ADMINISTRATORS AS ARTISTS:
THE AFFECT OF AN ARTISTIC BACKGROUND
ON THE ROLES OF ARTS ADMINISTRATORS

A Thesis

Presented in Partial Fulfillment of the Requirements for
the degree Master of Arts in the
Graduate School of The Ohio State University

By

Joanne Mary Kirves, B.F.A.

* * * * *

The Ohio State University
1999

Master’s Examination Committee:

Dr. Margaret Wyszomirski, Adviser

Dr. Robert Arnold

Approved by

[Signature]

Adviser

Arts Policy and Administration
Graduate Program
ABSTRACT

What is the affect, if any, of an artistic background on the roles of arts administrators? The previous literature related to the field of arts administration focuses primarily on the issues administrators’ face and the necessary training to adequately prepare them. This thesis looks at the backgrounds of arts administrators more in-depth and examines the relationship between previous artistic training and its affect on the administrator’s job. I began investigating the previous literature and devised a framework that identifies the important skills and knowledge necessary for arts administrators. Based on the literature I explored three areas: role as administrators, creativity, and artistic experience.

Using qualitative interview methods to better understand this relationship I chose eight arts administrators from the Columbus area to interview for the study. The participants were selected based on the size of their organization, length of tenure, type of organization (visual, performing, or literary arts), and previous artistic training. Of the eight, five arts administrators had previous artistic training.

The affect of an artistic background on the role of arts administrators was obvious when I explored the administrator’s interaction with artists and their understanding of the process, terms, and arts experience. This exploration surfaced some very interesting
patterns. While I found both artistic and non-artistic administrators to be passionate about their jobs, there was a split on their reactions and understanding of the artistic process. The most significant indicator of a lack of understanding about the artistic process was evident in the administrator's language. I also found both sets of administrators to be creative but their background did not affect their level of creativity.

Throughout the interview, the artistic administrators indicated that their experience as an artist benefited their role as an administrator. The data gathered for this study indicates that previous artistic training has many positive affects on the jobs of these administrators, but there is also a down side. Several administrators commented on the negative affects on their job when they do not practice their art.

This research indicates a strong correlation between previous artistic training and the positive benefits for arts administrators. However, there are a several areas that would benefit from further research such as: arts administrators' creativity and the artist's perspective of arts administrators. Also research that examines the affect of artistic administrators who continue to practice their art and those who do not is also necessary. The final recommendation for research is the development of professional training for artistic administrators that focuses on maintaining their artistic side.
Dedicated to my supportive husband and to arts administrators
ACKNOWLEDGMENTS

I would like to thank my adviser, Dr. Wyszomirski for her constant support and encouragement.

I would also like to recognize my reader, Dr. Arnold for his support and humor in the rough periods of this thesis.

I am very grateful to Donn Vickers for helping me find the way to my thesis topic and encouraging its development. He is an excellent role model for all arts administrators.

And to the Thesis Support Group, Lisa Rovner, Christa Flueck, and Jennifer Sanders for getting me through the big and little crises. Without their support I would not be graduating with a sense of humor. I enjoyed working with everyone and accomplishing our goals together.

Last but not least to my family and friends who endured endless conversations that centered on my thesis. You know who you are and you are greatly appreciated.
VITA

August 9, 1971 .......................... Born – Columbus, Ohio

1994 ........................................ B.F.A. Photography, Ohio University

1995-1997 .................................. Volunteer Board Member
                                       K-12 Gallery for Young People

1997-1999 .................................. The Creative Activities Program
                                       Graduate Programs Assistant

FIELDS OF STUDY

Major Field:  Arts policy and Administration
# Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abstract</td>
<td>ii</td>
</tr>
<tr>
<td>Dedication</td>
<td>iv</td>
</tr>
<tr>
<td>Acknowledgements</td>
<td>v</td>
</tr>
<tr>
<td>Vita</td>
<td>vi</td>
</tr>
<tr>
<td>List of Models</td>
<td>ix</td>
</tr>
<tr>
<td><strong>Chapters</strong></td>
<td></td>
</tr>
<tr>
<td>1. Introduction</td>
<td>1</td>
</tr>
<tr>
<td>2. Literature Review</td>
<td>11</td>
</tr>
<tr>
<td>Summary</td>
<td>35</td>
</tr>
<tr>
<td>3. Methodology</td>
<td>37</td>
</tr>
<tr>
<td>Summary</td>
<td>48</td>
</tr>
<tr>
<td>4. Arts Administrators Data and Analysis</td>
<td>49</td>
</tr>
<tr>
<td>Administrators Profiles</td>
<td></td>
</tr>
<tr>
<td>Summary</td>
<td>67</td>
</tr>
<tr>
<td>5. Administrators Creativity and Artistic Administrators Data and Analysis</td>
<td></td>
</tr>
<tr>
<td>Creativity</td>
<td>69</td>
</tr>
<tr>
<td>Summary</td>
<td>76</td>
</tr>
<tr>
<td>Artistic Administrators</td>
<td>77</td>
</tr>
<tr>
<td>Summary</td>
<td>86</td>
</tr>
<tr>
<td>6. Summary, conclusions, and recommendations for further research</td>
<td>88</td>
</tr>
</tbody>
</table>
Appendix A

Elements of Creativity .................................................................92

Appendix B

Interview Questions .................................................................94

Bibliography ..................................................................................97
# LIST OF MODELS

<table>
<thead>
<tr>
<th>Model</th>
<th>Model Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1</td>
<td>Arts administration job description model</td>
<td>13</td>
</tr>
<tr>
<td>2.2</td>
<td>Peterson’s model of the factors that face arts administrators</td>
<td>18</td>
</tr>
<tr>
<td>2.3</td>
<td>Byrne’s model of the factors that face arts administrators</td>
<td>22</td>
</tr>
<tr>
<td>2.4</td>
<td>Csikszentmihalyi’s model of creativity</td>
<td>32</td>
</tr>
<tr>
<td>2.5</td>
<td>Cawelti, Rappaport, &amp; Wood’s model of artistic creativity</td>
<td>32</td>
</tr>
<tr>
<td>3.1</td>
<td>Interview schedule model</td>
<td>42</td>
</tr>
</tbody>
</table>
CHAPTER 1

INTRODUCTION

The Problem

Background

Art organizations face a myriad of challenges every day, from programming to funding issues. Having qualified administrators to propel art organizations ahead is necessary for organizational survival. What skills are needed for the arts administrator of tomorrow? As administrators and students, we look to our colleagues, journals, and experts for new ways to run arts organizations. A large percentage of art administrators come from the arts as actors/actresses, painters, photographers, musicians, dancers, and writers. Encouraging arts administrators to utilize their previous artistic training and skills should be a consideration for arts organizations.

Arts administration research explores the background of arts administrators (DiMaggio, 1987), their roles and responsibilities (Byrnes, 1993; Shore, 1987; and Peterson, 1986), training (Palmer, 1998), and the artistic process in arts management (McDaniel & Thorn, 1994). Prevalent throughout the literature are calls for arts administrators who are creative problem solvers, who are sensitive to the various art forms and artists within their organizations, and who have aesthetic knowledge. However, the research only identifies these needs; it does not provide any solutions.
Harrow states “arts administrators and managers, who function and mediate at the intersection of power and creativity, and their educators are strategically placed to further this [creative] process. To do this, they must be creative” (Harrow, 1986, pg.75). While there is extensive research on creativity in business management, creativity in arts management seems oddly absent. Arts administrators work with artists, creative people, and tend to have previous artistic training, yet little research has been conducted that examines the interaction between the arts administrator and his/her artistic background. Peterson (1986) argues that constant aesthetic change in the midst of shifting outside forces create an environment for arts administrators that is a continuous challenge. He also argues that “further careful study of the actions of arts administrators will greatly enrich our understanding of the dynamics of the arts world and expand our knowledge of the operation of nonprofit organizations in general” (Peterson, 1986, pg. 179).

My thesis looks at the characteristics and skills of past and present arts administrators, and looks toward the future arts administrator. As we face new issues and challenges what remains to be explored is the influence of an arts administrator’s background on their job, as well as the affect of an artistic background the role of administrators. Also of interest is the whether or not they continue to practice their art? If so, how does this influence their role as an administrator? If not, why not?

Statement of the research question

Administrators as Artists: What is the effect, if any, of an arts administrator’s artistic background on their job? Arts management theory provides criteria and suggestions for administrators, including the importance of creativity, but there is no specific research about utilizing one’s artist background in an art administrative role.
Taking into consideration previous research as well as the art administrator’s background, I looked at the effect of an artistic background on his/her job as an arts administrator. Perhaps arts administrators can better utilize their previous artistic training in order to benefit their organizations.

Theoretical Framework

Review of related literature

Some students of arts administration hold that the definitions of an arts manager do not differ too greatly from that of a general manager (Byrnes, 1993; Shore 1987). Byrnes defines the “artist-manager as the creative drive, leadership, and the ability to organize a group of people around a common goal remain the foundation on which all arts management is built” (Byrnes, 1993, pg. 15). Although he distinguishes these characteristics as the definition for an artist-manager, these qualities might be found in a good manager in any industry. He does not elaborate on what separates the “artist-manager” from a manager in general. Shore (1987) defines arts administration as the management of the arts, such as museums, dance companies, theatres, galleries, and opera companies. The definition of an arts manager, simply put, is one who manages art. While there are certainly similarities among managers in different industries, there needs to be a distinction in how managing art differs from managing a factory.

A Brief History of Arts Administrators

The literature on arts administration begins with the Impresario role and evolves into the present arts administrator. The 19th century arts manager was characterized as an “Impresario,” who focused their energies on wooing art collectors and donors (Peterson, 1986). They were dynamic, flamboyant entrepreneurs with little training in the arts. As
the world around them changed, so did their roles in museums, theatres, and symphonies. Peterson (1986) identifies internal and external factors that prompted this shift in management styles and responsibilities. Since Peterson's model of internal and external factors that face arts administrators, new models have emerged. Peterson (1986) argues that the external factors in conjunction with internal factors caused the shift in management styles from the impresario to the arts administrator. With the emergence of the "arts administrator" as a new management style, there was a need for more managerial training.

Byrnes (1993) and McDaniel and Thorn (1994) developed more current models. Byrnes (1993) model includes issues such as technology, advocacy, and policy issues. But what role does creativity play in understanding and dealing with these new challenges? McDaniel and Thorn (1994) present the artistic process as an operating paradigm. McDaniel and Thorn (1994) define three cultures that exist in every arts organization as the artists, the art administrators, and the board. These cultures are in constant competition and until the organization puts the artistic process at the center of the organization, success will not occur. They developed a model for the arts organization that utilizes the artistic process and its benefits. McDaniel and Thorn's research brings creativity in arts management to the forefront of the field.

What the Literature Misses

DiMaggio (1987) examined the backgrounds of arts administrators and discovered that a high percentage of arts administrators have previous training in at least one artistic form. He provides an outline of the opinions and backgrounds of arts administrators but does not explore it past this point. Martin and Rich (1998) surveyed
arts administrators to determine the necessary training and curriculum for future arts administrators. They (1998) found an interest in more training in creative problem solving, aesthetics, and sensitivity to the arts and artists. Palmer (1998) explored the relationship between business and the arts. He presents three different arguments that compare and contrast arts management with business management. The first argument states there is little difference between managing an arts organization and managing any other business organization. The second, there are fundamental differences between managing arts organizations and managing other business organizations. The third argument states that the business world has a lot to learn from the arts. Palmer’s article raises the question of the business world’s interest in creativity and the management of arts organizations. Shore (1987) provides a guide for arts administrators’ focusing on the applications of arts management and the importance of creativity. He states that “creative management is management at its best.”(Shore, 1987, pg.10) Even though creativity is highlighted in arts administration literature, there is no exploration of creativity or the artistic process in arts administration.

Creativity

There are many different definitions of creativity and several models of the creative process. Harrow (1986) defines creativity as the process of creating order out of chaos. It is simply problem discovery and new solutions for those problems. He states that the artist holds the key to creativity and by sharing this with the rest of the society produces individual vitality in everyone. “Artists and art administrators can achieve effective long-term results only if their consciousness is raised to recognize their current
low or marginal status, and they come to acknowledge, accept, and assert the central role of creativity” (Harrow, 1986, pg.48).

There are two models that describe the process of creativity: linear and simultaneous. The linear model is based on five stages that occur in a hierarchical order. The simultaneous model uses the same five stages, but they can occur in various orders and often overlap. Many artists and scholars believe the simultaneous model is a more accurate description of this very ambiguous process. Cavelti, Rappaport, and Wood (1992) explore the creative process used by artists in order to better understand the process. Their research described the creative process of artists using forty-three elements. These elements describe the environment that contributes to the creative process.

Purpose of the study

This study has several purposes. The first is to acknowledge the artistic background of arts administrators. The second is to encourage new research and discussion on the connections between their artistic training and their role as an administrator. The third purpose is to encourage arts administrators with an artistic background to maintain their artistic side: perhaps by maintaining their artistic side arts administrators will be more in tune with the artists they represent. Maintenance could be in the form of practicing their art. The fourth purpose of this study is to provide insight for arts administrators on the new issues that are emerging, and how their training can be best utilized. Providing a different perspective to future arts administrators allows
them the opportunity to draw on their experience as an artist. The final purpose of this study is to illustrate the benefits and conflicts that might arise in attempting to balance two roles: the artist and the administrator.

Methodology

Design of the study

It is my goal to explore the actions, opinions, and backgrounds of arts administrators in order to understand how their background influences their role as an administrator. I will be using case study methodology to explore these issues. The case study methodology allows me to look in-depth at arts administrators and their opinions and reactions to their job, and focuses on a single case or issue. My main issue is the affect of an artistic background on the role of an arts administrator. Case study is “a method of studying social phenomena through the thorough analysis of an individual case” (Reinharz, 1992, pg. 164). In order to investigate the reactions and opinions of arts administrators, I used in-depth interviews. This qualitative methodology allows me to understand how arts administrators think and react in relation to their artistic background.

Participation/location of research

The subjects of my research will be eight local arts administrators from various organizations. The participants will range in number of years as an administrator, type of organization, and artistic backgrounds. Sampling different types of arts administrators will allow me to gain perspective from several different angles, such as the length of their tenure as an administrator. I selected four administrators with artistic backgrounds (defined as training in a specific art such as a B.F.A. or M.F.A., or previous experience as
an artist). Of those four, two administrators continue to practice their art. The other four administrators have no previous artistic training.

The interviews took place either in the participant’s office or in the location of their choice. I interviewed the participants in their environment to maintain a level of comfort for the participants. A comfortable environment allowed the participants to respond in an open and honest manner. It was very important that the subjects feel safe, secure, and anonymous, if they choose.

Methods of data collection

Initially, I contacted the potential interviewees via a letter describing my research, intentions, and requested an interview. The letters were followed by a phone call to determine their interest, and to schedule and screen potential interviewees. The screening questions determined that the interviewees were in the correct category based on background, organization size, years as an administrator, and currently practicing their art. The main interviews lasted about an hour. The interviews were taped based on the participant’s consent and supplemented with notes of reference. The written notes during the interview were limited to key points and notation of questions answered in order to maintain a fluid interview with few if any distractions or pauses. Focusing all of my attention on the interviewee provided an atmosphere that connoted respect and the importance of their input. The interview guide provided main topics and possible additional questions to elicit more detail and conversation. The interviews were conducted using open-ended questions. Open-ended questions provided the opportunity to derive thick description from participants on their opinions, situations and actions as
administrators. I also observed body and facial reactions to topics and questions if they appeared to add to the participant’s answers.

**Methods of data analysis**

After the interviews I transcribed the taped conversations from each participant. Transcribed interviews allowed me to analytically compare and contrast the participants' responses. I then divided the information and responses into three categories: role as administrators, creativity/artistic experiences, and influence on their job. The sorted information was compared and contrasted across interviews. The data gathered from the interviews was also compared and contrasted it to the literature.

**Significance of the Study**

The exploration of the effects of an artistic background on administrator’s jobs serves the larger population of arts administrators in several ways. First, making the connection between previous training in the arts and their current positions as administrators allows them to utilize their artistic experience. Secondly, by researching and bringing attention to the subject, I acknowledge its importance. Third, it opens the door for administrators to practice their own art, enhancing their own artistic environment. Fourth, it is hoped that this research will encourage arts administrators to develop professional relationships with other art administrators also interested in maintaining their artistic side. The final possibility of this research is that perhaps it will cause a shift in the curriculum of arts administration programs. Designing curriculum that acknowledges and encourages future arts administrator’s to utilize and maintain their artistic background.
The literature indicates the importance of creativity in arts organizations and the importance of aesthetic knowledge, but does not provide any insight on how to facilitate these issues or address them. I expected to find that arts administrators use their artistic training without realizing it, and by bringing attention to its value, it will perhaps enhance their management style. The results are not generalizable but they are transferable to other arts administrators with an interest in utilizing all of their experiences, including their artistic training.

Chapter two will be a review of the previous literature and its relevance to my research.

Chapter three is a detail of my research methodology and the tools used to gather the necessary data.

Chapter four provides the profiles of the eight participants and presents the data from the examining their role as an arts administrator. Also included in this chapter is an analysis of the data and its relevance to my thesis topic.

Chapter five is the data from the creativity section and the data from the arts administrators with artistic backgrounds. It is then analyzed and related back to my thesis.

Chapter six will summarize the overall conclusions and suggest future research areas.
CHAPTER 2

LITERATURE REVIEW

"There is no question that the human species could not survive, either now or in the years to come, if creativity were to run dry." -Mihail Csikszentmihalyi

Introduction

The aspects of the arts administration field has grown and changed since the early 1900’s. But how does the management of arts organizations differ from business management? We begin by defining management and arts management. William Byrnes defines the business manager as “the person responsible for the work performance of one or more people.” (Byrnes, 1993, pg.4) He then defines the artist-manager as one with “the creative drive, leadership, and the ability to organize a group of people around a common goal.” (Byrnes, 1993, pg.15) Similar to Byrnes, Harvey Shore (1987) defines art administration as the management of the arts such as museums, dance companies, theatres, galleries, and opera companies. Shore (1987) goes on to state that the art administrator faces conflicting demands that make it different from general management. The conflicting demand Shore (1987) refers to is the balancing act between obtaining funding and maintaining artistic integrity. Artistic integrity implies a certain level of quality, aesthetics, technique, and originality in a work of art. If not balanced correctly,
one aspect may be sacrificed for the other. Focusing solely on the financial concerns without regard to the artistic quality or vice versa, poses two opposing, yet equally undesirable, scenarios: a balanced budget and poor programming, or quality programming in the face of a possible deficit.

Based on these statements from Byrnes and Shore one outside the realm of arts administration might assume there was no difference between arts management and business management. Shore begins to touch on the conflicting demands and the use of creativity as an administrator, but does not fully describe the role of the arts in arts administration. Although he distinguishes the definition for an artist-manager, his definition could provide the qualities found in any good manager in any industry. He does not elaborate on what separates the artist-manager from a manager in general. The question remains what characteristics of arts organizations separate it from the business world?

The definition of an artist manager, simply put, is one who manages art. Perhaps by identifying the characteristics of a “good” arts administrator from research, books, and journal articles the difference will begin to emerge. Using the literature as a guide, I developed the following job description that outlines the skills and experience beneficial to the future arts administrator.
Arts Administrator for the New Millennium

A thriving, non-profit arts organization seeks a self-motivated, natural leader to guide the organization into the millennium. The following qualifications are desired:

- A masters degree in Arts Administration and/or equivalent work experience
- Experience with budgets, marketing and public relations, fundraising and development, board development and maintenance, and advocacy and policy issues
- Knowledge of current technology and applications
- Excellent communication and writing skills
- Relates well with a wide variety of people
- Creative problem solver
- Grant writing a plus!

(Model 2.1)

The literature outlines these characteristics and tools that an arts administrator might encounter in the course of a typical year or a career, depending on the type of organization. In a larger organization, departments somewhat relieve the arts administrator of having to “know it all.” In smaller organizations where a staff of two or three is responsible for all functions of the organization, it is more likely that they will use more of the skills listed. The literature mentions creativity as an important aspect but it is never connected specifically to artists. “Implementing has to be creative as the creative act it is responding.” (DePree, 1989, pg.34) The missing component from the job description and subsequently in the literature is the administrator’s relation to the arts. Perhaps it is assumed that arts administrators have a background in the arts and therefore it is not considered necessary to elaborate further. I intend to explore this issue as well as the connection between artists and arts administrators.

Administrators as Artists: What is the effect, if any, of an arts administrator’s artistic background on their job is my thesis question. A considerable number of arts administrators have first-hand experience in the arts. According to Paul DiMaggio’s research report (1987) “Managers of the Arts”, twenty percent (20%) of orchestra
executives had worked as musicians prior to being an administrator. Thirty-nine percent (39%) of Community Arts Agencies (CAA) and fifty-eight percent (58%) of art museum directors majored in artistic fields related to their employment, like art history or the visual arts. These findings are important for tracing the path of the arts administrator and their connection to the arts. The high percentage of administrators coming from the arts must have an effect on their role as an administrator.

The nature of an arts administrator requires that they work with art, creative thoughts, deal with artists, and other creative people. The literature to date offers little guidance on how to utilize one’s past experiences as an artist in their future careers as administrators. Certain questions arise regarding the experiences of being an artist and if this creativity is transferable to their administrative positions. More specifically, I am interested in whether or not arts administrators continue to practice their art and its effect. Will the techniques they used as an artist be of use to them as administrators?

In order to look at this connection, I will first review the literature on the history of arts administration, the roles and issues of arts administrators, and how they have changed and developed over the years. This will provide insight to the changes and perhaps circumstances for the future. I will also explore the models, both past and present, of arts management issues to highlight any gaps. I will then show how the literature does not address the artistic background of arts administrators.

Finally, I will explore creativity in management, as it relates to artists, and how it is used on the job in order to bridge the gap between arts administrators and their backgrounds. Throughout the texts the terms arts administrator and arts manager are used interchangeably, and for the purpose of this paper I will do the same.
A Brief History of Arts Administrators

Art administrators have a variety of backgrounds; some come directly from the arts while others find their way into management through the business world and their love of the arts. Arts administrators must carefully balance financial concerns while maintaining artistic integrity. To adjust to these demanding tasks, the arts administrators have combined theories and applications used in the business world with the creative pursuits of the artists represented by their organization. The arts look to the business world for applications that will serve their organizations and perhaps run them more efficiently. On the other side, businesses have looked at the creative styles of artists and arts organizations in order to better serve their companies.

As art organizations continue to grow and change, so does the role of the arts administrator. Administrators of arts organizations in the early 1900’s did not function in the same manner as those today. Their backgrounds and roles in arts organizations were quite different than the backgrounds of administrators surveyed in DiMaggio’s (1987) report “Managers of the Arts”. Richard Peterson (1986) examines this difference and looks at shifts in their responsibilities and how it affects the training of future art administrators.

Impresario

Executive directors of yesterday were typically not educated in the arts (visual, performing, or literary) but were rather wealthy arts patrons. Their role as executive directors was to court donors and dealers for the museums and galleries. Their core responsibility was to “buffer the art world, where questions of aesthetic evaluation are primary, from the world of business, where questions of money-making, economic
power, and social status predominate.” (Peterson, 1986, p.161) For nearly a century following the American Civil War, this was the role of the Impresario.

Peterson (1986) characterizes the impresario form of management as a leadership style combining traditionalistic authority, charisma, and entrepreneurship. The impresario, rarely women, relied on his flamboyant character and connections within the community to propel the organization. Their tenures were long and often exhibited an autocratic leadership style. The impresario was more a social activity than a job. However, beginning in the 1960’s, the executive director’s roles were beginning to change and a new type of manager emerged: the arts administrator. (Peterson, 1986)

**Arts Administrator**

The expansion of the arts in the 1960’s and 1970’s spurred a growth in the number of art organizations, in turn, increasing employment opportunities in the arts. A majority of administrators during this period came from upper middle class backgrounds and were well educated. All but a few had college degrees and more than half pursued additional formal education beyond college. (DiMaggio, 1987) Their degrees were often in the arts, yet there was a managerial focus shift from patron cultivation to organizational development. The arts administrator’s focus switched from art collectors to managing arts organizations, organizing exhibitions and seasons, and attracting audiences. The managerial style changed from the autocratic manager, the impresario, to the technically knowledgeable manager, the arts administrator, who balanced the business and the art aspects, recognizing the importance of all the parties involved. The arts administrator’s role required more planning and organizing, as well as adapting to different leadership styles, all of which required more managerial education. Many
administrators found this critical education in post-graduate and professional education programs, while others learned on-the-job.

Today the demands and expectation of arts manager are again changing with new issues and responsibilities arising. The following section illuminates these changes.

Models of Arts Administration

In order to organize the responsibilities of arts administrators, several models have been developed. Peterson's model was developed in order to explain the shift from impresario to arts administrator. Byrnes' model sets up the skills and issues in arts administration and how to address them. Nello McDaniel and George Thorn's model uses the artistic process as the basis for arts management. Their model is a response to survival issues that are common amongst arts organizations. Survival issues usually pertain to maintaining the financial side of the organization without compromising the artistic quality.

Byrnes and Peterson organize the issues differently but they essentially cover the same ground. Peterson's model was developed in order to explain the shift in management styles based on internal and external factors effecting the organization. He presents several authors who believe the internal factors of arts organizations changed and pushed the impresario into a more administrative role. In the impresario stage, the executive director monitored daily activities dictating his wishes to office staff, acting as the figurehead. Peterson (1986) argues that the external factors in conjunction with internal factors caused the shift.
Peterson's Model

<table>
<thead>
<tr>
<th>Internal Factors</th>
<th>External Factors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Organizations size</td>
<td>New Patrons and unearned income</td>
</tr>
<tr>
<td>The complexity of task enlargement</td>
<td>New Audiences</td>
</tr>
<tr>
<td>Organizational life cycle</td>
<td>New sources of earned income</td>
</tr>
<tr>
<td>Cost disease</td>
<td>Laws, regulations and codes</td>
</tr>
<tr>
<td>A constant rise in ticket prices</td>
<td>Personnel</td>
</tr>
<tr>
<td></td>
<td>Logistics</td>
</tr>
</tbody>
</table>

(Model 2.2)

The following section details the internal and external factors outlined in Peterson's Model. He argues how each of these factors influences arts organizations and change from Impresario to Administrator.

Organization's size

Peterson (1986) disputes Martorella's assertions, stating that this growth had been present decades before the emergence of the arts administrator. According to Martorella (1983) the growth of the organization effects the bureaucracy and this in turn caused the emergence of arts administration. The organization's size, big or small, determines the set of demands on the arts administrator. Small organizations require that the administrator have a basic knowledge of all areas of management, while in a large organizations arts administrators tend to focus on one specific area of expertise.

Task Complexity

Task complexity, the additional responsibilities that arts organizations engage in, (such as gift shops, cafes, educational programs, and libraries) contribute to the bureaucracy of the organization. Balancing these tasks requires additional staff and time, which can be a challenge for any organization.
Organizational life cycles

The sequence of stages that an organization moves through is the organizational life cycle. Theorists Max Weber and Robert Michels believed that organizations begin with "egalitarian or entrepreneurial leadership style," characteristic of the Impresario, and become "more bureaucratic and oligarchic" due to the dynamics of the leadership and the organizations development. Peterson (1986) argued that most arts organizations adopted the arts administrator style during a specific historical period irrespective of their stage in the organizational lifecycle.

Cost disease

Cost disease or the "income gap" refers to the rise in costs for arts organizations while income remains stagnant or decreases. Peterson (1986) finds these factors to effect the management style between arts organizations but not the shift from impresario to arts administrator. He argues that these internal factors have always been present in art organizations. McDaniel and Thorn (1994) argue that this situation requires arts administration to be constantly creative.

New patrons and unearned income

The new patrons were local, state, and federal government, corporations, and foundations. Beginning with the founding of the National Endowment for the Arts (NEA) in 1965, the three levels of government raised additional concerns about accountability. Cocktail parties and opening night receptions could no longer be the place where accountability for the funds given to organizations took place. (Peterson, 1986, p.170) This added an additional responsibility to the role of the arts administrator.
New audiences

The influx of new patrons looked for an increase in programming to attract new audiences. Patrons were not satisfied to simply cover operating expenses; they were looking to expand the organization.

“As the country-club atmosphere of museums disappeared, private funds became harder to solicit and we had to build cases for public tax support from cities, counties, states and, finally the federal government. Virtually all of these funds from public sources were conditional upon performing additional services for the public (Peterson, 1986, p.171).”

Arts administrators were expected to provide a larger, more diverse audience to illustrate their organization’s importance in the community. This surge to create new audiences was referred to by DiMaggio (1983) as the “grants economy.” After obtaining these larger grants, there was an increase in programming by arts organizations aimed at building new audiences. This was an attempt by arts organizations to please the new funding sources. These new programs tended to lose money leaving arts administrators to explain why. Arts organizations with little time to spare could be pushed beyond their limits in order to create new programs to reach non-traditional audiences.

New sources of earned income

The arts administrator’s search for new sources of income resulted in the addition of cafes, gift shops, affiliated art schools, and even real estate ventures. Peterson states that even though not all of these ventures were new, they were subject to new managerial and accounting criteria. This new criteria classified these endeavors as “profit centers”, existing only if they were profitable. These ventures add a new dimension for arts administrators because the administrators are forced to manage profit and nonprofit activities within the same organization.
Laws, regulations, and codes

The impresario could learn the legal aspects of copyright law, obscenity codes, fire insurance, and other key aspects on the job. Today's arts administrator is expected to bring this knowledge with them. The surge of legal responsibilities since the 1960's has caused this new requirement. Examples of the personnel legal issues that arts administrators face are contracts, retirement plans, employee tax laws, and equal employment opportunity regulations.

Personnel

The differences in the ways impresarios and the arts administrators deal with personnel issues are similar to their differences in management styles across the board. The impresario considered the patron to be more important than the organization's staff. Consequently, the impresario dealt with patrons like fine china and their employees as paper plates. The impresario's responsibility was to donors and patrons. The relationship between the impresario and the patrons were personal and contracts were usually sealed with a handshake. In contrast, arts administrators secured performers and technicians with written contracts and negotiated with artists' managers. Additionally the arts administrator is responsible for managing the paid and unpaid staff. A handshake was no longer adequate for any of these dealings.

Logistics

According to Peterson (1986) the increased mobility of artists and artworks created a new concern for arts administrators. Arts administrators were now responsible for the logistical concerns of transporting dancers, performers, and artwork anywhere in
the world. Logistics presents the arts administrators with additional responsibilities of programming within their community and in other communities.

Byrnes model provides a framework for the skills necessary and issues future arts administrators might face.

Byrnes’ Model

<table>
<thead>
<tr>
<th>Inputs</th>
<th>External Forces</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audiences</td>
<td>Economic</td>
</tr>
<tr>
<td>Other art groups</td>
<td>Political and legal</td>
</tr>
<tr>
<td>Board and staff members</td>
<td>Cultural and social</td>
</tr>
<tr>
<td>The media</td>
<td>Demographic</td>
</tr>
<tr>
<td>Professional meetings and associations</td>
<td>Technological</td>
</tr>
<tr>
<td>Consultants</td>
<td>Educational</td>
</tr>
</tbody>
</table>

Byrnes (1993) outlines the issues that arts administrators deal with according to external forces and inputs. Byrnes’ model overlaps Peterson’s (1986) future arts administrators’ model and both are very detailed. However, Byrnes and Peterson’s models both leave out any aspects of aesthetics and artist relations.

The only two issues that Byrnes (1993) identifies that are not covered by Peterson’s model are technological and educational. These new categories are a response to changing times. The educational component, however, is more of an extension of audience development and outreach.

Technology

Computers and the Internet are the reasons for this new category. Technology has also effected arts organization in the form of competition. For example, if audiences are able to access movies, musical performances, and other arts presentations in the comfort of their own home they might not attend art activities and programs.
Artistic Model

An additional model by McDaniel and Thorn (1994) approach the management of arts organizations from the perspective of the artistic process as an operating paradigm. They strongly advocate the artistic process in arts management, stating that the artistic skills of planning, problem solving and decision making are the same skills required to run an arts organization. Also inherent in the creative process is the constant rediscovery of new ways to express your ideas and emotions; a skill vitally needed to maintain a thriving arts organization.

McDaniel and Thorn’s approach is the first that uses the artistic process as a model for management. They identified external and internal environments of arts organizations. The external environments are the economy, society, and human and natural events that are out of our control. The internal environment is the organization’s programmatic and operating logic. A balance between these two is necessary in order to achieve success. McDaniel and Thorn (1994) argue that this balance does not exist and a new perspective is required to produce successful organizations. The tightening of resources in the 80’s economic climate resulted in grant monies being directed to specific projects at the funder’s request. Thus, maintaining current income requires all the creative energy available from arts administrators. (McDaniel and Thorn, 1994) The artistic process comes into play in the re-conceptualization of the organization. Breaking down old habits and behaviors to discover the organization’s values and beliefs can be done using the methods of the artistic process.

McDaniel and Thorn (1994) identify the three cultures that exist in every arts organization: the artists, the arts administrator, and the board. The artists think in terms
of their artistic product and focus primarily on its production. The arts administrator thinks in terms of the finances, community, the artistic product presented, and personnel. The board views the organization in terms of funding, community, and organizational success. In some situations the board and arts administration cultures overlap as one culture. What McDaniel and Thorn (1994) found was that competition between these cultures prohibits the use of the artistic process by anyone other than the artists. By putting the artistic process at the center of the organization all three cultures can utilize its benefits. The question that remains, how does this happen? Harrow (1986) maintains that it is the responsibility of artists, who use their creativity every day, to show others how to use their own creativity. McDaniel and Thorn provide an outline of how the artistic process paradigm works but they still do not make the connection between the arts administrator and their background as an artist. This model might be more attractive to arts administrators if it was targeted to their artistic background. Since 1994, however there have not been any additional studies examining its success.

**The Literature & What’s Missing**

After looking at evolution of the arts administrators and the issues they face, I would like to examine how creativity is integrated into the literature. McDaniel and Thorn (1994) began the process by suggesting that we look to artists for alternative management methods. What other literature supports or compliments this arts administration model? I will begin by examining how business and the arts relate, how the business world approaches creativity, and what literature is missing.

The emergence of the arts administrator’s more complex roles requires perhaps an administrator with a business background. Ian Palmer (1998) investigates the
relationship between the skills used by arts managers and business managers. Palmer (1998) explores these differences and presents three arguments about the relation of business practices to those in the arts. Palmer (1998) looked at the practices of business and non-profits to determine the differences that exist. He presents three different arguments based on whether businesses should be modeled after the arts or visa versa. The first argument states there is little difference between managing an arts organization and managing any other business organization.

The second, there are fundamental differences between managing arts organizations and managing other business organizations. The two major differences in managing an art organization are the people being managed and the cultural product. Managing creative people requires a different approach not typically addressed in the business world. It is not about the selling of a cultural product but “fashioning an aesthetic contract with a chosen audience” (Pick, 1989, pp.8-9). The success of an arts manager is based on the aesthetic quality of what is presented, which is heavily subjective and balancing the finances, which is objective. Due to these circumstances a different set of skills is required than those skills used by a business manager. Arts managers are responsible for selecting art for their community while making decisions about budget allocation. This requires a constant switching from subjective evaluations to objective ones.

The third argument states that the business world has a lot to learn from the arts. “The survival of arts organizations requires these organizations to be more business like than most business”. (Palmer, 1998, p.439) This argument suggests that the methods
used by arts organizations are beneficial and might be transferred to the business world. Perhaps it is based on the assumption that arts organizations are naturally creative.

Peter Vaill’s (1989) Management as a Performing Art uses the arts and artists as models for creativity in business. Vaill (1989) suggests that approaching management the same way an artist approaches their work is a fresh alternative. Companies exist in what Vaill (1989) calls “white water,” constant change and chaos. Navigating the rough waters requires a new approach. Using the performing arts as a model, Vaill (1989) describes three qualities from which businesses could benefit: particularity, variety, and contextuality. Particularity is the uniqueness of every event. This quality seeks to avoid the daily routine often found in business and approach each day as a new performance. Variety is the blending of many different elements in order to produce a show. Management can learn from the performing arts by learning to bring together many different people to produce a product. The final quality is contextuality, or chemistry, in the organization. This means that all parts must function together and can not be transferred in and out with out effecting the organization. “Contextuality is the idea that the elements of a system are not atoms standing in mechanical relationships to each other, and further that they exist together in time” (Vaill, 1989, p.122). The performing arts provide an example of how contextuality is a part of the culture of the system and it develops over time.

Another point that Vaill (1989) makes is the importance of creativity. It is essential in the arts to be creative. The business world often overlooks the existence of the creativity in each employee and focuses instead on certain “creative jobs.” The business world has recognized the benefits of creativity and using the artists as models in
business. However, the field of arts administration has hardly taken notice of the assets that are present, for example the artistic backgrounds of arts administrators.

It is interesting that in the field of arts administration, which promotes creativity through the arts, does not address creativity in arts administration. DiMaggio’s (1987) report indicated that a large percentage of arts administrators have previous training in the arts. Martin and Rich (1998) found that current arts administrators requested more creative problem solving skills from future administrators. Yet the literature that addresses the relationship between arts administration and creativity is non-existent despite this apparent interest. There is a consistent mention of the creative process; the need for aesthetic knowledge and training and creative problem solving yet there has been no research that examines these connections.

Martin and Rich (1998) look at the skills necessary to be an effective arts administrator based on arts administrators currently in the field. Martin and Rich surveyed arts administrators about the training and skills they used most and needed. According to the responses of the arts administrators, Martin and Rich (1998) compiled a list of the skills necessary and vital for arts administrators. The survey identified seven areas of training useful for future arts administrators:

1. Financial management
2. Trustee/volunteers and team building
3. Strategic management
4. Leadership
5. Communication and writing
6. Marketing
7. Aesthetics

Their findings compliment the work of Bymes (1993) and Shore (1987). Bymes and Shore identified essentially the same skills used by arts administrators. The area that did
not receive much attention from either author was aesthetics. It was often mentioned in
the text as useful but never explored. Martin and Rich (1998) found aesthetics was one
of the top ten skills used by arts administrators across the board and in all organizations.
Arts administrators were also asked how training could be improved. Arts administrators
requested more attention to creative problem solving and sensitivity to art forms and the
artists involved in their organizations. (Martin and Rich, 1998) This study illustrates the
need for training to include not only aesthetics but also an emphasis on the various art
forms as well as artist and administrator relations.

Shore begins to touch on the importance of creativity in arts administration but
does not provide any insight on how it is used or maintained. Throughout his book Shore
(1987) calls attention to the significance of creativity in both management and leadership.
Shore (1987) also points out the importance of self-development as an aspect of staffing
that some administrators often overlook. “Somehow managers seem to think that sort of
literal refreshing is important for artists, but not for them. Wrong. A manager who isn’t
creative is one day going to wake up to find his theatre closed.” (Shore, 1987, pg.135)
This creativity could be harnessed to solve problems and develop new ideas.

After looking at the research from DiMaggio, Palmer, Peterson, and Martin and
Rich, as well as my experience in arts administration as both an artist and an
administrator, I have identified some areas that did not receive much attention in the
literature. An area not covered in the literature is the administrator’s interaction with the
artists within their organizations. Research examining the connection between
administrators and their artistic background simply does not exist. DiMaggio (1987)
looked at their backgrounds but did not delve into how their backgrounds effected their
performance or jobs. Looking at DiMaggio's research it is apparent that artists becoming administrators is not a new phenomena. The link between the arts and the administrator has been present from some time. Why has this not been explored? Byrnes (1993) notes that it is assumed that the artist and administrator work together cooperatively. Yet there is no discussion of how to facilitate it. It seems that meeting the needs of the artists while at the same time trying to meet the needs of the community could be a challenge. Martin and Rich (1998) noted that several administrators requested more time be spent on creative thinking and creative problem solving in academic programs. And Shore (1987) also mentions several times that the lack of creativity has a negative effect on organizations. Yet he does not provide any insight into accessing creativity on the job. The literature recognizes the importance of creativity and its role in the success of arts organizations but does not address it or explore its possibilities.

There are several possible explanations why creativity is not addressed. Perhaps arts administrators only consider creativity in terms of the artists and artistic products they manage. Arts administrators might not consider it and therefore do not encourage the research. Also, creativity does not occur quickly or easily, the proper environment and available time must exist first. Therefore an atmosphere conducive to creativity might not be possible due to the common occurrence of understaffing in arts organizations and lack of time to create one. Exploring the many aspects of creativity, what it is, how artists use it, and its transfer to the business world will perhaps shed light on how to make the connection for arts administrators.
Creativity

The definition

Creativity has been researched extensively from many different angles and yet it can still be described as mysterious. Harrow (1986) defines creativity as the process of creating order out of chaos. Creativity and the process, in the simplest terms, is essentially discovering problems and finding new ways to solve them. The ability to take things apart and re-assemble them in new ways is characteristic of the creative process. (Harrow, 1986)

Csikszentmihalyi (1996) defines creativity as a systems model that includes three elements: the domain, the field, and the individual person. Creativity exists as these three elements interact. He (1996) states that the domain is a set of symbolic rules and procedures, i.e. the arts. The field is where individuals decide what new ideas or products should be included in the domain. The final element is the individual person. Creativity occurs when a person uses the symbols of a certain domain and then is included within the relevant domain (Csikszentmihalyi, 1996). Creativity also involves the discovery of problems others do not see. (Csikszentmihalyi & Getzels, 1976)

Tesluk, Farr, and Klein (1997) define creativity in three steps: problem recognition; the generation of novel ideas, products, services or processes; and implementation of the new idea or solution within the larger organization. There are several definitions of creativity and they all involve certain elements of problem solving. Creativity ranges in form from expressing a thought or feeling to re-designing an old program. The process of solving the problem is the aspect of creativity at which it becomes mysterious and ambiguous. Scholars have tried to identify the creative process
using either the linear model or the simultaneous model. The linear model categorizes the creative process in stages. The process moves from stage to stage in a particular order. The process attempts to compartmentalize each stage. The five stages are insight, saturation, incubation, the Ah-Ha!, and the verification. (Edwards 1986, p.4) The other process of creativity held by some scholars is the simultaneous model. This model of the creative process uses the same basic stages but the order that they occur differs from person to person. Csikszentmihalyi (1996) identified the stages of the creative process as preparation, incubation, insight, evaluation, and elaboration. These stages do not necessarily last for set periods of time but vary according to the person.

The one factor that is common in the literature is that decision-making is the basis for creativity. (Mace, 1997; Cawelti, Rappaport & Wood, 1992) “One constant distinguishes all creative activity: decision-making.” (Mace, 1997, p.267) The process of creativity requires multiple decisions and they occur on several different levels. The order or process of these decisions is where the literature splits. Busse and Mansfield (1980) argue that there is a hierarchical process of steps that defines the creative process; while Getzels and Csikszentmihalyi (1976) argue that decisions are made simultaneously and depend on the individual and the situation. The creative process differs from person to person, perhaps there is an ideal environment that encourages or promotes it. It is important to look at creativity and its process in order to better understand it and possibly apply it to arts administration.

**Artists and Creativity**

Artists use creativity on a regular basis. How does their environment affect the process? Cawelti, Rappaport and Wood (1992) examine the criteria and work
environment of artists. In their study, artists were interviewed about their creative environments and then they tried to develop a model of the “typical” creative process. They discovered that the different artist environments and steps in the creative process were similar but the order of the steps varied from artist to artist. The artists compiled a list of forty-three elements considered to be essential to the creative process. (See appendix A) In order to provide a condensed description of the atmosphere and details of the creative process, I grouped the 43 elements into categories. In grouping the elements, I found that many of them overlapped into several categories. The elements range from particular actions to different emotions. When the different elements are listed side-by-side, some appear to contradict each other. But according to Csikszentmihalyi (1996) this is an important aspect of creativity. He identified creativity using ten contradictory characteristics.

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Energy - very physical and at rest</td>
<td>1. Beginning</td>
</tr>
<tr>
<td>2. Smart and naïve;</td>
<td>2. Freedom</td>
</tr>
<tr>
<td>3. Responsibility and irresponsibility</td>
<td>3. Challenging oneself</td>
</tr>
<tr>
<td>4. Imagination and reality</td>
<td>4. Time management</td>
</tr>
<tr>
<td>5. Extroverted and introverted</td>
<td>5. Isolation</td>
</tr>
<tr>
<td>6. Humble and proud</td>
<td>6. Reflection</td>
</tr>
<tr>
<td>7. Masculine and Feminine</td>
<td>7. Separation and evaluation</td>
</tr>
<tr>
<td>8. Rebellious and independent</td>
<td>8. Building on past experiences</td>
</tr>
<tr>
<td>10. Openness and sensitivity</td>
<td>(Model 2.4)</td>
</tr>
<tr>
<td></td>
<td>(Model 2.5)</td>
</tr>
</tbody>
</table>

These elements and environments illustrate that creativity exists if a person is able to move from one extreme to another. Csikszentmihalyi (1996) states that it is difficult to find all of these characteristics in one person but in order to change the domain one must operate at both ends of the perspective. These particular conditions and environments that artists identified were not listed in sequential order nor was there an agreed upon
formula (Cawelti, Rappaport, & Wood, 1992). The artists did agree that it depends on the individual’s personality and work style. Based on these elements creativity takes time, hard work and a degree of isolation. Are these elements able to exist in a work environment? And more importantly, can arts organizations afford the time it takes to utilize creativity in management?

Management

Creativity and management is a topic explored in business journals and books as companies look for new techniques to enhance their businesses. Vaill’s book Management as a Performing Arts is an example of how business looks to the arts and creativity for guidance in better management. Vaill uses the arts and artists as models for creativity in business. Several other authors have explored this same topic. As markets become tighter and competition rises, businesses look for new ways to gain market share and attention. One method in particular is creativity. There is extensive research available that explores the role of creativity in business. Mumford and Simonton state that in this “dynamic global economy, creativity and innovation are essential requirements for organizational success.” (Mumford & Simonton, 1997, p. 1) Tesluk, Farr and Klein (1997) also found businesses were interested in creativity as a means to promote organizational effectiveness and survival in the face of fierce competition. The reason businesses look to the arts and creativity, to stay competitive, is also an aspect that arts organizations could tap, in order to survive.

The research indicates there is a particular environment that must be nurtured in order for creativity to exist. The environment is a result of the culture and climate of an organization. The culture of the organization is the fundamental values, beliefs, and
assumptions that are reflected in the behavior and the organizations systems and procedures. (Tesluk, Farr, and Klein, 1997) The organization’s climate sets up the model for identifying goals, the means to achieve them, and the force for putting them into action. (Kopelman et al., 1990) The culture and climate are usually established in the top management and disseminated throughout the organization. They are based on the work environment and style of management. Tesluk, Farr, and Klein (1997) developed a model for the organizational climate for creativity. The five factors are the employees’ shared perceptions regarding the means for which creativity takes place, the emphasis on creativity goals, rewards for creativity, support for creative efforts, and the socioeconomic support for creativity. The organization must provide the atmosphere in order for creativity to occur. This includes providing the freedom necessary to step away from the desk and immerse oneself in the creative process. Harrow (1986) argues that control is the main factor that inhibits creativity from existing. Businesses have been able to integrate creativity into their structured environment perhaps arts organizations, which promote creativity, can integrate the creative process into their management or maybe they already do.

How is it applicable to arts administrators?

We have seen how creativity can benefit the business world and how it is the central process of artists, but what is the relation to arts administrators? McDaniel and Thorn have made the connection between the two and developed an artistic model for arts organizations. Business has made the transfer from the creative process to action, known as innovation. As Palmer (1998) has shown, the arts and business can benefit from each other by modeling the other’s successes. It is now time to reflect on arts management in
order to discover how to better utilize our creative managers or highlight that it already occurs so future arts administrators can be adequately prepared.

The final area of exploration are the aspects of creativity and arts management that are common. The creativity literature illustrates the contradictory dyad that is characteristic of the creative process. Csikszentmihalyi (1996) presents these characteristics such as being both smart and naïve, humble and proud, or responsible and irresponsible. Arts organizations should be able to embrace the nature of creativity because the management of their organizations is a contradictory dyad too. Examples might include managing the artistic side (subjective) and also the finances (objective) or managing a for-profit entity within their non-profit organization. The point I am trying to make is that arts organizations already exist in the environment that is characteristic for creativity; how are arts administrators utilizing this?

Summary

The myriad of skills that make a good arts administrator fail to include artistic creativity. Perhaps the decision-making techniques that artists use could be added to Byrnes’ model producing a more rounded and successful arts administrator. Do arts administrators already use their experience as artists? Or is it not an issue?

After looking at the preference of art administrators, the role of academic programs, and the texts available on arts administration I have concluded the following.
Also, I think it is important to explore how the creative processes that artists possess could be transferred to the administrator. Some questions to ask as we continue to explore the role of arts administrator are the following.

- Is a background in the arts beneficial to administrators?
- And if so how can it be used effectively?
CHAPTER 3

Methodology

Case Study

My thesis explores the affect of an artistic background on the roles of arts administrators. In order to examine these issues I have selected multiple case study methodology, focusing on qualitative methods. According to Yin (1994), there are several types of research that benefit from case study methodology, organizational and management studies are among those areas. I am focusing on arts administrators but I will also explore how they function within their organizations. Using a qualitative method compliments this investigation by allowing me to explore the issues and answer questions such as why and how, which are the more explanatory questions.

“A case study is defined as an in-depth, multifaceted investigation, using qualitative research methods, of a single phenomenon” (Feagin, Orum, & Sjoberg, 1991, p.2). It focuses on the individual case but does not attempt to understand the entire population. Case study provides the opportunity to probe much deeper than most research in order to pursue answers to more complex cases. Case study methodology provides the forum to investigate these questions because it allows the researcher to learn the “intricate complexity of one case” (Jaeger, 1997, p.400). Yin (1994) states that case study methodology contributes to the field’s knowledge of individual and organizational
social phenomena. Case study also provides the means to explore the phenomena of real-life arts administrators. The phenomena I am exploring is the arts administrator’s artistic background. According to Feagin, Orum, & Sjoberg (1991) the case study is a better method than quantitative survey methods for investigating organizations and organizational patterns. They (1991) argue that case study targets the interaction between the human agents and the organization.

More specifically, multiple case studies are used for “comparative” research and provide more compelling evidence than the single-case study (Yin, 1994). Multiple case study methodology will allow me to focus on arts administrators with and without artistic backgrounds and its affect on their jobs. Herriott & Firestone (1983) state that multiple case studies are more “robust” because several cases are analyzed. Jaeger (1997) refers to multiple cases as a collective case study. I am interested in the opinions of arts administrators currently in the field, their backgrounds, and how it relates to their administrative roles. If they have an artistic background, how do they think it affects their job? Those with an artistic background, I would like to know if they continue to practice their art and how this effects their job. Finding the answers to these questions requires a method that allows me to intimately investigate individual arts administrators and their experiences.

Method

The Interview

A one-on-one interaction with arts administrators is necessary to obtain detailed information on their artistic backgrounds and their role as administrators. The interview method permits the researcher to obtain information about and from people (Jones, 1996).
This interaction between the researcher and the participant distinguishes it from other methods. In order to find the answers to my questions requires that I speak with arts administrators and ask them to reflect on their experience. The interview method allows this interaction to occur. The type of interview method can also be further defined as qualitative interview because it resembles a conversation between the two parties and questions can be adapted based on the participant’s answers. The interview strategy does not seek to immerse the researcher in the situation but rather focus on those who have experienced the particular phenomena. “The goal is to develop an understanding of the social and psychological processes that have occurred in a particular setting or among people who have had particular set of experiences” (Jones, 1996, p.140). It is also known as “depth interviewing” which develops detailed description including the process (Jones, 1996).

According to Weiss (1994) there are several research goals that are appropriate for the interview method. Of those goals, three apply directly to my research: developing detailed description, integrating multiple perspectives, and describing a process. The detailed description of arts administrator’s backgrounds will provide insight into their administrative development, specifically their artistic training. Interviewing eight arts administrators is an attempt to explore multiple perspectives, while they have the opportunity to describe in detail their experiences.

To obtain the necessary information I will use focused interviews with arts administrators currently in the field. Focused interviews usually last about an hour and follow a set of guided questions but still remain open-ended. The questions are based on
the case study protocol and the previous research. Yin (1994) states that interviews are often used to corroborate facts that the researcher believes to be true.

Like all methods, the interview has its strengths and weaknesses and it is important that the researcher be aware of and address them if possible. Yin (1994) notes that the interview method can be strong because it has the ability to be targeted and insightful. The focus is on the specific case study topic and the evidence “provides perceived casual inferences” (Yin, 1994, p.80). The data to be gathered from the arts administrators can be determined and outlined prior to the interview. This allows the researcher to remain focused. Asking current arts administrators to reflect on their experiences will provide an insightful aspect to my research.

The four weaknesses of the interview method are bias, response bias, poor recall, and reflexivity. Bias can be a weakness in any method if the researcher is not able to set aside his/her assumptions. The researcher must take the necessary steps not to lead the participants to their conclusions but allow the participant to respond based on his/her own thoughts. This can be achieved by developing questions that ask the participant to respond based on their experiences. In order to enter into the interview process without bias I constructed an interview guide and presented it to several colleagues who alerted me to questions that seemed leading. Reflexibility the tendency of the interviewee to say what they think the interviewer wants to hear can be avoided by constructing questions that are open-ended and require the participant’s response. Response bias can be addressed during the interview process by the interviewer remaining unaffected by interviewee’s responses. Yin (1994) cautions researchers to be aware of their reactions to interviewee’s responses that might indicate approval or disapproval. Throughout all the
interviews I made a conscious effort to simply nod or say ok to all responses and move on to the next question without revealing my approval or disapproval. Throughout the interview, probe questions were used so that the participant would elaborate on their initial response. The final weakness, poor recall, was combated by tape recording the interviews for later transcription by the researcher. This allowed the interviewer to focus entirely on the participant with out any distractions.

Participants

My research is best explored using in-depth interviews that elicit thick description from the participants. It is my goal to devise a set of participants that cut across the field of arts administrators in central Ohio. This cross section will be achieved by selecting a variety of arts administrators from various organizations and sizes. Weiss (1994) suggests that it is best to intentionally select participants who are as different as possible. "Such a diverse sample is referred to as one chosen to maximize range" (Jones, 1994, p.144). An interview schedule was devised that took into consideration the administrators organization (visual, performing, or literary), number of years as an administrator, size of the organization, and their artistic background. Eight arts administrators were selected to interview about their roles and backgrounds. Four administrators will have an artistic background and four will not.

After devising the interview schedule I met with Diane Nance from the Greater Columbus Arts Council to identify participants. An interview schedule was sent to Ms. Nance prior to our meeting for her to review. Ms. Nance assisted in the identification of arts administrators in central Ohio that met the criteria I was looking to obtain. We compiled a list of approximately 20 arts administrators for possible selection. Several
arts administrators overlapped categories or did not meet all the criteria; these were disqualified as participants. From this pool of arts administrators six were identified that fit specifically in my study. The remaining two administrators were selected by talking with colleagues in the field who identified the additional candidates.

Even though an interview schedule was devised to determine participants there was a degree of human error in meeting all of the set criteria. Certain criteria, such as the number of years as an arts administrator, and background were not correctly identified. But this was not realized in several instances until after the administrators were selected and agreed to participate. The selected participants can be further described in the following categories.

<table>
<thead>
<tr>
<th>Type of Organization</th>
<th>Number of years as an administrator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performing arts organization (2)</td>
<td>1-4 years (2)</td>
</tr>
<tr>
<td>Visual Arts organizations (5)</td>
<td>5-7 years (2)</td>
</tr>
<tr>
<td>Literary organization (1)</td>
<td>8 or more years (4)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Size of the organization</th>
<th>Artistic background</th>
</tr>
</thead>
<tbody>
<tr>
<td>Small (3)</td>
<td>Continue to practice their art (2)</td>
</tr>
<tr>
<td>Medium (3)</td>
<td>No longer practice their art (3)</td>
</tr>
<tr>
<td>Large (2)</td>
<td>No artistic background (3)</td>
</tr>
</tbody>
</table>

(Model 3.1)
I selected arts administrators that varied in discipline, background, and length of tenure in order to provide a more diverse sample. Perhaps the way the performing arts address the management of their organization may differ from those in the visual arts. It was important to look at a variety of art forms visual, performing and literary in order to provide a broad research picture. Also the approaches of a new administrator versus a seasoned administrator might provide insight into the topic at hand. The organizations varied in discipline with a larger number of visual arts organizations being involved. The more visual arts organizations resulted purely by chance, the arts administrators who fit the defined criteria happened to be heavily from the visual arts. However, those arts administrators with an artistic background were selected based on their discipline in order to address all disciplines. I selected one visual artist, one musician, one performing artist, and one literary artist. I also had an additional administrator with a theatre background but this was not discovered until after he was already selected and I decided to still interview him.

I defined artistic background as one that has a B.F.A., a M.F.A., or having practiced and/or pursued their art in the past. More specifically, an administrator who has had extensive experience with the artistic process that allows them to comment on the process in detail. The two types of artists that I investigated were the individual and ensemble artists. Currently practicing their art means that the administrator dedicates time to producing his/her art. The size of the organization is defined by their budgets: small organizations have budgets of $100,000 or less, medium organizations have budgets of $100,000-$800,000 and large organizations have budgets of $800,000 or more. The marketing director from the Greater Columbus Arts Council (GCAC)
provided the general budget breakdowns for the central Columbus area. The administrators that were the focus of this study were selected based on their full-time status (35 hours or more a week). The only exception to these criteria was Michael Rosen, from The Thurber House, because he has been in the field for 15+ years and had only recently reduced his hours.

My initial contact with the selected participants was a letter detailing my research, my status as a master’s candidate, and my interest in their participation in my study. I noted that interviews were estimated to last about forty-five minutes to an hour in order to illustrate the participants required time commitment. The participants were also informed that the letter would be followed with a phone call to determine their interest and interviewing availability. I sent letters to eight arts administrators and phoned each one within seven days. All administrators agreed to participate. The phone call also served as a screening interview to determine that the administrator’s met all the criteria for their category. The screening questions were:

1. Do you have a B.F.A. or M.F.A.? - if no skip to question 6
2. If yes, What area or discipline is it in?
3. Did you work as an artist after completing your degree? - if no, skip to question 6
4. How long did you continue to work on your art?
5. Do you still work on your art?
6. How many years have you been an arts administrator?
7. Size of the organization (currently work for)

Data Collection

Interview Guide

Collecting the necessary data was achieved through interviewing eight arts administrators. It was my intent to present the same questions and ideas to all the participants. In order to stay focused on the topic of research and assure that all areas
were addressed I developed an interview guide. According to Jones (1994) the interview guide keeps the researcher on track and specifies the needed classes of information.

Based on the literature I identified three areas for exploration: arts administration, creativity, and experience as an artist.

The interview guide was based on the literature review and was subdivided into three areas. The first area of focus was the arts administrator. In this section I explored three topics the participant’s background, their administrative role, and their relation to the arts and artists. The background questions explored their entrance into the field of arts administration and their training. This area was important to see where the administrators came from and whether or not they received academic training. In their role as an administrator I explored their opinions on their job tasks and the aspects they enjoyed. These questions were an attempt to target their area of interest as an administrator and see how it relates to their background. There was also an element that looked at their interaction with the artists in their organization, in order to establish the level and importance they placed on this interaction. The final area focused on their understanding of certain terms such as “artistic integrity” and “artistic sensitivity”. These questions had two functions: the first was to establish their knowledge of art issues and secondly how much emphasis they placed on an artistic background in their job.

The section on creativity examined the administrator’s creativity by concentrating on the characteristics of creativity but not directly asking them if they were creative. It was thought that it might be insulting to ask an administrator of a creative organization if they were creative. By asking them if they considered themselves a “risk taker” hopefully will achieve the same results. Also in this section I was interested in the
environment that they preferred to create in as well as their organization's environment for creativity. For those arts administrators with an artistic background, I am interested in the creative fulfillment they receive from their jobs.

The final area of exploration in the interview guide pertained to those administrators with an artistic background. The first group of questions returned to their training as administrators and whether or not they received academic training. If they received a degree in arts administration was there any focus on their previous artistic training? I am interested in how they viewed their degree program and if it provided the necessary training. The next area of importance was the use of their artistic knowledge in their role as an administrator. Also of interest is the relationship between the two aspects of their lives-- the administrator and the artist. The next area concentrated on the administrator as an artist and their emotions associated with creating their art. More specifically, I wanted to establish an environment in which they created their art and if it related to their environment as an administrator. The last questions centered on how they saw themselves as administrator and artist, were they one in the same or separate entities? The interview guide was designed to mirror certain aspects of the literature and challenge other aspects without leading the participant to any one conclusion.

Data Analysis

Text analysis is the method being used to analyze the interviews from the eight arts administrators. The interviews were all transcribed in order to better analyze the contents and obtain a fuller picture of the interviews as a whole. Once transcribed the interviews will be reviewed using "classic content analysis".
In this method the literal content is coded to interpret the underlying content. Then based on the framework outlined in the literature, I will review the content of each interview comparing and contrasting the results.

There are seven major steps in content analysis (Walker, 1999) that will be employed in the data analysis portion of this research.

1. Outline main research questions
2. Select texts for analysis
3. Develop initial impression
4. Decide upon unit of analysis
5. Devise a coding system
6. Test coding system
7. Summarize coding results

The first step is to formulate the key research questions to ensure the purpose of analysis is clearly stated up front. The key research questions are the administrator's background, use of creativity on the job and the relationship of their background to their job. The texts that will be used for analysis are the transcribed interviews of the eight participants. Developing an overall impression of the texts will be achieved by first reading each interview separately and making notes of the overall initial reaction. The unit of analysis for this research is divided into three areas: arts administration, creativity, and experience as an artist. Responses that pertain to their background will be coded in yellow, the responses that relate to their role as an administrator will be blue, the role of creativity will be green, and their experience as an artist will be purple. After reviewing the first few interviews it may be necessary to review the coding system to make any revisions. The final aspect of content analysis is the summary of the coding results to determine the similarities and differences. The summary will be based on the occurrence of each color and category in each interview and how it reflects the literature.
The final summary will investigate any areas that surface in the interviews but were not addressed in the literature. Also I will be looking for indicators that suggest how the administrator’s background (artistic vs. non-artistic) affects their role as an administrator.

Summary

For this research, case study methodology is the best means to explore arts administrator’s backgrounds and their roles. However, case study methodology is not always considered the best method of exploration because of the possible researcher biases. The interaction between the researcher and the participant is controlled and analyzed by the researcher and there is concern that the researcher’s bias on the subject may skew the data. Several steps have been taken to ensure that biases are eliminated. With this in mind, I paid special attention to the selection of the participants and the questions they were asked. I also avoided interviewing arts administrators who were aware or consulted about my research topic. Being aware of the possible threats to validity and reliability I was able to address or explain them and still maintain my research goals. In order to support my analysis, all participants agreed to be cited after reviewing all of my quotes.
CHAPTER 4

Arts Administrators Data & Analysis

In this chapter, I will present the data from my eight interviews with arts administrators and analyze it using the framework outlined by the literature in chapter two, The Literature Review. I begin by outlining each participant’s profile, and then I examine their background and their role as an administrator. Chapter five focuses on the role of creativity in the arts administrator’s job and the background of those arts administrators with previous artistic training. The three areas of exploration in this case study: arts administration background and roles, creativity, and administrators as artists, were designed to test my thesis question. What is the affect, if any, of an artistic background on the role of arts administrators? The presentation of data and analysis will be divided into two groups: those with an artistic background, and those without. For chapters 4-6, arts administrators with an artistic background will be referred to as ‘artistic administrators’ and those without artistic backgrounds will be referred to as ‘non-artistic administrators’. This distinction between artistic and non-artistic should not be confused with the administrator’s creativity. It is simply a means to group them for analysis purposes based on their previous artistic training.

This chapter identifies and describes the eight participants, their organization and position, and their entrance into the field of arts administration. Overall, the
administrators were very passionate about the arts and their jobs. However, my initial impression of the data indicates a distinct difference between the two sets of administrators. They all seemed to have the same goal in mind: bringing the arts to their community. The difference became apparent in the arts administrator’s language when they talked about their roles and interactions with the art and the artists. The non-artistic administrators used terms such as ‘craft’ or ‘product’ versus ‘art.’ One non-artistic administrator described an aspect of her job as “selling a product to the community.” The artistic administrators commented energetically about witnessing the artistic process and the joy associated with that interaction. Because the artistic administrators have a deeper understanding of the artistic process they were able to connect with the art and their artists on a more intimate level. The remainder of the data presented in this chapter supports this initial finding.
Participant Profiles

Non-artistic administrators

Amy Wharton, Manager of Individual Giving, Wexner Center for the Arts

Ms. Wharton oversees the donors who contribute $1,000 or more on an annual basis to the Wexner Center for the Arts. She has been an arts administrator for four years at the Wexner Center. Prior to the Wexner Center, she resided in the for-profit sector of the Limited Stores. Amy was originally interested in exploring the world of not-for-profit in order to utilize her experience and test her impact. She came to the Wexner Center by their recruitment despite the fact she did not have a background in the arts. The Wexner Center felt Amy’s non-artistic background would be an asset to their organization. When Amy was recruited she was told that “they had plenty of people who already knew about the arts” and they were looking for a different perspective. She accepted the challenge and speaks about her position with great energy and excitement.

Krista Campbell, Executive Director, The Delaware County Cultural Arts Center

Ms. Campbell has been in arts administration for ten years. She has her Master’s in Arts Management from Carnegie-Mellon. She has been at the Delaware County Cultural Arts Center (The Arts Castle) since 1997. She found her way into the field through her experience as a special event coordinator at a mall. She was excited and primarily interested in working with the mall’s music series and decided the arts were where she belonged. She does not have any formal training in the arts, but she has participated in choral music groups in the past.
Judy Chalker, Director, Upper Arlington Cultural Arts Commission

Ms. Chalker has been at Upper Arlington for three years. Additionally, she worked with the Ohio Arts Council for 17 years as a grants officer. Her background is in community development and Secondary education, and she possesses no previous artistic training. She became an arts administrator through her connections at the Ohio Arts Council and her experience with Youth For Understanding. She accepted the position with the Upper Arlington Cultural Arts Commission in order to be closer to the creation of art.

Artistic administrators

Margaret Evans, Executive Director, ACME Art Co.

Ms. Evans has been an arts administrator at ACME for six years and was an artist member before that. She became an arts administrator through her active involvement at ACME. An administrative opening at ACME caught her attention. She applied and has been there ever since. She is a fine arts painter, specifically in oils, and she has been painting since she was seven years old. She has a B.F.A. and a M.F.A. in painting and continues to practice her art. When she speaks about working with artists it is with great respect and enthusiasm.
Michael Rosen, Literary Director, The Thurber House

Mr. Rosen has been at the Thurber House since its formation in 1987. Originally he was assigned by the Ohio Arts Council to help the Jefferson Learning Community develop a direction for the space and consequently became an integral part of the organization. Michael has a M.F.A. in writing and continues to write, publish, and illustrate his work, ranging from humor to children's books. At this point, Michael is slowly moving away from his role as an arts administrator in order to dedicate more time to his writing career. His focus as an administrator was clearly through the eyes of an artist. It was obvious that his writing came first and it had a distinct affect on every aspect of his life.

Susan Franano, Executive Director, Ohio Citizens for the Arts

Ms. Franano was a professional Opera singer before becoming an arts administrator seventeen years ago. She has a B.F.A. in Voice. She became an arts administrator as a means of staying in the arts, without having to travel as a professional singer. She was interested in starting an educational program for the Opera company. She saw this as an opportunity to continue singing locally but in an educational role for the Opera. This venture turned into a full-time position and she eventually quit singing. After several positions with other arts organizations she became the executive director of Ohio Citizens for the Arts. She does not currently practice her art.
Ray Eubanks, Executive Director, The Jazz Arts Group (JAG)

Mr. Eubanks is the founder and only director of JAG. He actively played trumpet professionally until three years ago. JAG was originally intended to be a “kicks” band, a group that plays together on Sundays. It was never his intention to become an arts administrator, but 25 years later JAG is a well-established arts organization. He referred to himself as an “artist” throughout the interview, but when asked specifically about his trumpet playing he did not consider it art. He likened his trumpet playing to a more exciting version of working in a factory. Directing the orchestra best satisfies his artistic cravings.

Darnell Lautt, Marketing Director, Wexner Center for the Arts

Mr. Lautt came to the Wexner Center as a graduate associate while he was working on his Ph.D. in Theatre Arts. When a position came available, he left his degree program and became a full-time staff member at the Wexner Center. Prior to the Wexner Center, Darnell taught theatre at the college level. His MA is in Theatre Arts. Three years ago he directed a small play but has not done any artistic work since.
Administrator’s Background & Training

The literature that explored the background of art administrators reported a high percentage of administrators have first-hand experience in the arts (DiMaggio, 1987). The data collected for this study indicates that the trend continues. The process of selecting participants for this study highlighted this point. My intention was to have four arts administrators with an artistic background and four without. Out of the twenty arts administrators originally identified, only four administrators had no artistic background. Five of the final participants for this study have an artistic background while only three had no artistic background. One of the selected participants was initially identified as having no artistic background but through the interviewing process I discovered his artistic background.

As I have already shown, six of the eight participants became arts administrators because an arts administration opportunity arose and they seized it. They seemed to be in the right place at the right time. Two administrators entered the field via a graduate position and an internship position in graphic arts. The three non-artistic administrators entered the field of arts administration based on their experience in other areas such as community development, non-profit work, and special event planning. Another administrator was interested in expanding her singing career by doing educational pieces for the Opera. Two years later she was a full-time staff member for the Opera and eventually the executive director of a symphony. Only one administrator made a decisive choice to return to school and study arts administration.
The literature noted a rise in the complexity of the roles and responsibilities of arts administrators (Peterson, 1986). This role shift, in conjunction with the rise in the number of arts organizations could be considered factors in the rise in arts management programs.

The majority of this study's participants continue to be trained on-the-job. This is consistent with DiMaggio's 1987 report, but these same administrators have also been in the field for eight or more years. When these administrators were entering the field, programs in arts administration were not considered a priority. In fact, several administrators that I interviewed still question the need for a Master's degree in Arts Administration. This could be due in part to a personal bias. They were not formally trained in arts administration and therefore it is not seen as a necessity. This is consistent with the attitude that DiMaggio (1987) encountered in his research. The one administrator with a Master's in Arts Management was pleased with the training she received but also noted that the program was heavily involved with local arts organizations which she equated to on-the-job training. Another study focusing on administrators with only one to four years in the field might indicate a rise in post-graduate education in arts administration.
The following job description was provided to each participant and they were asked to critique its content. Knowing the background of the participants in this study provides a foundation for exploring their views on the training of future administrators. Asking administrators in the field what they thought was missing from the list is an attempt to address the literature's completeness.

Arts Administrator for the New Millennium

A thriving non-profit arts organization seeks a self-motivated natural leader to guide its organization into the millennium. The following qualifications are desired:

- A masters degree in Arts Administration and/or equivalent work experience
- Experience with budgets, marketing and PR, fundraising and development, board development and maintenance, and advocacy and policy issues
- Knowledge of current technology and applications
- Excellent communication and writing skills
- Relates well with a wide variety of people
- Creative problem solver
- Grant writing a plus!

In general the administrators agreed that the description was accurate and only suggested minor changes to the content. But two administrators questioned the need for a master's degree in arts administration. A non-artistic administrator from a small organization considered time management and good writing skills the necessary requirements for an arts administrator. This administrator also thought a degree in business or journalism would be just as effective to meet the writing requirement. Another artistic administrator also from a small organization stated she preferred the administrative experience to a masters degree. It should also be noted that these two administrators received on-the-job training as their primary educational resource. Several administrators commented that the description appeared to be for an executive director or for a small organization. They stated that both positions require knowledge of all these
tasks compared to working in a large organization where tasks were divided by
department. Arts administrator’s tasks detailed by Peterson (1986) fit the role of an
executive director at a small to medium organization. The organization’s size influences
the skills required and therefore the hiring practices.

Four administrators, both artistic and non-artistic, stated that “experience in the
arts or with the artistic process” was a missing element. They agreed that experience
with the artistic process provided additional insight for the arts administrator. Susan
Franano referred to it as artistic management. She felt it was important to be able to
discuss the process with the artistic director in order to utilize the organization’s
resources. Participating in these discussions requires an in-depth knowledge of the arts.
Margaret Evans felt that a wide background in the arts, or experience in the arts, in
conjunction with administrative training, was a vital combination.

Knowledge of the artistic process was the main requirement that administrators
felt was missing from the description. When asked how to obtain this knowledge, those
with an artistic background suggested that it would come from experiencing the artistic
process. However, they did admit that because this was the way they learned they could
not imagine a better way to truly understand the artistic process. Another suggestion was
observing the process of an artist and reading extensively about the process and art
history texts. Several arts administrators, both artistic and non-artistic, agreed that the
same level of understanding of the artistic process requires a great deal of time and
dedication. A non-artistic administrator also recommended observing artists as an
alternative method to being an artist. The same administrator felt that another aspect was
knowing all the arts and respecting them.
The first indicator that a difference exists between the artistic administrators and the non-artistic administrators is the best method for arts administrators to learn about the arts. The non-artistic administrators described a spectator method; the artistic administrators described a participant method of learning. This seems to be indicative of the non-artistic administrator's level of understanding, which becomes more apparent throughout the interviews.

**Administrator's Interaction with Artists and Art**

The literature review indicated that certain areas of arts administration did not receive adequate attention, such as the interaction between the artist and the administrator. I examined this interaction by focusing on the aspects of the administrator's job they enjoy, the challenges they face, and how they interact and relate to artists.

Four artistic administrators received the greatest satisfaction from observing the creative process and collaborating with the artists they represented. One administrator spoke very enthusiastically about witnessing the spark of creativity from the artists and the connection they made with the audience.

"I think the payoff comes when you are at an opening for an exhibition, a performance, or a film and you see a connection. You see a response on the part of the audience, the public...to the art that is being presented" (Artistic Administrator).

One non-artistic administrator focused on the pleasure of "seeing our donors connect with our product". I think she was getting at the same point as the artistic administrators but it was not the same personal connection. Throughout the interview she repeatedly referred to art as a product. Technically the art presented to the public is a product but the sensitivity with which she described it put it on the same level as selling paper products.
Another non-artistic administrator enjoyed the problem solving aspects of her job the most. The challenges the administrators faced were common across the board and ranged from bookkeeping to fundraising.

The artistic administrators illustrated their deep understanding and appreciation of the artistic process when they described their interaction with artists. The non-artistic administrators did not indicate the same intimate interaction with their artists, which suggests a possible weakness. As buffers between the arts and the community (Peterson, 1986), arts administrators without significant artistic knowledge are at a possible loss when presenting work to the community if they do not fully understand its origin. This could be a challenge when presenting work that is considered controversial. An artistic administrator should have the background to interpret the root of the work and provide a clearer presentation to the community. Also, if the administrator is able to connect with the artist on a more intimate level there is the possibility that the artist can explain their work in a non-threatening environment. For small to mid-size organizations where the administrator functions as the business manager and the artistic director, the artistic administrator plays a vital role. In larger organizations that have both a business manager and an artistic director, it seems that the artistic administrator is not as necessary. However, I would argue that the artistic administrator is just as crucial for two reasons: first it would benefit the organization to have more than one staff member that can interact with the artists and secondly, a business manager with an artistic background will have a better sense of the organization as a whole from the business side and the artistic side. Providing additional insight into balancing these two sides.
Another area of interest in this study was the exploration of the administrator’s interaction with the art and the artists their organization represents. It was important to look at this interaction in order to determine their understanding of the artistic process and the influence of their background. When describing their interaction with artists there is again a noticeable split between the two sets of administrators. The artistic administrators took on a more active role with their artists. These administrators were interested in observing the artistic process and the artist’s work. For example, Margaret spoke very passionately about involving herself in the artist’s process and serving as a mentor/consultant. Ray described his relationship with the musicians as purely musical. This indicates an additional benefit for arts organizations that hire artistic administrators. The benefit is their ability to connect with the artists and the art on a deeper level and therefore have a better understanding when they present the work to their community.

Because art is subjective, an arts administrator that can navigate through to understanding is beneficial for the community and the organization.

The non-artistic administrators described their interaction either in terms of a business relationship or chaotic and very infrequent. “It is a regular business interaction” (Judy Chalker). While Amy found her interactions to be limited to introductions, “And the rest is kind of peripheral; I rarely have a conversation” (Amy Wharton). Another non-artistic administrator commented “Generally positive, a little chaotic” (Non-artistic Administrator). Perhaps the lack of interaction between these administrators and the artists reflects on their lack of experience with the artistic process. They do not share the common interest of the artistic process, and therefore there is not a ‘natural’ bond.
The reaction that stood out the most was one non-artistic administrator’s comments about the artists that she represents. She felt that their interaction was generally a positive one, but then she went on to say that they tended to need things at the last minute. “They don’t necessarily plan ahead, but we are all guilty of that. Artists are a little more creative with their time I would say” (Non-artistic Administrator). I got the impression that this was not a positive reaction. Later in the interview the same issue resurfaced. She made a point of saying that artists needed to realize that the relationship between them and the organization is a two way street.

Characteristic to the creative/artistic process is the constant re-evaluation of the situation and change. It is very common to categorize the artistic process as chaotic. McDaniel and Thorn (1994) caution that not putting the artistic process at the center of the organization can have negative effect on the organization’s success. This non-artistic administrator’s interaction with the artists seems to indicate that she does not fully understand the artistic process. Perhaps with a better understanding of the artistic process she could find more productive ways of interacting with artists. The artistic administrator, having been through the same process, might have more patience and understanding for the artists and realize that is has less to do with organization and more with sudden ideas and revelations.

**Experience in the Arts**

Because of the administrator’s experience in the field, I was interested if they thought it was important for arts administrators to have experience in or with the arts. I define arts experience in this question as studio experience, art history classes, interest in a medium, or as working artist. I presented this range to allow them to respond according
to their definition of experience in the arts. The overall reaction to this question was that experience was important, but with an instant disclaimer that stated that there are excellent administrators who do not have any previous arts training. Several non-artistic administrators equated ‘experience’ with ‘passion’. The non-artistic administrators considered it important but not necessary for all positions. Another non-artistic administrator felt it depended on the type of position. She felt it was not necessary for marketing or development, but definitely necessary for an education position. According to another non-artistic administrator experience in the arts was necessary when selecting artists for the organization and appreciating where the artists were in the grand scheme. They shared the following comments.

“Absolutely! I don’t think it (experience in the arts) should necessarily preclude you from working in an arts organization, but you have to have a passion for it no doubt” (Krista Campbell).

“I think one thing that must exist is passion, having a passion for what we do and what we are all about” (Amy Wharton).

“Whether this was a beginning artist with lots of promise and creativity or whether it is an older artist who has kind of lost his juice but still needs to be honored” (A Non-artistic Administrator).

The comment “Lost his juice” is a strong indicator about the administrator’s lack of sensitivity. According to this non-artistic administrator, experience in the arts is necessary in order to know where artists fell in the grand scheme, yet her comment indicates she does not understand where older artists fall in the grand scheme. More established artists should be considered a part of the history of art in that community or in general. This comment also indicates a lack of sensitivity to older artists on the part of the administrator. Bearing this comment in mind the question remains, how do arts administrators address sensitivity to art and artists?
Sensitivity to Art and Artists

Literature focusing on arts administrators suggests that future administrators should remain sensitive to the art and artists they represent. Even though this was discussed in previous research, the literature does not address how it is accomplished. I asked administrators if sensitivity to art and artists was important and how this was done. The overall reaction to this question was positive. It should be noted, though, that one administrator felt it was a redundant question.

"That is why I am here. I can't imagine an arts administrator with a perfunctory interest or lack of knowledge in the field. Someone in my position is supposed to acquire an expertise, not simply enjoy an amateur's pleasure in dabbling" (Michael Rosen).

Sensitivity was defined several different ways. One non-artistic administrator thought sensitivity to artists was accomplished by providing the necessary environment for the artists to produce their work. Another non-artistic administrator thought that making sure artists were paid qualified as remaining sensitive. The third non-artistic administrator defined it as sensitivity to the artist's plan, but also said that artists also need to be sensitive to administrators. "At the same time, artists need to be sensitive to the needs of the organization, and the fundraising, resources, balancing records" (A Non-artistic Administrator). I sensed a definite tension between this administrator and the artists she represents.

Artistic administrators talked about sensitivity to art and artists by being sensitive to their artistic and creative process.

"I know enough as an artist to know these steps" (Margaret Evans).

"That is why I think someone who has an appreciation for that creative process can be more true and do a better job of doing that (being sensitive)" (Darnell Lauti).
Ray defined it as making artistic decisions based on consensus. He would not ask his musicians to play a piece they hated. He thought one of his strengths was being a musician himself and that the musicians all knew it. The artistic administrators seemed to have a better understanding of what it means to be sensitive to artists. Having been in that same position provided the insight necessary to address the artist’s needs and know what it means to be sensitive to their process. An essential aspect of this sensitivity is being able to understand the various stages of the artistic process in order to determine where the artist is and how to be helpful.

Artistic Integrity

The literature noted that current arts administrators considered aesthetic knowledge important (Martin & Rich, 1998). Exploring artistic terms such as artistic integrity attests to the administrator’s knowledge of aesthetics. The literature never presents a definition, so how would the non-artistic administrators define it?

Arts administrators, artistic and non-artistic, responded with a great deal of apprehension when asked their reaction to artistic integrity. The majority of administrators, both artistic and non-artistic, stumbled over this term. Several commented that it was too subjective to define, while another artistic administrator felt it was merely an academic term not related to his job. Some defined it in terms of quality, the audience, and high standards and values. One non-artistic administrator qualified integrity as “being an honest sales person”. Another non-artistic administrator stated the following criteria as integrity.
“Artists must do their own work, their work is done by hand, must present their own work, can’t be commercial artists, and work is done in a creative way” (Non-artistic Administrator).

Yet one artistic administrator argues that integrity is defined in more subjective terms.

“Once you understand the art and that you really engage in the art, get involved in it, experience it, then you will know when something is honest when you are in front of it. There is a certain channel of energy and when it is clear you know it. And you understand it. And you believe it” (Margaret Evans).

Defining artistic integrity is not an easy task. Two non-artistic administrators used objective criteria in order to classify integrity, while the artistic administrators and one non-artistic administrator discussed its subjective qualities. A lack of consensus on this definition poses communication problems in the organization. Being able to agree with the artists, the community, and the organization about art and its integrity is an important issue to consider.

Aesthetic Knowledge

An additional area of exploration was the administrator’s knowledge of the artistic process and various art disciplines. I addressed these areas by asking administrators what they thought of the importance of knowing how artists work and if they considered their own knowledge adequate. Knowledge of the artistic process was helpful for all administrators, but how they used this knowledge differed between the artistic and non-artistic administrators. Artistic administrators were able to better understand the artists they represented because they understood the artistic process. Several artistic administrators described this interaction with artists throughout the interview. One artistic administrator was able to help her artists solve problems because
she was aware of the process. The non-artistic administrators benefited from the knowledge of the artistic process when explaining the artist’s work to the public.

“I think it becomes increasingly important when you are trying to write a press release and articles about them (artists). Because you are really at a loss for explaining their process to the newspapers or commenting on it if you can’t or don’t know what it is” (Non-artistic Administrator).

“Only when I might be in the position to share some of that with a donor. Listening to artists describe the process of their work sure comes in handy when I am talking with a donor during the run of a show and I can say ‘did you know that he scrapes this before he layers it, isn’t that interesting’. And it makes people feel more connected to the work” (Amy Wharton).

Once again, the difference between the artistic and non-artistic administrator is apparent. The non-artistic administrators were only interested in the artistic process and the artist’s work in order to pass along the information. Their interaction was more superficial than the artistic administrators. The artistic administrators sought a more intimate experience with the art and the artists they represented. As a whole, the administrators felt they were passionate about the arts but the artistic administrators were more involved. This seems to be a better indication of a ‘true’ passion for the arts.

Summary

The affect of an artistic background on the role of arts administrators was obvious during this phase of the study. I looked at the administrator’s interaction with artists and their understanding of the process, terms, and arts experience. This exploration surfaced some very interesting patterns. While I found both artistic and non-artistic administrators to be passionate about their jobs, there was a split on their reactions and understanding of the artistic process. The most significant indicator of a lack of understanding about the artistic process existed was the administrator’s language. When asked about their
interaction with artists, the artistic administrators detailed a more personal connection.

The non-artistic administrators described their relation with artists as business
relationships. This is not to say that non-artistic administrators can not be effective, it
merely indicates a different connection between the artistic administrator and the artist.
This connection comes from the artistic administrator’s deep understanding of the artistic
process, due largely to their intimate experience as an artist. In addition, artistic
administrators can center themselves in the organization between the artistic side and the
business side, bridging a gap. The non-artistic administrator is on the business side
without an in-depth understanding of the artistic process. Consequently, unable to bridge
the same gaps.

The artistic administrators made apparent throughout the interview that their
experience as an artist benefited their role as an administrator. For example, one artistic
administrator stated that because she had been through the same steps of the artistic
process she could help other artists through it.

The non-artistic administrator’s language subtly suggested their lack of
understanding about the artistic process. One non-artistic administrator referred to the art
her organization presented as a ‘craft’ or a ‘product’. The importance of this difference is
the administrator’s ability to represent the organization’s artist in the truest form.
Perhaps knowing more about the artist’s process allows the administrator to draw in the
community because they can explain the artist’s work more clearly, thus making their arts
organization stronger.
CHAPTER 5

Creativity & Artistic Backgrounds

Addressing arts administrator's creativity was a difficult task. Going into the interviews, I knew that most likely the participants considered themselves creative. I struggled with how to discuss their creativity without directly asking them if they were creative. One method I considered was presenting the participants with several creativity models. And then have them critique each model. I realized that explaining each model defeated the purpose of this creativity section, that is, determining their level of creativity on the job. Instead I focused on the different aspects of creativity such as: the characteristics, the ideal environment, implementation and restrictions, and what they considered the creative aspects of their job.

Creativity and arts administration seem to go hand in hand. The arts administrators in this case study work in very creative organizations and are somewhat satisfied with the creative outlet it provided. Creativity was a prevalent characteristic for all the administrators in this study. It was often stated that creativity was the nature of their business. I was aware that the administrators worked in a creative environment and I designed the interview questions to target the characteristics of creativity. Looking at the interviews as a whole, creativity was present in their actions as administrators. As examples, some administrators had the following comments: "I felt I had years' worth of
ideas and I said let's experiment, let's be smart but let's experiment" (Amy Wharton).

"The whole job is a creative act" (Margaret Evans). Examination of the other areas of creativity supported my initial reaction: these arts administrators are creative.

The interesting aspect that stood out in the administrators' responses was agreement on the importance of creativity in their job. Before the issue of creativity was discussed in the interviews, several administrators mentioned its role in their job either by mentioning creative problem solving or their creative skills. One non-artistic administrator noted that creative problem solving was the aspect of her job she enjoyed most. Another artistic administrator described the creativity that he brought to the organization:

"When the Thurber House began, eighteen years ago, my own reputation as a writer and my own career had just begun. So a good deal of my initial contribution was zeal, a passion for this art form, and some genuine ability to find out the answers--I certainly didn't know the answers then" (Michael Rosen).

The description is characteristic of both creativity models. The aspect of creativity that most experts agree upon is that it involves decision-making at many levels, and Michael's search for the answers demonstrates this aspect of creativity.

Both groups recognized the role of creativity in their jobs. Also of note, one non-artistic administrator stated that creativity in her personal life was also important. This was a statement I expected to hear from an artistic administrator because I thought they would be more likely to think about creativity outside of their job in terms of their art. Perhaps it is a stronger statement coming from a non-artistic administrator as they too have realized the importance of creative fulfillment outside of their job.
Characteristics of Creativity

The creativity discussion began by assessing their level of risk taking in their job. In terms of their creativity at work, all of the administrators considered themselves to be risk takers. According to Csikszentmihalyi (1996) taking risks is an element of creativity that is inherent in the process. However, the administrators commented that their risks were educated and well researched. One artistic administrator stated that the nature of her job involved risk but her risks were educated. "It is a risky business by nature. You have to take educated risks" (Margaret Evans). Another artistic administrator separated his risks between his art and his job. He was willing to take more risks in his life as an artist, but is more cautious as an administrator:

"Well I guess to compare, when it was my work I knew why (I was creating a piece), and I could tell (you) why I was making a choice and defend it because it was my choice. And now I think I am sort of responsible to someone else's vision" (Damell Lautt).

One non-artistic administrator liked to do things that others had not. The very mention of taking risks was exciting for her:

"I love doing what nobody else has tried before and I approach, like some of the earlier direct mail pieces, I remember catching so much flak for the first few I produced (because) they were not traditional in any way shape or form" (Arny Wharion).

This aspect of taking risks was apparent throughout the interviews. For instance, one artistic administrator commented "Nothing ventured, nothing gained" in reference to taking her first arts administrative position. Harrow (1986) stated that everyone has the ability to be creative; and this group of arts administrators supports his statement.
Ideal Environment

Another aspect of creativity literature focused on was organizational environment. According to Tesluk, Farr & Klein (1997), the organization's environment affects the administration's creativity. This was the main purpose behind my investigation of the effect of the participant's environment on their creativity. I was also curious about the differences between non-artistic and artistic administrator's ideal environments. I thought that perhaps the artistic administrators used their creativity in a more subconscious manner. However, I found the ideal environment for developing new ideas and problem solving varied from administrator to administrator regardless of their artistic background.

The administrators talked openly about their ideal creative environment. The variation ranged from a quiet room to chaos. One artistic administrator thrived in chaotic environments and felt he worked better under pressure. "I live in chaos. Combative administration kind of brings the idea to me. I find that I work best creatively when the pressure is on" (Ray Eubanks). One non-artistic administrator had a very methodical approach. "First I need a lot of quiet. I try to sit down and make some notes about what I am trying to achieve, and challenge myself" (Amy Wharton). She enjoyed the process and once she had her ideas she collaborated with others.

Collaboration was an important aspect for several administrators, both artistic and non-artistic.

"I try and get together some of the more active volunteers and board members and those that might be affected and just sit in a circle and talk about the consequences, talk about the ideas, think about the resources we have to access. Share our ideas" (Margaret Evans).
Another artistic administrator also commented on collaboration and the creative process.

“For me it usually involves collaboration with my group of colleagues with a common purpose” (Darel Lautt).

One non-artistic administrator described a specific environment that includes enough structure so one can be invited, yet comfortable enough to participate. She found that committees with artists benefited from the artist’s ability to bring in non-artists to the creative process and show others how to look at things differently. “The artists on committees with non-artists really draw in these non-artists into the creative process without turning them away” (Judy Chalker). Harrow (1986) stated that this is the role of artists in society.

Artists use their creativity every day and they need to teach non-artists how to use their own creativity. Here we see the non-artistic administrator acknowledging the role of artists within her organization. This illustrates another positive effect of an artistic background on the role of the arts administrator: the artistic administrator’s background provides an opportunity for them to engage non-artists in their organization. Harrow (1986) argues that the role of the arts administrator is to “function and mediate at the intersection of power and creativity, and their educators are strategically placed to further this [creative] process” (Harrow, 1986, p. 75). Another artistic administrator looked for an organization that presented clear roles and responsibilities for all participants and respect across the board. Both sets of administrators described an environment built around a sense of freedom. There was no distinct difference between these two groups.
Implementation and Restrictions on the Job

‘Implementation’ and the ‘freedom’ to test new ideas are other aspects of the organizational environment. Even though arts organizations promote creative products and performances, I was interested in how the organization’s culture promoted creativity in the administration. Overall, the administrators described their current environments as conducive to the creative process. Their ability to develop new ideas, share them, and implement them was not a concern for most of the administrators. However, all of the administrators were either directors or in positions with a great deal of power and authority, contributing to their autonomy. Seven out of the eight administrators said they had the freedom to implement new ideas. Only one administrator commented about implementation restraints from lack of resources and organizational support. She felt the board was not as quick to try new things and getting the resources to implement them was also a struggle:

“...The one thing that happens though with board members, they give you great ideas but not the resources to do them. The idea is one thing but the ability to act on it is another. That reaction comes from both the staff and the board” (Non-artistic administrator).

The lack of time in order to be creative on the job was only a concern for a few of the administrators. One non-artistic administrator commented that she had the time to be creative but not the time to enjoy it. “On the run. I have time to be creative but I don’t have time to enjoy it’ (Judy Chaiker). She felt there are always too many things to do. Another non-artistic administrator also mentioned lack of time as an issue. “There is never enough time in the day. I feel like I do (make time for creativity) and I try to make it a priority” (Amy Wharton). Another non-artistic administrator was looking for more creative time after work. “I need to make time for being creative outside of work for my
personal life” (Krista Campbell). Here we see both sets of administrators in creative environments facing similar organizational constraints such as time and support. A non-artistic administrator noted her desire for more creative time after work, perhaps such creative professional development is an area both artistic and non-artistic administrators would benefit by having.

Creative Aspects of their Job

This section of the interview reinforced my initial thoughts on creativity; all of the administrators considered themselves creative. I focused on the aspects of their jobs they considered most creative. The initial response from several administrators was that their entire job is creative. “I think everything I do is creative” (Amy Wharton). “The whole job is creative. It is my biggest creative project” (Margaret Evans). More specifically, Margaret found that working with artists, helping them build ideas, making change, and bringing all the aspects together was very creative. Designing the message of the organization, writing newsletters, and getting people excited about the organization were among the tasks also considered to be creative. “That is all a very creative process” (Susan Franano). The non-artistic administrators cited some of the same tasks as creative aspects of their job. One stated that every time she answers the phone is a chance to be creative. “And every phone call I make has to be creative, every time I answer the phone it is the unexpected” (Amy Wharton). Another non-artistic administrator found problem solving and motivating the staff and board as very creative aspects. “Trying to be creative in motivating people, especially the board and keeping them involved so that it is not drudgery for them”
Several administrators described tasks that are characteristics of creative process as they described the creative aspects of their job. Problems solving, designing new literature and messages, and working within a particular set of parameters are all aspects of the creative process. The arts administrators were able to use creativity in all aspects of their jobs and found their organizations conducive.

Summary

Even though the administrators described themselves and their jobs as creative, this section initially did not seem very insightful. I thought I would find the artistic administrators describing a process similar to their artistic process. Discovering that all of the administrators, both artistic and non-artistic, were creative was not a surprise. However, I was surprised by the amount of freedom the administrators had to implement their creative ideas. I did not think that most of the organizations fostered such creative environments. The organizations that participated in the study seemed to embrace creativity at the individual and organizational level. After further analysis I realized that creativity is prevalent in these organizations and perhaps taken for granted. This seems to say that these arts administrators are aware of creativity and its benefits, in comparison to business organizations that spend a great deal of time and money introducing creativity to their organizations. This begins to address some of my questions about the lack of literature in arts management that focuses on creativity. Perhaps the creative environment of arts organizations is thriving and its presence is not unusual.

As a whole, the administrators considered themselves creative. Additional research could provide further insight to their creativity by surveying the same administrators on all the aspects of the creative process to determine their level of
creativity. Another possible consideration is investigating creativity by talking with the people in their organizations. Perhaps interviewing the staff and the artists they work with would shed light on their creativity from an outside perspective.

Administrators as Artists

The third area of exploration in this study focuses on the administrator with an artistic background. This section provides the perspective of the artistic administrator. Chapter four examined arts administrators and their interaction with artists, their training, and knowledge of the artistic process, and the first half of chapter five looked at the administrator's use of creativity. This final section of chapter five explores the artistic background of arts administrators in order to analyze the connection between artistic administrators and their background. I interviewed five administrators and focused on their artistic training, how long they continued to practice their art, and where they saw a connection between the two aspects of their lives. It was my hope that this would highlight the significance of arts administrator's background and its affect on their jobs complimenting the earlier data. The five artistic administrators all have either a B.F.A, M.A., or a M.F.A. in disciplines ranging from music to the literary arts.

Transition from artist to arts administrator

Transition from artist to administrator was an ambiguous trail for several of the artistic administrators. Only two of the artistic administrators made a conscious decision to become arts administrators. By conscious decision, I mean that they sought out the opportunity in administration and made the change from being primarily artists. One artistic administrator stated the transition was easy and natural. "I did a lot of singing the last five years professionally. And I think I got the (artistic) itch thoroughly scratched"
(Susan Franano). She also described her role as an administrator in the same terms as her artistic role. "Being a performing artist you are always living on the edge" (Susan Franano), and, for Susan, arts administration was the same type of adventure. The other artistic administrator who made a similar transition was Margaret. She was already involved with the organization as an artist, and becoming an arts administrator seemed to be a logical step. However, in the case of many artists there is often a fine line between their art and source of income. It is not unusual to find artists working as administrators on a part-time basis in order to supplement their income as an artist. In this study I was primarily interested in artists who chose to work full-time as an administrator and whether or not they were still able to practice their art. The difference between dedicating 40 or more hours a week as an administrator or participating in administration on a part-time basis is the point at which the administrative role becomes primary and their art is secondary. The responsibilities increase and the amount of available artistic time decreases. As I enter into the world of full-time arts administration, I wanted to know why some artists were able to maintain a balance while others discontinued their art altogether.

Three artistic administrators made the transition from artist to administrator gradually. One artistic administrator, Ray, intended on starting a "kicks" band and twenty-five years later he is still the founder/director of the Jazz Arts Group (JAG). Darnell was working on his Ph.D. in Theatre and due to his graduate position he was offered and accepted a full-time arts administration position and discontinued his Ph.D. program. The final artistic administrator described this transition as complimentary. He felt that the two worlds blend and feed off of each other. "I never felt that the Thurber
House was doing anything more than enabling me to provide for my writing” (Michael Rosen). Overall, the artistic administrators seem to view their move into administration as a natural progression. No administrator came out and directly stated that it was a necessary for survival, but it was implied during the interviews. I think many of the artistic administrators view arts administration as a new avenue of creative expression.

Several of the artistic administrators in discussing their jobs referred to their previous artistic training. One administrator talked about his relationship with the musicians only on an artistic level. He made it clear that the administrative side of the organization was not involved in the artistic side. “I have good people working for me, they do their jobs and they do it well, but I don’t ask them for artistic advice” (Ray Eubanks). In order for him to actively engage with the musicians he needed to rely on his experience as a musician. In reference to his interaction with the musicians he says, “it is purely a musical relationship” (Ray Eubanks). Another administrator acknowledged the use of his artistic training but stated that it was usually in a subconscious manner. It was an integral aspect of his personality and he used his artistic training throughout his entire life.

“I don’t know that in any real conscious way, but I think in the way I approach the work. The way I think about how to present it to an audience goes back again to an understanding of the process of what it means to create something and put it out in front of an audience. It is inherent of who I am” (Darnell Lautt).

Another artistic administrator talked very passionately about her involvement with the artists she represents throughout the interview. She was actively involved in their artistic process and assisted them in solving problems. Her experience as an artist provided a special connection between her and the artists.
"I have the experience to help them solve it (artistic problems). There is a definite plus. There is a calming affect because they know you are an artist and that you understand where they are coming from" (Margaret Evans).

The artistic administrators illustrated how their artistic training provided a different means to connect with the artists in their organizations. Martin and Rich (1998) noted that arts administrators wanted future administrators to remain sensitive to the art and their artists in the organizations. Perhaps the way to maintain this sensitivity is to draw on personal artistic experience. The comments of the non-artistic administrators did not illustrate the same level of understanding of the artistic process. This becomes one of the main attributes for an artistic administrator that differs from the non-artistic administrators. The artistic administrators have consistently illustrated this sensitivity and it can be directly tied to their previous artistic training and experience.

**Administrator and Artist**

For those administrators with an artistic background I was curious about the relationship between their artistic and administrative sides. I wanted to know if their reactions were different between their administrative decisions and artistic ones. I also thought that perhaps there might be a conflict between their role as an administrator and the maintenance of their artistic side. To better understand this relationship I simply asked the administrators how they viewed these two aspects in their life, and to describe it. Overall, the administrators described the two aspects as highly integrated in their life. One artistic administrator portrayed the two as one in the same. Other administrators had similar reactions to these two aspects in their lives:

"Those two things are so tied in my psyche. I never felt any strain or draw there between the artistic side and administrator" (Ray Eubanks).

"My identity is both. I think I am a curious hybrid" (Michael Rosen).
"I don't really have two hats. I feel that I am an artist who is engaged in arts administration" (Susan Franano).

I expected to find a tension between the administrator's artistic side and their job. But in reality, the administrators described these two sides as so interrelated as to be indistinguishable. They did not consciously separate their actions based on their role as an administrator or as an artist. Each side influenced the other in a positive manner, providing them with the resources of an artistic background to tap. For Ray, directing the jazz orchestra became his new creative outlet, and, in some ways, more so than his trumpet playing ever was. Susan considered herself as an artist working in arts administration. These administrators did not indicate any major conflicts between their artistic and administrative roles. They were able to draw on their experience in a positive manner.

**Administrators and Their Art**

For those administrators who continue to practice their art, I was interested in what role it plays in their administrative life. And conversely I explored the affect on their job when they did not practice their art. An exploration of their artistic side might shed light on their creative administrative side. I explored the artistic administrator's artistic process and environment to establish the positive skills that these administrators had and could use to better their organizations. But I discovered that they did not think of their art in terms of problem solving techniques or the opposite characteristics outlined by the creativity models. When asked about their art there were two reactions. Several administrators reflected fondly about the last time they created their art, while others
talked about consciously making time for their art. Those who do not practice their art agreed that it was due to lack of time. Although, one administrator stated he stopped playing trumpet due to the rigors of practice were too much any more. However, he considered directing as his creative outlet and therefore felt he was still practicing his art.

For those administrators who no longer practiced their art, I focused on its affect on their job and their life. Without asking directly, the non-practicing administrators stated that they missed creating art. One non-practicing administrator said that eventually she began to feel something was missing in her life. She had been a church cantor before moving to Columbus and was not currently involved. After she had been in Columbus for a while she realized that she missed singing more than she first admitted.

"And just now I think in the last year or so I have begun to feel a lacking, something lacking. I actually think it is because that (singing) was doing more that I realized it was doing. It was serving that need to create, that artist need to create" (Susan Franzano).

Darneil reflected on the last time he directed a play and described the positive affects for him.

"It is one of those, I would love to and miss it greatly and always dreamed that the work would allow it once in a while. The last thing I did was three years ago. It was really terrific" (Darneil Lautt).

I asked him what affect not practicing his art had. He stated that not creating his art had a negative affect. "I think you get further and further removed from the essence of the creativity and you tend to burn out" (Darneil Lautt). Darneil also commented on how practicing his art affected him. He was interested in doing a collaborative piece with his wife and talked about it.
“I would like to work on a piece with my wife. Whether we ever get to perform it or not is beside the point, or it would be a bonus. The process would be powerful for us, would be good. The exercise would certainly be positive” (Darnell Lautt).

The two practicing artistic administrators commented on the benefits and priority level of art in their life. Margaret described how she felt when she did not have time to work on her.

“I feel frustrated. I can feel my feet coming off the ground a little bit. It is this weird feeling of being amputated or somehow disconnected. I notice a change in my mood a change in my temperament. I am a little more anxious, a little more frayed. When I am painting I am grounded” (Margaret Evans).

The other administrator who actively pursues his art did not express these emotions: he did not consider it an issue. He stated that it is his responsibility to make time for his writing. And he does, at least forty hours a week. His situation was unique compared to the other administrators struggling to find time.

“I have done, over the years, better or worse jobs of allowing my Thurber House work to encroach on my personal work. Pretty much I take sole responsibility for that, in that if I didn’t want to do this arts administration, I could choose to live at a slightly different income level. But I appreciate the stability” (Michael Rosen).

In the process of interviewing Michael it was obvious that his writing was first and foremost in his life.

“I think what would happen if I were to stop working at the Thurber House, I would still be a writer. If I were to stop being a writer then I would not be the Thurber House” (Michael Rosen).

Other administrators discussed how their artistic background benefited their job while Michael looked at how his job could benefit his art. His art was not a consequence of spare time, but rather he scheduled time for his art then worked everything else around it.
He also saw all of his daily actions as contributions to his writing. "I work in the yard and walk the dogs and ultimately it becomes writing" (Michael Rosen).

Based on these observation, I have determined that there are two types of artistic administrators: one that makes time to practice his/her art and the second type that stops practicing because there was not enough time. Finding ways for the non-practicing artistic administrators to nurture their artistic side seems to be a necessity. Perhaps encouraging the development of a support system that fosters their artistic process and includes their organizations and colleagues would allow the non-practicing administrators to return to their art and the practicing administrators to continue.

**Balancing the two roles**

Discussing the balance issue between the artistic and administrative roles in the administrator's lives garnered two responses. For Michael his art comes first. He has been balancing the two roles for many years and now he is beginning to step away from administration and work solely on his writing. The others felt that available time, or lack of, was their greatest challenge. Margaret, who is a practicing artist, struggles with too many hours at work versus her need to paint.

"Yes I spend sometimes 60-80 hours a week here. And on a day off I have to do the laundry, visit family, go to the grocery store and so there is not a lot of time for that (painting)" (Margaret Evans).

She acknowledges the struggle between available time and everything else in her life. But she was not agitated by this unbalance. She felt that there were certain things in ones life that needed to be accomplished and that art could not always be the first priority.
“There are certain things that come up in your life that you have to do but there is a reason for everything and you will get back to it (art). You won’t understand that balance until you are doing it as an administrator” (Margaret Evans).

Darnell also felt that everything else in his life came first. But he was not content with this arrangement; he still was trying to figure out a way to attend to his artistic side.

“I would very much like to find a way to create an opportunity and not a continuous basis, but if once a year I could find a way to do something creatively I know I would benefit me and my job here” (Darnell Lautt).

However, Susan did not consider balancing the two an issue. She thought that perhaps that had to do with her identity as a musician.

“It is part of how you define your humanity. But once having done it as a full-time focus. I very much still think of myself as a musician” (Susan Franano).

The issue of balance had different meanings for the various administrators and seemed to be an individual issue. Providing the necessary resources for arts administrators to make the individual decision would be very helpful. For one administrator, participating in theatre once a year would suffice his artistic craving but for another administrator it might involve a more consistent participation.

Benefits of being an artist

The final area of exploration with the artistic administrators examined their opinions on the job benefits of an artistic background and/or practicing their art. As a whole the administrators agreed that their artistic background benefited their administrative position.

“I think I am a better arts administrator than I could have been were I not also an artist” (Susan Franano).
“It keeps me in that channel, the sensitivity, helps me relate to them (artists). There is a definite plus, there is a calming affect because they know you are an artist and that you understand where they are coming from” (Margaret Evans).

“Now, of course, The Thurber House benefits by having a literary director that does have something of a national reputation and well regarded books. I’m able to bring my own perspective, as well as information from colleagues and publishers I’ve worked with, to the House” (Michael Rosen).

“It is refreshing, recharging for me. I would be fresher and ready to tackle the task at hand and various jobs. I think it is a relaxing kind of thing, others might golf on the weekend or whatever to have that same affect, for me to do something creative (has a) rejuvenating affect” (Darnell Lautt).

According to these administrators, the benefits of an artistic background range from a refreshing function to positive press for the organization. An organization definitely benefits from having a nationally recognized artist on staff, but having a staff that can make a connection with the artist should not be dismissed. It is important to point out the connection between these arts administrators and artists as another positive attribute of artistic administrator. Developing a good relationship with the artist allows both parties to maximize their experience. The organization is able to present art to their community without compromising the art or the artist’s experience.

Summary

The reasons for becoming arts administrators differed slightly among the five artistic administrators interviewed for this study. However they did share a common passion in the arts and need to continually feed their artistic side. For several arts administrators, (Margaret, Michael and Ray), making a concerted effort to produce their art thereby nurturing their artistic side is important. Darnell and Susan were still struggling with the time issue and striking the right balance. These two administrators
did have an idea of what it would take to curb their artistic cravings but they were not able to obtain these goals yet. For Darnell, he has not found the resources to meet his needs. He was looking for an opportunity to work in the theatre once a year. Susan just had not made the time to find a new place to sing or even sit down at her piano.

The data gathered for this study indicates that previous artistic training has many positive affects on the jobs of these administrators, but there is also a down side. Several administrators commented on the negative affects on their job when they do not practice their art. Thus, in order to maintain the positive attributes of their artistic background, it seems necessary that arts administrators find a way to consistently nurture their artistic side.
CHAPTER 6

CONCLUSIONS & RECOMMENDATIONS

After reviewing the data I made several conclusions based on my initial research question, *What is the affect of an artistic background on the role of arts administrators?* The research indicates that there is a positive affect of an artistic background on the role of arts administrators that differs from non-artistic administrators. Artistic administrators have a deeper understanding of the artistic process and therefore were able to establish a more intimate relationship with the artists. Based on this research, an arts organization benefits from employing artistic administrators for two reasons. The organization benefits by having someone on staff that intimately understands the artistic process and is able to interact with artists. And secondly, a business manager with an artistic background has an added perspective about the organization as a whole. The artistic business manager has the ability to see the organization from the artistic and financial perspectives. Also because of their better understanding, artistic administrators are able to remain sensitive to the art and the artists in their organization. Both groups of administrators agreed this was important but the artistic administrators appeared to be more sensitive. Overall, artistic and non-artistic administrators were passionate about their jobs and they agreed that there are non-artistic administrators who are successful, but experience in the arts is important.
Another positive attribute for artistic administrators is their ability to bring non-artists into the creative process. One non-artistic administrator noted that the artists in her organization brought the non-artists into the creative process, making that particular committee more productive. An artistic administrator has the same training and can function in the same manner thereby strengthening the organization.

Summary of Findings

I expected to find a high percentage of arts administrators with previous artistic experience and indeed that was what I encountered. Out of the twenty arts administrators that were originally identified as possible participants, only four had no previous artistic training. This reinforces the importance of research relating administrator’s artistic background to their administrative roles.

I also thought that the section on creativity would provide more insight into the artistic administrator’s creative process. But I found that their artistic and administrative roles were highly integrated, thus making a connection between their administrative creativity and their artistic process was not successful. I was also surprised that only one non-artistic administrator highlighted the importance of creative development outside of work.

My interest in creativity stemmed from the lack of literature that focused on arts administration and creativity. I was surprised to find open and creative organizations for nearly all administrators in this study. I originally thought that the business world had tapped into a gold mine that the field of arts administration had missed. But on the contrary, I found creativity was a prevalent characteristic for all of the participants. Arts organizations were already in tune with the benefits of creativity in their organizations.
The artistic administrators provided a very interesting perspective on their roles in relation to their previous artistic experiences. Their artistic side was very much a part of their administrative actions. They were more sensitive to the artists because they had a better understanding of the artistic process. I expected to find a tension between the administrators’ artistic side and administrative duties. I thought I would encounter artistic administrators who regretted leaving their art behind and perhaps some associated guilt. On the other hand, the administrators were very conscious of their decisions and were either practicing their art or looking for ways to begin again.

Despite the positive affects of an artistic background there is a negative affect. Those artistic administrators who were not currently practicing their art discussed the negative affects on their jobs. They felt that not practicing disconnected them from the artistic process and also resulted in frustration. The biggest constraint the administrators mentioned was lack of time. Between work and personal commitments there was little, if any, time available to concentrate on their art. Assisting arts administrators find the time to work on their art can counteract this negative affect.

Recommendations for further research

There are a few areas that would benefit from further research: arts administrator’s creativity and the artist’s perspective of arts administrators. An in-depth study that focuses solely on the administrator’s creativity would provide details on the level and success of their creativity. Also by focusing on the artists perspective of arts administrators would indicate to a better degree their sensitivity, interaction and
knowledge of the artistic process. Research similar to DiMaggio’s Managers of the Arts that examines the backgrounds of arts administrators would provide an updated insight to his research as we head into the new millenium. Also research that examines the affect of artistic administrators who continue to practice their art and those who do not is also necessary. The final recommendation for research is the development of professional training for artistic administrators that focuses on maintaining their artistic side.

**Study’s Significance**

Artistic administrators bring not only a passion for the arts to their organization, but a deep understanding of the artistic process. This study indicates the many benefits of an artistic background for arts administrators and their organizations. It also highlights the importance of recognizing their unique connection with artists and how to capitalize on it. This research has brought the issue of an administrator’s artistic background to the attention of current and future administrators thereby encouraging more research on this topic. It is also important to acknowledge the role of non-artistic administrators. The non-artistic administrators agreed that experience in the arts was important and outlined several ways this could be achieved such as observing artists and reading about it. I think it is very important for research that focuses on their arts experience and assuring that as arts administrators they do have an in-depth understanding of the artistic process.
APPENDIX A

Elements of Creativity

1. Feeling free from distractions
2. Feeling centered in oneself and the world
3. Feeling empathy for life
4. Losing oneself
5. Finding a more powerful, genderless self
6. Feeling free to let the subject evolve as it will
7. Feeling fueled by the promise of unfolding
8. Building on past experiences
9. Taking advantage of luck
10. Dialog with self: ideas cycling and saving
11. Separating act of working from work (criticized work)
12. Sensing, seeing, hearing resonances
13. Selecting, planning, finding courage to leave material out
14. Experimenting, tearing apart
15. Risking failure and starting over
16. Moving from the real into the imaginary
17. Looking at the work as if it were not mine
18. Riding on momentum
19. Heightening perception, being more aware
20. Reworking, increasing the richness of the basic work
21. Getting started
22. Seeing/comparing present work in context of past work
23. Leaving work alone for a while exploring the work of others
24. Carrying something from past work into new work
25. Traveling to expand experience and understanding
26. Extending oneself, taking on more difficulties
27. Researching
28. Leaving work alone for a while to start another
29. Letting the work shape my daily life
30. Feeling simultaneously separate and involved
31. Paying close attention
32. Discovering and using my most productive work times
33. Accepting failure, planning new works
34. Being freed by having plenty of materials to work with
35. Giving up the analytical to trust the intuitive
36. Distinguishing what I like from what is good

92
37. Extending a great physical energy
38. Entering a deeply altered state of consciousness
39. Feeling shock of leaving a deeply altered state of consciousness
40. Needing time to digest experience in order to change
41. Keeping perspective with the occasional social contacts
42. Imaging the work from different perspectives
43. Struggling to find time to work
APPENDIX B

In-depth Interview Questions

Arts Administrator

1. How long have you worked for this organization?
2. How/why did you become an arts administrator?
3. Did your training adequately prepare you for this job?
4. Please review this job description, Would you add or subtract anything?
5. Allocate the % of time you spend on each of these tasks?
6. What aspects of your job do you enjoy the most?
7. What are the challenges you face?
8. Do you think it is important as an administrator to have experience in the arts (i.e. studio experience, art history classes, interest in a medium, as an artist yourself)? Why? Why not?
9. Do you come into contact with artists as part of your job? How often?
10. Describe your interaction with artists?
11. What is your reaction to this statement? "It is important for art administrators to remain sensitive to the art forms and the artists within your organization.
12. [If so, how do you do this?]
13. On the job, Is it important that you are aware of how artists work?
14. What is your reaction to the phrase “artistic integrity”?

15. What is your reaction to “aesthetic sensitivity”?

16. Describe a situation at work that knowing more about a specific art form would have been beneficial for you? How?

17. What is your reaction to this statement by Pablo Picasso?
   “Every Child is an artist. The problem is how to remain an artist once he grows up.”

Creativity

18. Would you describe yourself as a risk-taker?

19. Describe the ideal environment for you when solving a problem or creating new ideas/programs? Do you need space, time, etc.?

20. If you come up with an idea that may seem a little “crazy” do you share it w/ co-workers?

21. Are you free to implement new ideas?

22. Are there any restrictions on implementation?

23. What aspects of your job that you would describe as creative? How?

24. How do you approach tasks that are not challenging but are a necessity, like data entry or housekeeping issues?

25. Do you have time to be creative on the job?

26. As a creative individual, what is your role in the organization?

Artist

27. What is your education background?

28. If you studied arts administration at the college level, Was your background as an artist addressed in your program?
29. How did you feel about this?

30. Think about an average day on the job, how often do you use your previous experience as an artist?

31. Do you continue to practice your art form? Why?

32. [Why did you stop practicing your art?]

33. How often?

34. What motivates you to produce art?

35. Describe the environment in which you practice your art?

36. Is there any mental preparation or mood required to work on your art?

37. Reflect on how you work as an artist, for example developing ideas and working them out, describe the process.

38. How do you feel when you begin a new piece?

39. How do you feel while working on your art?

40. [When it is completed?]

41. What do you like most about practicing your art?

42. How would you describe the relationship between you as an administrator and you as an artist?

43. Does working on your artwork in addition to your job have any benefits?
BIBLIOGRAPHY


Personal Interview with Krista Campbell, March, 1999.

Personal Interview with Judy Chalker, March, 1999.


Personal Interview with Margaret Evans, March, 1999.

Personal Interview with Susan Franano, March, 1999.

Personal Interview with Darnell Lautt, March, 1999.

Personal Interview with Michael Rosen, March, 1999.

Personal Interview with Amy Wharton, March, 1999.


