced by new and emerging models.

Of course, the changes and challenges affecting traditional music organizations and the classical music industry are well known to many of us. Orchestras and opera companies struggle to reconcile their artistic ambitions and expenditures with the realities of their fiscal resources; subscription ticket sales are declining; younger donors are more socially than artistically minded, are inclined to fund particular programs in which they are interested, and expect verifiable results in relation to their gifts; thanks largely to the Internet, the recording industry is changing in ways that reduce earnings; through technology, people can access every kind of music, including classical, at any hour of the day or night and often for free on their digital devices, resulting in expanded palettes for diverse musics in and beyond the classical tradition; venues for live performance, often representing stylistic crossovers among classical, non-Western and contemporary musics, now include black box theatres, clubs and intimate settings where a glass of wine, conversation, informal attire and interchange among performers, composers and audiences is relaxed, comfortable and preferable to the rarefied and sometimes daunting atmosphere of concert halls. In fact, a recent report from the James Irvine Foundation (Reidy,

2014) notes the importance of taking art to the people rather than expecting people to come to the art, particularly given the reluctance of disadvantaged populations or individuals from some cultural traditions to enter the sacred and often intimidating space of concert halls.

Challenges, of course, are often a double-edged sword, as seems to be the case in an apparent growing interest in newly composed music and music reflective of diverse cultural influences, as well as the popularity of informal performance settings. Add to that the cross-generational fascination with wild and crazy performers such as punk-styled, singlet-and-sequins-attired, classically trained organist Cameron Carpenter, and we can see the promise of a vibrant classical music scene within an invigorating openness to a rich panorama of musics that engage new audiences in new ways. *Vivascene* (vivascene.com/cameron-carpenter-if-you-could-read-my-mind-album-preview/) describes Carpenter's new Sony release, *If You Could Read My Mind*, this way: "Determined to turn classical norms upside down and inside out, this virtuosic, audacious, quixotic musician presents here a hand-picked selection of classical and popular repertoire, all performed with his trademark flair, verve and panache." The album includes works by Bach, Bernstein, Dupre, Piazzolla, Rachmaninoff and Scriabin alongside paraphrases on songs by Burt Bacharach, Leonard Cohen and Gordon Lightfoot. And thrown into the mix is one of Carpenter's own original compositions for organ titled *Music for an Imaginary Film*.

The optimistic picture continues when we consider groups such as Eighth Blackbird, the International Contemporary Ensemble, the Knights, and dozens of others – mostly young, smart, ambitious and passionate graduates of top music schools who are integrating audience engagement, entrepreneurship and high-level artistic performance with self-management of both the artistic and fiscal dimensions of their work, and who are experimenting with embodied movement, innovative staging, lighting, technology and other techniques.

And another encouraging sign is what's happening in some of those venerable institutions Midgett mentions. In a 2007 *New Yorker* piece titled "The Anti-Maestro," (newyorker.com/magazine/2007/04/30/the-anti-maestro) Alex Ross profiled changes in the Los Angeles Philharmonic under Conductor Esa-Pekka Salonen, Executive Director Deborah Borda and Gustavo Dudamel, the Phil's most recent music director. Ross takes us back to the 1960s, when Ernest Fleischmann was the Phil's managing director, a time when Fleischmann was already proclaiming that modern orchestras could not survive by repeating the same old repertoire for aging subscribers. He argued that the orchestra would need to become a far more adaptable organism, a community of musicians performing new music and chamber music, working in schools, and playing a diverse repertoire. With Salonen, the orchestra developed an identity around risk-taking with increased performances of contemporary works, derived

in part from Salonen's own regard for certain pop artists who represent an amalgam of what Ross calls the brainy and the visceral. On the management side, Deborah Borda is not only a creative financial and operations head, but works side-by-side with Dudamel and others to advance the orchestra's artistic breadth and cutting-edge programs. Collaboration, creativity and technology are hallmarks of the orchestra's programming, and the youthful and dynamic Dudamel helps attract diverse audiences.

In the Twin Cities, both of our major orchestras experienced lockouts just two years ago. I have the pleasure of sitting on the board of one of those orchestras – the St. Paul Chamber Orchestra – where both artistic and management innovation are now portending change in the orchestra's culture in relation to 21st-century realities and solidifying an optimistic future just a short time after a bitter contract dispute. A new music series is attracting young audiences in an informal atmosphere, an artistic partners program has replaced the older permanent music director concept, and collaborative musician-board-management decision-making is helping to overcome some of the still-fresh wounds from the lockout. As chair of the orchestra's Engagement and Education Committee, I am heavily involved in a two-year funded project to integrate the orchestra more fully with its community while concurrently raising its international artistic reputation. An exciting aspect of this work is that new players, coming from institutions such as the New World Symphony, are embracing the education mission of the orchestra and eagerly participating in those initiatives. Donors are responding, seeking to support innovative change that will hopefully reduce the likelihood of divisive labor-management disputes. Thanks to a membership plan and other innovative audience development initiatives, the house is regularly full, and the orchestra will open a stunning new hall in March 2015 while retaining its commitment to access by performing in venues across the Twin Cities region.

What are the instigators of the kinds of change that are offering an antidote to the doomsday predictions of the death of classical music? First, let's distinguish between music itself and the conventions that have arisen around classical music. The problems, such as they are, rest more with these conventions than with the music, which is likely not in a great deal of peril. All of the optimistic signs I have cited have one thing in common: As was written about Cameron Carpenter, they insist that classical norms must be turned upside down and inside out. Carpenter's antics are more extreme than most of us might find appealing, and frankly, as an organist, they are far from my cup of tea. I much prefer inviting people into a musical experience in which the artist is the intermediary rather than the main show; yet, there are many who see Carpenter as their conduit to music that they might never otherwise choose to hear.

In short, the changes offering brightening glimmers of hope for classical music are changes in underlying assumptions about classical music's place among the rich array of expressions that make up our musical worlds, about the ways in which music is shared, perceived and understood by demographically diverse populations, and about the ways in which the citizens of current and future eras fulfill their intrigue with music and its transcendent relationship to the condition of being human. This last point – a concern with how music institutions tap into the anthropologically substantiated inherent intrigue all humans have with music – is perhaps the most promising feature of some of the successful efforts we are witnessing in the wider industry. In the 1950s and 60s, at the height of the modernist era, some composers had adopted the view that considerations of audiences and listeners were largely irrelevant to the act of creating music. For a variety of reasons, much of the music written in that era is now largely relegated to historical interest, and those who persist in this aesthetic vein find limited, though admittedly often enthusiastic, interest in their work. In Alex Ross' book *The Rest Is Noise* (2007), he recounts an interview in which Pierre Boulez, who was instrumental in the avant-garde, was asked why music of the '50s and '60s never entered the standard repertoire. According to Ross, Boulez replied that composers had perhaps forgotten about the audience.

I choose to reference these wider issues in classical music because I do not believe we can consider change in higher music education without relating it to change and evolution in the discipline and profession with which we are most closely aligned. However, I also believe change in higher education must not simply follow change in the wider worlds of music, as has historically been the case. Instead, we must assume a leadership role in advancing opportunities and access to rich musical experiences for all people by educating our graduates to take responsibility for the quality of those experiences, to commit themselves to engaging people of all ages and backgrounds, and to assure the financial viability of their futures and the futures of those who follow them.

To discuss curricular planning and change, we must concern ourselves both with the content of the curriculum and with the change process itself. Many of us are familiar with a change cycle that begins by defining goals and objectives, continues with the implementation of strategies, assesses the outcomes associated with the strategies, and adjusts objectives accordingly. This cycle, since first being introduced by management efficiency guru Peter Drucker in the 1950s, has permeated a great deal of change discourse, the theory being that if you can measure the impact of strategies there is a stronger likelihood that they will effect change. In an earlier era, we referred to this approach as Management by Objectives (or MBO). In today's parlance, we find manifestations incorporated under terms such as logic model, results-based accountability (RBA), Balanced Scorecard, Results Mapping, and a host of other systems that have been devel-

oped to aid in planning, program implementation and assessment of results.

As logical and straightforward as it might seem, however, the problem with MBO and its derivatives is that defining outcomes, particularly with the expectation that they are specific, measurable and attainable within given periods of time, is inherently uncertain business, particularly in the realm of human endeavor. Outcomes and their realizations are affected by an enormous number of variables that in many cases simply cannot be controlled. Moreover, the challenges embodied in these variables may result in stated goals, objectives and outcomes that are reduced to the lowest common denominator, as in the case, for example, of lowering graduation standards for high school students so they can pass exit competency tests. In fact, by the 1990s Drucker himself reflected on management by objectives in this way: [MBO, he said, is] just another tool. It is not the great cure for management inefficiency. Management by objectives works if you know the objectives. Ninety-percent of the time you don't" (economist.com/node/14299761).

In the 1970s, two theorists by the names of Chris Argyris and Donald Schön (1978) became concerned with how human reasoning, rather than only behavioral change, relates to organizational learning and development. They posited that a linear approach to organizational development and change that operates only within already existing assumptions and goals is defined as single-loop learning. Single-loop learning generally allows that existing goals, values, frameworks and strategies are assumed to be the correct ones; consequently, the emphasis of single-loop learning is to make the technical means of achieving established goals more efficient. In higher education, single-loop approaches are often the order of the day, such as figuring out technical means for cramming the greatest amount of information into the most students in the least amount of time and at the lowest cost. And in the case of music school curriculums, planning and change frequently have much more to do with technical dimensions of delivering instruction within a rarely challenged and longstanding set of assumptions than with reflecting on the viability and worthiness of assumptions and values that underlie decisions about what and how to teach. In fact, the culture of higher music education generally discourages rather than encourages reflective thinking about the assumptions and values on which our longstanding model of musician education is based, in part because the hierarchical promotion and tenure structure tends to reinforce curricular conformity rather than innovation and risk-taking.

In his seminal work *The Structure of Scientific Revolutions* (1962), Thomas Kuhn argued that novel thinking in science is suppressed by existing beliefs because the scientific community "believes it knows what the world is like." Consequently, scientists take great pains to defend that belief. Writing of medical education, Princeton professor Brook Holmes notes, "For all the

strides we've made through technological innovation, medicine is failing at the very human art of treating patients. ... Armed with state-of-the art drugs and machines, [physicians] don't always consider whether using these resources will cause more harm than good.

A double-loop approach to change means challenging longstanding and commonly held assumptions to question the frames and systems on which goals, strategies and outcomes are based. This process of assumption testing is dialogical, shared and rooted in consideration of a greater good. It is creative and reflexive; works against taking existing goals, values and practice for granted; is open and transparent; and encourages an organization to think about what it is moving *toward* rather than worrying about what it may be moving away from. Working from a double-loop perspective, higher education confronts in an open and dialogical way its historical assumptions and values and their relationship to an ever-changing world. And in higher music education, we would trust ourselves to ask whether and to what extent musician preparation as we have known it for a hundred years is sufficient for the current and future needs of our students and, indeed, how relevant our curriculum is to the vibrancy and dynamism of 21st-century musical worlds beyond the academy as well as the opportunities for people of all ages and backgrounds to engage meaningfully with those worlds.

Let's take a few moments now to consider the assumptions – explicit or implicit – on which most music school and department curriculums are based. In addition, let's consider the current and likely future realities of being a musician in the 21st century, and the realities of music itself in 21st-century society. To spark our thinking, I pose a series of questions to consider relative to current and possibly revised or new assumptions and their implications for curricular change.

1. To what extent does the curriculum of higher music education typically instill and nurture the frequently espoused goal of creativity? What kinds of creativity are important for success among 21st-century musicians?
2. What primary occupational profiles do nearly all musicians currently fulfill? To what extent do our undergraduate and graduate curriculums prepare students for these functions?
3. How are the demographics of society changing? What do these changes mean for musical life in society and communities? What do they mean for music curricula in higher education? For the professional lives of musicians of coming generations?

4. How important is it for musicians to be able to create and lead in creating music spontaneously, to be able to compose music, to fulfill multiple roles of performer, teacher, creator, scholar and entrepreneur?
5. The presence of world music courses is now pretty much a given in higher music education. Are we satisfied with the extent to which these courses enlarge students' respect and valuing of diverse musics and diverse peoples? How does the growing prevalence of crossover musics outside the academy influence our curriculums? Should it?
6. Many students report losing interest in their desire to study music during the first or second semesters of music theory. Why might this be true? What, if anything, does it suggest about the assumptions underlying typical historical-sequential approaches from the common practice period through, perhaps, the mid-20th century?
7. Growing fascination with entrepreneurship in the curriculum over the past decade and a half has spurred a variety of programs and approaches to equip students with some knowledge of the business side of music. Yet, in some of these approaches, "selling" what we have to offer seems more important than the Schumpeter assertion that entrepreneurship is about creating value. What kinds of knowledge in and about music are necessary to prepare students to create value around their work as professional musicians?
8. In many fields – particularly the sciences, business, medicine, nursing and others – higher education serves as an incubator for advances in the field, often through collaborative enterprise between leading professionals and university professors. What would it take for music schools and departments to become incubators of ideas and strategies to address challenges in music professions? For example, could music schools collaborate with symphony orchestras in designing and testing new concert formats that are creative and engaging? Could they research strategies for engaging diverse populations? Could they work collaboratively to assure both artistic integrity and openness to diverse musical expressions? Could higher education research organizations work with organizations such as the LA Phil or the St. Paul Orchestra, integrate what they learn into curriculums, and disseminate findings through symposiums that bring together those in professional practice and those in the academy?

9. Should music faculties reach out to their colleagues in business, health fields, education and other disciplines to develop and test innovative curricular content and process? Why?
10. What opportunities should students have to apply their learning in settings such as community arts schools, orchestras, opera companies, community choirs, bands and orchestras, music classes for adult learners, and other venues?
11. How can students who elect to be music majors feel that their education is relevant to their vital interests, that it meets them where they are, reflects their global music interests, acknowledges both their technical knowledge and intuitive questions about what it means to be a musician?
12. How relevant is higher music education to the growing career opportunities emerging, for example, in film and video game composing, in teaching adults who seek musical growth as amateurs, in advancing interactive engagement with diverse populations, in developing even greater access to music-making via technology, in developing intergenerational music experiences?
13. Given the enormous and expanding amount of information and knowledge potential that can influence both undergraduate and graduate music curriculums, how can we balance what is essential with what might be chosen or selected by students? How important is flexibility within the curriculum around a core set of principles and values, as opposed to the additive approach we typically use for curriculum development?
14. In view of the realities of society and music in society, what is the appropriate balance among conducted ensembles, small ensembles, vernacular musics, classical music, private lessons, studio classes, historical and theoretical studies, pedagogy studies, and career development in the curriculum, and what are the threads among all of these curricular dimensions that offer a rigorous, holistic and relevant music education?

These, and other questions like them, are the starting point for testing the assumptions on which our programs are built. Simply changing the objectives and techniques within existing assumptions will not result in the kind of change we need. Only when we are willing to engage in critical analysis of

existing assumptions and the possibility of revised or new assumptions will we begin to make substantive progress in our curriculums.

At the recent national meeting of the College Music Society in St. Louis, the society released a recently completed task force report on transformational change in the undergraduate curriculum (Myers, Sarath, Campbell, Chattah, Levine, Rice and Rudge, 2014). The Task Force on the Undergraduate Music Major boldly, and without reservation, titled the report a manifesto, because as a group we came to the conclusion that significant overhaul is necessary if our music schools and departments are to remain viable in the education of true 21st-century musicians and in assuring the public value of music's power and meaning in the human experience. As we debated over 18 months, we ultimately arrived at three pillars for the higher music education curriculum of the 21st century: creativity, diversity and integration, and we worked from a concept of the musician as improviser-composer-performer.

The report takes the position that improvisation and composition provide a stronger basis for educating musicians today than the prevailing model of training performers in the interpretation of older works. This position does not suggest there is no longer a place for interpretive performance in the emergent vision, but that when this important practice is reintegrated within a foundation of systematic improvisation and composition, new levels of vitality and excellence are possible in the interpretive performance domain. Such an approach will inevitably engage students more fully with the world in which they live and will work professionally. Rather than moving *away* from rigor and substance in classical music understanding and performance, we posit that this approach actually offers a more historically and theoretically authentic approach to the study of music.

Concurrently, this approach fulfills the aims of the second pillar of our recommendations: the need for students to engage with music of diverse cultures and the ways in which creative expression, including movement, underlie music across the globe. The report takes the position that, in a global society, students must experience, through study and direct participation, music of diverse cultures, generations and social contexts, and that the primary locus for cultivation of genuine, cross-cultural musical and social awareness is the infusion of diverse influences in the creative artistic voice as well as historical-theoretical-cultural understanding. The report further asserts that the content of the undergraduate music curriculum must be integrated at deep levels and in ways that advance understanding, interpretive performance and creativity as a holistic foundation of growth and maturation.

In addition to changes in music itself, the report recognizes that teaching and learning are informed by unprecedented levels of research that render much of traditional music instruction at odds with what we know about

perception, cognition and motivation to learn. The report thus urges far more student engagement with curricular planning, as well as preparation that logically fits with the likelihood of professional opportunities for gainful employment. Such curricular content may include the ability to talk about as well as perform music, to share research in understandable ways, to value and engage with diverse constituencies in terms of age and cultural background, to lead in developing new models of concert performance that bridge performer-audience barriers, and to offer policy and programmatic leadership for arts organizations seeking to diversify audiences.

In light of these considerations and motivations, the report offers a series of recommendations for change that encompass every facet of the undergraduate curriculum – from private lessons to large ensembles, from foundational theory and history to the transfer of creative, diverse and integrative understanding in the academy to applications in career contexts. Finally, the report invites those committed to enlivening the undergraduate curriculum for the 21st century to join with the task force in proposing and implementing change that serves the needs of today's and tomorrow's music majors. More importantly, the task force believes these changes will serve the greater goals of widespread valuing of, and commitment to, the role of music in the process of being both human and humane.

In fall 2013, University of Minnesota School of Music hosted the International Contemporary Ensemble as keynoters for its annual fall convocation. Claire Chase and her colleagues suggested to our students and faculty that they think about the following as important principles of music study.

- a. To perform is to teach; to teach is to perform
- b. To learn is to be creatively engaged
- c. Nurturing new audiences is a shared responsibility of all those claiming the profession of music
- d. Artistry, engagement and entrepreneurship are inseparable
- e. The 20th century was the century of specialization; let's make the 21st century the century of integration and collaboration

Ultimately, curricular decisions must be local – made in light of the resources, institutional contexts and opportunities identified by those responsible. What can and must be universal, however, is a commitment to the highest ideals of music education carried out in a milieu of higher education's relevance to the musical worlds in which we want our graduates to thrive. Paraphrasing Henry Fogel's comments to NASM several years ago, we must prepare our students not simply to survive in, but to shape the worlds they will inhabit.

David Myers is professor, School of Music, University of Minnesota, and a board member of the St. Paul Chamber Orchestra and several other leading music organizations. He has taught at UW-Madison and University of Sydney (AUS), among other schools, and was the American consultant for an international European master's degree for new audiences and innovative practice. He has received over \$1 million in research grants and serves on major editorial boards and conference committees in the U.S. and abroad. He most recently chaired the College Music Society's Task Force on the Undergraduate Music Major. He publishes and speaks widely on collaboration between higher education and arts organizations for the place of music and musicians in society.

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Submission Guidelines

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

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

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

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