

**Briefing Paper**

**Guiding the Arts Student:  
Academic Advising, Career Counseling, and Mentoring**

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**COUNCIL OF ARTS ACCREDITING ASSOCIATIONS**

**National Association of Schools of Art and Design**

**National Association of Schools of Dance**

**National Association of Schools of Music**

**National Association of Schools of Theatre**

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# CONTENTS

<b>PREFACE</b> .....	ii
<b>BASICS</b> .....	1
<b>ISSUES AND IMPLICATIONS FOR DECISION-MAKERS</b> .....	2
Definitions.....	2
Goals and Objectives.....	4
The Developing Artist.....	5
Master Teachers, Student Apprentices.....	5
Organizational Models and Delivery Systems.....	6
Administrative Issues.....	7
Advisor Issues.....	8
Student Issues.....	9
<b>QUESTIONS FOR ARTS UNITS</b> .....	11
<b>CAUTIONS FOR ARTS UNITS</b> .....	13
<b>LEADERSHIP OPPORTUNITIES</b> .....	13
<b>ENDNOTES</b> .....	14
<b>RESOURCES</b> .....	14
<b>ADDITIONAL SOURCES</b> .....	15
<b>ACKNOWLEDGMENTS</b> .....	18

## PREFACE

The Council of Arts Accrediting Associations is a joint, *ad hoc* effort of the National Association of Schools of Art and Design, the National Association of Schools of Dance, the National Association of Schools of Music, and the National Association of Schools of Theatre. The Council works with matters of general concern to the arts community in higher education, with particular focus on the issues and policies affecting instructional quality and accreditation.

The term “unit” as used in this document indicates an entire art/design, dance, music, or theatre educational program of an institution. Thus, in specific cases, “unit” refers to free-standing institutions; in other cases, it refers to departments or schools that are part of larger institutions.

*Please note: The purpose of this paper is to organize ideas and encourage thought, not to establish accreditation standards or inflexible positions. The ideas and suggestions presented herein represent the best information and analysis available at the time of completion. Recommendations should be used as the basis for planning only after careful consideration has been given to current and prospective local conditions.*

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## **Guiding the Arts Student: Academic Advising, Career Counseling, and Mentoring**

### **BASICS**

Academic advising, career counseling, and to a lesser extent, mentoring, have all been recognized as important elements of higher education. Required by regional accreditation agencies and professional accreditors such as NASAD, NASM, NASD, and NAST, academic advising of some kind is found in nearly every college, university, and arts school in the country. There is, however, widespread and well-founded concern for the health and productivity of these programs. Three nationwide surveys of academic advising conducted by the American College Testing Program (1979, 1983, 1987) found that only slight improvements have taken place in an area generally regarded as a low status activity, often performed in a perfunctory manner with little regard to evaluation or reward. Career counseling is often a haphazard affair; even where resources exist, the ties with the curriculum and academic advising may be slight. The concept of mentoring is enjoying a renaissance, though at present the greatest attention is given to students at risk on one hand and advanced graduate students on the other. The extent to which these various approaches to guidance are utilized and coordinated largely determines the overall effectiveness of an institution's guidance system.

A survey concerning academic advising, career counseling, and developmental counseling sent to all NASAD, NASD, NASM, and NAST member institutions early in 1994 revealed that the majority of the 383 institutions responding do not have written statements concerning academic advising or career counseling that is specific to the arts students they serve. An average of 44 percent of arts units within colleges or universities do have discipline-specific policies and guidelines; the individual averages range from 53 percent for dance units to 38 percent for music units. Of the 49 independent arts schools which responded to the questionnaire, 36 reported that they offer academic advising. Written policies and information regarding career counseling specific to arts students in colleges and universities is uncommon: only 17 percent of these institutions have written policies and information, with dance leading again at 39 percent and music lagging at 5 percent. Of the independent institutions, 55 percent provide written descriptions of their career counseling resources. Developmental counseling is available to students at most institutions, although it is not frequently discussed in departmental handbooks and resources. References to this resource are made by 17 percent of the arts units responding, dance in the lead at 44 percent and music last at 4 percent. Of the independent institutions, 52 percent describe their resources in this area.

Advising systems have usually focused on the curriculum and the educational experience; connections with career aspirations and life goals have often received little attention. This narrow focus may prove a great disservice to both the individual student and the profession. The arts fields are increasingly complex and an individual may pursue many paths in the course of a lifetime of involvement with the arts. Although many paths presuppose a well-defined progression of training, the ability to synthesize the various aspects of this training, and to employ them in new and different ways, is to be cultivated.

For centuries, the training model for artists was that of master teacher and apprentice student, whether the field was art, drama, music, or theatre. The long period of apprenticeship under a master gave the student more than technical skills. The master's own work provided the younger artist with experience in the practical aspects of the art—commissions, studio organization, and the community of artists, among them.

Apprenticeship presupposed another element—the relationship of the apprentice not only with the profession, but with the master. This could, and often did, work to the disadvantage of the student—many are the tales of the virtual slaves. For others; however, the master was a guide, a supporter, a mentor.

The rise of apprenticeship programs in the arts and other professions, and of mentoring relationships in business, industry, and education, is evidence that the value of these traditional structures is increasingly recognized. The challenge in higher education is to integrate these various guidance models in ways that prove effective in local contexts.

It is with particular attention to the needs of arts students that this document seeks to identify the issues and questions that confront arts units as they evaluate the guidance they provide. These issues are part of an ongoing concern for the health of the arts enterprise, and should be considered integral to the educational process, not simply as problems to be resolved.

## **ISSUES AND IMPLICATIONS FOR DECISION MAKERS**

As knowledge, career choices, and life in general have become more complex, so have the decisions facing students in higher education. There are more choices within the curriculum and even more to be considered after graduation. How are students to choose among these options? Who is to advise them? What is the context for their decisions? How are students to be guided as they work toward the completion of their chosen course of study? How is that study to be applied to the professional world? Where and how are these young artists to find work? The nature of work has changed, and continues to change so rapidly that it is no longer reasonable to assume that a well-designed curriculum will suffice to prepare students for specific careers in the arts.

The factors that determine career choice and success are undoubtedly complex: gifts, skills, interests, and personal characteristics are all critical, and each is in itself complex. As students evaluate each of these areas, they are likely to need assistance from a range of sources, and no one source is likely to be expert in all areas. Communication and coordination are critical. The responsibility for decisions lies with the student, but considerable responsibility for providing resources rests with the arts unit and the institution.

### **Definitions**

Guidance has many aspects. Providing information is the easiest and most basic; it is not, however, sufficient unto itself. Students may require assistance in identifying the information they need, in evaluating options and reasonable possibilities, and in relating current needs to future expectations. Cognitive skills may need development—goal setting and decision making, for example. Although the average age of college students is on the rise, a significant percentage of students are young adults, experiencing intellectual and artistic challenge within a period of important personal and emotional change. Older students often must combine their studies with professional and family responsibilities. Guidance systems must acknowledge all of these realities.

The following definitions seek to clarify some of the terminology in general use in discussions of academic advising and student services. It should be noted that there are many ways to organize and deliver these services, and that in almost every case, no one advisor is called upon to deliver them all.

### ***Academic Advising***

Ideas of what academic advising should be and do range from the simple provision of registration information via written and electronic sources to weekly sessions with an advisor that address the academic, developmental, and professional needs of the student. There is growing consensus; however, that the “I just need you to sign this, Dr. Smith,” scenario does not constitute advising.

Advising implies the physical presence of an advisor, and ideally involves concern on the part of the advisor for the individual student, the institution, and the world of work. Although decisions are the responsibility of the student, the advisor may assist in identifying student interests and abilities (or

difficulties); educational goals, career and graduate school choices, and naturally, course selections. He or she may also be instrumental in communicating the values of the institution and/or profession—for example, why liberal arts studies are important, or why performance majors study theory. Advising programs that are effective place emphasis on the development of an ongoing relationship between advisor and advisee.

Academic advising has traditionally focused on the curriculum, and while the educational process remains central, most definitions have broadened to include this process within the context of a student’s personal and professional goals and aspirations. The goal is not so much graduation as a true commencement of practice in a chosen field.

Although such a broadened view requires more of an advisor than simply navigating a curriculum, there are practical limits. An advisor should be a valued resource; he or she should not be expected to serve as a therapist.

### ***Academic Counseling***

The phrase “academic counseling” most often used in conjunction with freshmen and students without declared majors, implies substantial attention to the identification of academic (or artistic) strengths and weaknesses and the planning of a realistic academic program. Although the need for remedial or special study skills may be identified through this kind of counseling, academic counseling is not limited to those with such needs.

### ***Developmental Academic Advising***

A developmental approach to academic advising, based on developmental theory and integrating intellectual, psychological, and social perspectives, arose in the 1970s and continues to be the most prominent theory in many circles. More honored in theory than in practice, developmental advising receives extensive attention in the literature on academic advising, but all three ACT national surveys have found little evidence of its implementation.

Developmental advising focuses on the intellectual and personal growth of the individual student, stressing the development of life and career goals. Course selection and scheduling are certainly present, but are the results of, rather than the reason for, the advising process.

### ***Required Advising***

The literature on academic advising refers to programs where contact between the student and advisor is required as “intrusive advising.” Some institutions do not require such contact, although virtually all encourage it. More schools require that first-year students meet with advisors, and allow other students to seek advice as they choose. The most common scenario requires that students meet with an advisor at least once a year, usually in conjunction with registration. Less frequently, advisors are encouraged to call or write to students who do not maintain contact with their advisor or who appear to be at risk. The guidelines for required advising programs vary from yearly contact to weekly meetings.

### ***Mentoring***

When Ulysses sailed for Troy, he left his household and his young son, Telemachus, in the care of an old and trusted friend, Mentor. The definition of a mentor as “an experienced and trusted counselor” (*Oxford English Dictionary*) is an obvious derivation. Ulysses was absent for twenty years, and although few modern mentoring relationships are of like duration, the aspect of continuity is critical.

In business, industry, and education alike, mentoring is a means of encouraging junior members of a profession, easing their adjustment, and promoting their success. The mentor relationship may be initiated

by mentor or mentee, may be formal or informal, and may last months or years. In education, it is found in a formal context most often with reference to new teachers at the elementary, secondary, or collegiate level, and somewhat less frequently applied to graduate students. Given the level of professional specialization that is often present from the beginning of an artist's training, this level of individual guidance may be appropriate at an early stage of an art student's education. Ironically, considering the youth and privilege of the first mentee, mentoring of undergraduates is most commonly discussed today with reference to minorities, nontraditional students, or those who are considered to be "at risk."

There has been a renaissance of mentoring in recent years, accompanied by an increasing body of literature on its theory and practice. It is important to note, however, that mentoring requires a considerable commitment on the part of both mentor and mentee, and that the term should only be applied where such commitment does in fact exist.

Undoubtedly, many modern mentors wish for the added advantage enjoyed by Homer's Mentor—his duties were often performed by Athena, goddess of wisdom, under his guise.

### ***Career Counseling***

Career counseling addresses the professional aspirations of an individual student. Although career resource libraries and placement services are important, rapport between an individual student and an advisor/mentor is essential if successful counseling is to take place.

A number of arts units have developed courses or other forums that address many of the career options and practical issues faced by practicing artists. Courses, seminars, and discussion groups at the freshman level tend to focus on options, while those designed for seniors address résumés and portfolios, marketing, taxes, copyright, grant applications, gallery and management issues, and business issues, for example.

### ***Personal Counseling***

The vast majority of educational institutions provide counseling services that address the personal, psychological, and social challenges encountered by students of all ages and situations. Because these services are generally provided on an institution-wide basis beyond the arts unit, they will not be discussed in this document, except to note that these services may be vital to the continued success of arts students, and that it is critical that students be aware of these resources.

### **Goals and Objectives**

Advising programs may support a variety of institutional and arts unit values and priorities. It is critical to the health of guidance systems that the goals and objectives of such systems be stated and understood by all those involved in the process.

### ***Students***

Although an emphasis on student satisfaction and retention has largely driven academic advising programs in the past, these issues may be viewed within a context broader than that of completing the undergraduate or graduate curriculum. There is a host of noncurricular issues to be faced by students in the arts, ranging from personal to professional, and those responsible for planning an advising system should consider which of these issues can or should be addressed in the advising process, and to what degree. In addition, there are both immediate and long-term benefits to good advising, and a good system will take both into account.



## ***Advisors***

Advisors are often considered primarily in terms of the services they provide. There are important aspects of the advising system that enable them to provide those services, however, without which the system will suffer. Advisor satisfaction is as important to the process as student satisfaction, and is dependent on many issues, including training, administrative support, recognition, and reward. These issues should be reflected in the goals and objectives of the advising program.

## ***The Unit and the Institution***

Students who are engaged and persistent are an obvious advantage to a program. A successful advising program may account in great measure for this satisfaction, and indeed for the development of loyal alumni and institutional reputation. In addition to the procedural elements that are inevitably part of advising, a unit or institution may use the advising process as a means of communicating and reinforcing values and priorities which it has determined are important to the educational process.

## ***The Arts Professions***

To the extent that an advising system considers the future engagement of an individual in the arts, that system supports not only the student, but the arts professions. Studio and performing artists, educators, administrators, and advocates are all essential to the health of the arts, and both arts units and arts students are wise to consider the many aspects of the arts enterprise.

## **The Developing Artist**

Although individuals of every age face change and challenge, it might be argued that arts students face particular stresses and complications, many of which have implications for personal, academic, and career guidance needs. With few exceptions, artists live multifaceted lives—producing, performing, teaching, and myriad other endeavors. The degree to which young artists will be able to function in a variety of roles within the arts enterprise is determined at least in part by the degree to which their various artistic, intellectual, and social abilities are developed while they are students. How are these practitioners to be prepared, emotionally and practically, for such diversity? Rare is the artist who does not struggle with self-doubt; how is that self-evaluation to be turned to advantage, and when is it to be heeded? Artists have generally chosen a means of communication other than the written or spoken word; some artists find the word a difficult medium. They may result in an aversion to verbal communication, with important consequences for potential advisors. Arts students spend hours in studios and practice rooms, and performers are routinely involved in rehearsals and productions. Issues of isolation, independence, cooperation, and collaboration may be extremely germane to the advising process.

Although some students will begin their undergraduate training with clearly identified career goals, most will need to evaluate their goals on an ongoing basis. Many, outstanding in their communities or high schools, will need to make a significant adjustment to a context where artistic talent abounds. Prospective graduate students must also consider a range of degree options. These processes are aided by personal contact with those who can advise, encourage, and challenge them as individuals and artists.

## **Master Teachers, Student Apprentices**

By its very nature, private instruction, which is central to arts study, can be an important asset to both academic and career advising programs. Although a studio teacher may or may not have primary responsibility for advising his or her students, this consistent contact should be a valued component of the advising program. In addition to formal and informal advising, a principle teacher provides an important role model through his or her teaching, professional activity, and the exercise of intellectual and artistic

curiosity exemplified by reading, concert going, attending art shows, and the like. Faculty other than the primary teacher can have influence on a student through juries, critiques, exhibitions, and productions, which enable the faculty to become familiar with individual students' work and abilities and to provide those students with alternate perspectives that can be most useful.

Unlike medicine, the arts professions do not generally provide a period of internship for young professionals. And while a student may study with a teacher consistently for a number of years, only rarely does the student benefit from contact with the full range of the teacher's professional involvement. It is important that arts units consider that just as they provide individual training in the discipline, they may provide individual guidance in the profession. For example, the arts are fields where the professional network and collegial support are essential. It is important that arts students realize this, and gain the knowledge and skills necessary to contribute to this aspect of artistic endeavor.

There are indeed several programs that help bridge the transition from student to professional. Student teaching is an integral part of arts education programs, and internships and residencies are available in programs such as arts administration, arts therapy, and recording arts. Summer apprenticeships and both short- and long-term residencies give creators and performers broad experience. Knowledgeable advice with regard to these resources should be an essential part of the advising process.

### **Organizational Models and Delivery Systems**

There are numerous ways to organize and deliver advising services. Responsibility for advising may rest with a school, unit or department; a centralized advising center; or a combination of the two. The advisors may be faculty, staff, or professional advisors; they may be assisted by peer counselors, paraprofessionals, or computer resources. All of these options have merit and can serve effectively when appropriate; each unit or institution must decide which model is best suited to its specific needs and resources.

The 1987 ACT Survey of Academic Advising revealed that among institutions responding to the survey, faculty bore sole responsibility for academic advising on 53 percent of campuses.<sup>1</sup> Some of the advantages and challenges inherent in faculty advising are noted under "Advisor Issues."

Advising centers were present at 60 percent of institutions responding to the ACT survey; of these 66 percent were staffed by full-time professional advisors.<sup>2</sup> Although some institutions centralize all of their advising services, the far more common model combines both the advising center, primarily for first-year students and those without declared majors, and departmental advising for those who have selected a major field. Advising centers enjoy the advantages of visibility, accessibility, and advisors trained in student development; they are; however, unlikely to provide the level of specificity and expertise in the disciplines to be found in the academic departments.

Expertise in both arts curricula and arts professions is critical for those who would advise arts majors. These disciplines have rigorous requirements where the sequence of study can be crucial, and early, specific advising is essential. Although this imperative is easily understood by those involved in arts units, faculty, advisors, and administrators in other areas of an institution may not be aware, for example, that a potential music major who delays a first-year theory course may not have knowledge and skills necessary to second-year performance study, and may find it difficult to graduate in four years.

It is advisable that all potential arts majors have direct contact with the arts unit from the very beginning of their academic careers. Where advising for underclassmen is not provided in the arts unit, it is essential that those who provide the academic advising for these students have complete, current information on the course and sequence requirements of these disciplines.

Where there are special situations, such as double majors and education majors who must satisfy requirements in both the arts and in education, the organizational model must account for the necessary cooperation between units.

The delivery of advising may vary during a student's career. At each of these junctures, whether due to a change in program, program status, or advisor/advisee match, the issue of continuity is important. Many units have created problems by virtue of their very successes—intensive advising during orientation and freshman year may point up inadequacies later on in the student's program.

Resources such as personal counseling centers, career and placement offices, and student services should be considered as part of the overall advising system. Students and advisors need to be aware of the services and resources offered, where they are located, and how they are accessed.

### **Administrative Issues**

The single most important factor contributing to strong advising programs is the commitment of the institution to the process. Good advising programs are not inexpensive; they require allocation of human, fiscal, and physical resources. Unless administrators believe that advising is an important and necessary educational service and they support that commitment both fiscally and psychologically, advising is likely to be neglected. There is no substitute for strong administrative support for an effective advising program. Critical to the demonstration of that support is the development and communication of a comprehensive policy statement on academic advising.

—David S. Crockett<sup>3</sup>

- **Purposes.** The philosophy, goals, and objectives of an advising program must be clearly stated and clearly understood by all who are affected by them. Elements of a policy statement may include philosophy, procedures, and the responsibilities of advisors and advisees.
- **Institutional Connection.** It is important that departmental or unit advising structures support and be supported by comprehensive, institution-wide advising programs, where these exist. In the absence of institution-wide programs, unit structures assume even greater responsibility. Coordination between units and schools is essential, especially in the case of double majors and those who must satisfy the requirements of two schools—arts education majors, for example.
- **Administrative Responsibility.** It is important to consider who bears the final administrative responsibility for advising. When the dean is responsible, the process may win prestige; it may also be overshadowed by other administrative responsibilities.
- **Resources.** Advising requires people, time, space, and other resources. Administrators must consider who will advise, where advising will take place, who will develop, produce, and distribute materials such as advising handbooks and guidelines, and how advisors will be compensated.
- **Coordination.** Advising is almost always a collaborative endeavor. How the various components of an advising program are to be coordinated is a significant administrative responsibility. Keeping records, disseminating information, assigning students and advisors, and providing the services and support necessary to maintain the process are all critical. Equally critical is coordination with services and policies beyond the unit.
- **Selection.** It is a mistake to assume that anyone can advise. An interest in students beyond the studio or classroom context is essential, as is familiarity with institutional options, career possibilities, and connections between subject matters and artistic or intellectual goals. Personal characteristics such as warmth and empathy are also important. Potential for effective advising may be included in hiring criteria.

- **Training.** Advisor training has been consistently noted as one of the greatest needs in the advising process. In addition to factual and procedural information, advisors often need skills in less tangible areas—identifying student needs and difficulties, assisting students with decision making and career exploration, and creating an atmosphere conducive to the advising process, for example. Deciding how, where, how often, and by whom such training will be offered is a major undertaking.
- **Record-Keeping.** It is important to determine what information advisors need to have and maintain regarding individual students, and how that information is to be managed.
- **Recognition.** Unless the advisor is a full-time professional, advising will be one of many professional responsibilities, and often one which received little recognition. There are various ways of recognizing advisors: release time, awards, recognition events such as dinners and luncheons, additional compensations, and certainly, evaluations for promotion and tenure.
- **Evaluation.** A well-managed advising program must have a mechanism for regular evaluation. Aspects to be considered include the overall success of the program, student and advisor satisfaction, individual advisor effectiveness, areas for improvement, and incentives for advisors and advisees.
- **Legal Issues.** Responsibility for the successful completion of requirements leading to a degree or diploma is a student responsibility. Lawsuits claiming failure to graduate as a result of faulty advising are rarely won, but many institutions now include a written statement of student responsibility in catalogs and handbooks. As some states move to place limits on state-supported tuition, timely completion of degrees becomes more essential, and inaccurate advising may indeed become more of a legal issue. Issues related to confidentiality and fairness have both ethical and legal implications and have received substantial attention in the literature on academic advising.

### Advisor Issues

Most of the issues related to advisors are the same for all who advise, whether they are faculty, staff, or administrators.

There are some special considerations for faculty advisors, with important pros and cons. On the pro side, studies have shown that informal contact between faculty and students is one of the most important factors in student satisfaction. Faculty generally enjoy the respect of students, and they hold positions of prestige within the institution. As artists, they often represent the professional aspirations of their students. Through classroom and studio instruction, they have ongoing contact with potential advisees. On the other hand, faculty interest in an area of specialization may preclude the broad perspective on the curriculum and the profession needed in an advising relationship. Experience and expertise in one area of the arts may disincline a faculty member to encourage a student to follow a path other than that followed by the faculty member—would a choreographer, for example, encourage a dance student with an interest in psychology to consider dance therapy? If only full-time studio teachers serve as advisors, students of their part-time colleagues may be at a disadvantage. Unless advising is included in hiring, promotion and tenure evaluations, it is likely to be viewed as less important than other responsibilities. Faculty advising that is not carefully administered is notoriously uneven.

- **Inclination.** The advising relationship is an important one. To the extent that advising is more than the proffering of prescriptive information, it is an activity that requires insight, intuition, tact, wisdom, and at times, a willingness to challenge assumptions. Only those individuals who have the ability and the inclination to employ these characteristics should advise students.
- **Information.** Requirements, policies, and procedures are not only complex, they are constantly changing. Advisors must have accurate and timely information that is easy to reference. They must

also be familiar with resources within and beyond the arts unit, including counseling centers, student services, and career and placement offices.

- **Training.** Information is but a portion of the training needed for effective advising. The interpersonal and evaluative skills needed are less tangible but equally important, though the need may not be recognized.
- **Load.** Faculty and administrators juggle an assortment of responsibilities, and advising is rarely counted into the equation. The inclusion of advising in the teaching, creative work/research, and service profile for faculty requires consideration. The number of students an advisor can effectively advise is of critical concern.
- **Availability.** Where, when, and how often is the advisor able to advise? Office hours are possible only where there are offices available, a problem for many arts units. The adjunct status of many studio faculty may also impinge on their advising potential, in terms of both time and space.
- **Accessibility.** Students will be disinclined to consult an advisor who is perceived as inaccessible, uninterested, or overly burdened.
- **Recognition.** Advisor commitment to the advising process is unlikely to exceed administrative support for the activity. Consideration in promotion and tenure reviews, release time, additional compensation, recognition awards and events, and training are among the possibilities for rewarding advisors.
- **Scope.** It is important to remember just what it is that advisors are to do. Thomas Grites has sounded a warning:

One of the biggest mistakes people have made in attempting to improve their advising systems is to try to make therapists out of faculty and peer advisors.... This is not to deny that faculty can ignore the student's psychological adjustment. On the contrary, personal, social, and emotional adjustment problems may affect or result from academic matters; therefore, advisors should possess certain recognition and referral skills that will facilitate the student's total development.<sup>4</sup>

### **Student Issues**

Information regarding courses and curricula is the most common topic of conversation in advising sessions. An effective advising process; however, will be far more broad-ranging. Consideration of student abilities and interests, career possibilities, and realistic appraisal of artistic and intellectual talent can all be essential to the process.

A study by Julie Noble compared what students actually discussed in advising sessions with what they felt they should have. In the "discussed" category were scheduling/registration, 80 percent; academic progress, 63 percent; dropping/adding courses, 56 percent; and meeting graduation requirements, 56 percent. Topics not discussed, but which students felt should have been, were finding a job after college/job placement, 33 percent; identifying careers that fit student's abilities, 33 percent; matching the student's learning style to courses, 29 percent; continuing education after graduation, 26 percent; and clarifying life/career goals, 25 percent.<sup>5</sup>

What is needed and what is wanted are not always immediately clear to either the student or the advisor. An ongoing relationship based on mutual respect is essential if important issues are to surface for discussion.

- **Presentation of Advising Policies.** If the presentation of advising in written materials is perfunctory, students may well assume that the process is perfunctory as well. Statements regarding advising should include advising philosophy as well as procedures, and should be consistent in their various manifestations: catalogs, faculty and student handbooks, orientation materials, advising handbooks, and other sources.
- **Faculty Commitment to the Advising Process.** Whether or not faculty serve as primary advisors, they serve as primary role models. The way that faculty are presented in written materials, and particularly the way advising is presented as part of faculty responsibility in these materials, can greatly influence student willingness to seek advice. When students understand that advising is a recognized responsibility of the faculty, they will expect that responsibility will be taken seriously.
- **Advisor Accessibility and Availability.** Students will be far more inclined to seek advice if they perceive that advisors are genuinely interested in them and in their overall progress. They will be disinclined to make appointments if they feel that they are imposing on the advisor due to lack of interest or lack of time. Posted and maintained office hours are likewise an incentive, while an advisor perpetually on the run between classes, lessons, meetings, and airports is not.
- **Convenience.** Arts students tend to spend the majority of their time in the arts units. If important parts of the guidance system—career resource center or counseling center, for example—are not located in the arts unit, there may be a disincentive to use these resources. When this is the case, it is important that arts students know where these resources are located and be encouraged to explore them for relevant information and assistance, despite some inconvenience of access.
- **Career Goals and Career Paths.** Students with a chosen career goal may be more inclined to seek advice on attaining that goal than those whose question is not just, how do I get there from here, but, where am I going. The latter question is more difficult for student and advisor, but more crucial. This question will be asked only if the student trusts that various paths are valued. In a “performance school,” for example, a student may feel that education and allied fields will not be given equal respect.
- **Perceived Need/Actual Need.** The need for a signature on a registration form is easily recognized; the need for more substantial guidance may not be realized or, if realized, may not be admitted. One of the marks of a skilled advisor is the ability to recognize what is needed.
- **Image.** When advising is perceived as addressing problems rather than promoting progress, students are less likely to engage actively in the process. Virtually all students benefit from guidance; the advising program should encourage all students to seek it.
- **International Students.** These students face many challenges—language and cultural differences are sometimes only the beginning. Many arts units have addressed these issues by having advisors who work solely with international students.
- **Transfer Students.** Transfer students may face an important adjustment on a new campus, but many of their curricular hurdles can be eased by well-developed testing and placement procedures. Some states have developed articulation agreements between community colleges and state universities which minimize these difficulties.
- **Graduate and Nontraditional Students.** It is important for advisors to recognize that many students have different needs from the traditional undergraduate. Usually older, often with career and family responsibilities, these students may require a different approach in advising.

## QUESTIONS FOR ARTS UNITS

- Is there a written statement of philosophy, goals, and objectives for the advising program within the arts unit? How does this statement of philosophy, goals, and objectives fit with those of the institution? If the unit relies upon the institutional philosophy and policies, are these sufficient for the special needs of arts students?
- Are there written statements of advising policies and procedures for the arts unit? Are these consistent in content and terminology from one source to another: catalogs, student handbooks, faculty handbooks, advising handbooks, and orientation materials, for example?
- How and where do these statements appear, and what does the context convey with regard to priorities for the advising program? Are statements on advising listed in tables of contents and indexes? Are they found with departmental mission and goals, under student services, or as part of registration information, for example? What is the order of elements within the statement—does registration or philosophy come first? What is the effect of page layout—separate headings, paragraphs, and white space? Do published statements regarding advising convey the message that advising is taken seriously?
- Do these statements stress the importance of an ongoing advisor/advisee relationship and the benefits of such a resource to all students, not just those with special needs and/or problems?
- Is advising presented as having a process, progress, or problem orientation?
- What is the correlation between the emphasis on advisor/advisee contact and the philosophy of the advising process? For example, yearly meetings scheduled the week before registration imply a procedural step, while more frequent contact implies a relationship between advising and the development of professional competence.
- When are students introduced to the advising process within the unit—in the acceptance letter, in a welcoming letter, in orientation materials, in registration information, when a major is declared? What does this first introduction imply with regard to the priority of advising within the unit?
- How consistent is the emphasis on advising throughout a student’s academic career?
- What written information is available about the advisors—names, office locations, office hours, and telephone numbers? Where is this information found?
- To what extent do advisors understand and reflect the values and priorities of the arts unit as they relate to advising? This may include the scope and purpose of advising, as well as attention to the ultimate goals of the students. If, for example, a unit is interested in preparing not only creators and performers, but also teachers, administrators, or, for that matter, future physicians and attorneys who are well grounded in the arts, do advisors share this perspective?
- What is the prevailing attitude among advisors toward their advising duties—for example, a responsibility or a burden? If the attitude is unsatisfactory, what can be done to improve it?
- What reward mechanisms are in place for advisors? Is advising specifically mentioned in promotion and tenure guidelines? Which category (teaching, creative work and research, service) does advising fall under, and how does that assignment reflect administrative priorities?
- How are advisors selected?

- How are advisors trained? Is current training adequate, and who bears responsibility for evaluating and developing advisor training programs?
- Is there a clear understanding of what advisors are expected to know and do?
- How are advisees assigned—by degree, by year, by major, by major teacher, for example? Is this process working?
- Who is responsible for record-keeping, and how is information made available to all those who need it—students, advisors, registrar, for example?
- Are there timely notices and reminders for advisors and students regarding changes in requirements, policies, and procedures?
- Are the advising resource materials (handbooks, memos, newsletters) timely and appropriate? For example, a memo may be timely, but will it be kept and referred to when needed?
- Do advisors know when referral to another resource is appropriate, and do they have access to and information regarding those resources? These may include counseling centers, career and placement offices, academic study skills programs, and student organizations.
- Do arts students, who tend to spend the majority of their time in the arts unit itself, know of resources on other parts of the campus? Are they encouraged to use them?
- To what extent do the staff and faculty members operating these resources understand the needs of arts students? What might be done to increase this understanding?
- What cooperation is there between a central career counseling office and the arts unit? Does the central office have materials and expertise specific to arts careers? Do arts students know of these resources? If such resources are not available at a central career office, does the arts unit maintain a career resource library? Is there coordination with the central career office?
- A placement library; however well stocked with books, periodicals, brochures, and job announcements, cannot substitute for an individual who knows the student and can take time and interest in furthering that student's future in the arts. What are the provisions for one-on-one career guidance?
- Are there different guidance structures for different stages of a student's academic career—lower division/upper division, undergraduate/graduate, course work/professional practicum/dissertation research, for example? If so, what are the provisions for transition from one to the other?
- Does the unit offer assistance to its students once they graduate? How long and to what extent is this assistance available? Are students, faculty, and staff aware of this resource?
- Are advisor responsibilities and student expectations reasonable in light of available resources?
- What evaluation mechanisms are in place for advising programs?



## CAUTIONS FOR ARTS UNITS

- There are many successful models for academic advising, career counseling, and mentoring. What has proved useful in one circumstance may or may not be appropriate in another. Each arts unit must evaluate the needs of its students and the resources of both the unit and the institution when designing guidance systems best suited to the local context.
- There are trends in advising as in other areas of the curriculum. The applicability and practicality of these trends, in addition to their long- and short-range implications for arts students, must be considered. Developmental advising and centralization of advising are two such current trends.
- The increasing emphasis on centralized advising may have serious implication for arts units and their students. Arts students need access to specialized advising from the beginning of their undergraduate study.
- As the concept of mentoring gains currency, it is important that the term be used accurately. Monitoring a student's progress is not the equivalent of mentoring, which presupposes an ongoing, personal content-based concern for a student's academic and professional development.
- Computer registration, now in wide use, is not a substitute for advising. Most institutions require a meeting with an advisor before the computer system is accessible.
- Academic advising has become a profession with its own concerns, debates, and techniques. The professional literature is extremely useful, but it is important to remember that advisement professionalism and generic technique are not substitutes for ability to work with the content and the professional worlds of the arts disciplines.

## LEADERSHIP OPPORTUNITIES

- Evaluate the current guidance system within the arts unit. David S. Crockett's document, *Academic Advising Audit: An Institutional Evaluation and Analysis of the Organization and Delivery of Advising Services* is an excellent resource (see "Resources" below).
- Evaluate all of the aspects of the guidance systems to which arts students have access: departmental and centralized advising, career counseling, internships, mentorships, peer advising, etc. Ensure that there is appropriate synergy among all of these aspects.
- Develop clear and consistent statements of the philosophy, goals, and objectives of the advising system within the arts unit. Use these statements as the bases for planning and evaluation.
- Participate in institution-wide evaluations of guidance systems.
- Develop and maintain the currency of advising resources: departmental handbooks, advising handbooks, faculty handbooks, orientation and registration materials, and computer resources, for example.
- Consider ways to integrate the experience of alumni in the career development and counseling process.
- Consider ways in which advising may contribute to the process by which students learn to synthesize and integrate their knowledge and skills—both within their arts discipline and between the arts and general studies. How can advising help students gain a sense of what "competence beyond the curriculum" means?
- Find ways to help all involved see advising as an important means of advancing the professions.

## ENDNOTES

<sup>1</sup>Margaret C. King, “Advising Delivery Systems”, in *The Status and Future of Academic Advising*, ed. Wesley R. Habley and others (Iowa City, Iowa: American College Testing Programs, 1988), 142.

<sup>2</sup>*Ibid.*, p. 144

<sup>3</sup>David S. Crockett, *Academic Advising Audit: An Institutional Evaluation and Analysis of the Organization and Delivery of Advising Services* (Iowa City, Iowa: American College Testing Program, 1988), 18

<sup>4</sup>Thomas J. Grites, “Maximizing the Use of Faculty Advisors”, (paper presented at a Summer Work Conference, “Vital Resource—Students and Dollars”, sponsored by the National Association of State Universities and Land Grant Colleges, Fort Collins, CO, July 19–21, 1978), 11.

<sup>5</sup>Julie Noble, “What Students Think About Academic Advising”, in *The Status and Future of Academic Advising: Problems and Promise*, ed. Wesley R. Habley (Iowa City, Iowa: American College Testing Program, 1988), 87.

## RESOURCES

Crockett, David S., ed. *Academic Advising: A Resource Document*, Iowa City, Iowa: American College Testing Program, 1978. ERIC reference no. ED 189 906.

A wordy (1200 pages) but useful collection of articles and materials related to all aspects of academic advising: definitions; basic elements in development and implementation; delivery systems; managing faculty advising; training the advisor; institutional models; using ACT in advising; advising skills, techniques, and resources; surveys, inventories, and checklist; confidentiality issues; evaluation; annotated bibliography and reading list for advisors. Materials (with some exceptions) are not copyrighted, and may be reproduced for institutional use.

\_\_\_\_\_. *Academic Advising Audit: An Institutional Evaluation and Analysis of the Organization and Delivery of Advising Services*. Iowa City, Iowa: American College Testing Program, 1988. ERIC reference no. ED 346 904.

An invaluable resource which may be duplicated for institutional use, “This Audit is designed to assist institutions in evaluating the current status of their advising program. Results of the audit should reveal areas of strength and areas where improvement may be needed.” The four-part structure covers information gathering, evaluation, analysis, and action planning. Additional resources include six survey instruments, *The Third ACT National Survey on the Status of Academic Advising*, CAS “Standards and Guidelines for Student Services/Development Programs,” and a valuable, 64-item annotated bibliography organized by subject (including general, developmental advising, training, evaluation, management, delivery models, faculty advising, and advising centers).

Frost, Susan H. *Academic Advising for Student Success: A System of Shared Responsibility*. ASHE-ERIC Higher Education Report No. 3. Washington, D.C.: The George Washington University, School of Education and Human Development, 1991. ERIC Reference no. ED 339 272.

An excellent report that examines the background and practice of academic advising aspects of the advising relationship, strategies for success, and recommendations. A three-page summary is available (ERIC Reference no. ED 340 274).

Gordon, Virginia N. *Handbook of Academic Advising*. Westport, CT: Greenwood Press, 1992.

Each of the ten sections of this valuable book contains an extensive bibliography. Sections are the History and Roots of Academic Advising, Delivery of Advising Services, The Advising Process, Career Advising, Advising Special Populations, Advising Culturally Diverse Students, Advisor Development and Training, Evaluation, Advising as a Profession, and Advising for the Future.

Grites, Thomas J. *Academic Advising: Getting Us Through the Eighties*. AAHE-ERIC/Higher Education Research Reports, No. 7, 1979. Washington, D.C.: American Association for Higher Education, 1979. ERIC reference no. ED 178 023.

An important and often quoted overview (74 pages) of the historical development, delivery systems, and “Intrainstitutional Interfacing” of academic advising, with recommendations and bibliography.

Habley, Wesley R., ed., and others. *The Status and Future of Academic Advising: Problems and Promise*. Iowa City, Iowa: American College Testing Program, 1988. ERIC reference no. ED 346 903.

An important collection of essays and an excellent bibliography. Contents: Introduction and overview (Habley); The Third ACT National Survey of Academic Advising (Habley and David S. Crockett); What Students Think About Academic Advising (Julie Noble); Developmental Advising (Virginia N. Gordon); The Organization of Advising Services (Habley); Advising Delivery Systems (Margaret C. King); Advisor Training (Michael Keller); Evaluating and Rewarding Advisors (Crockett); Concerning Changes in Advising (Sara C. Looney); Exemplary Academic Advising Programs (71 case studies by Diana Saluri and Habley); References: Selectively Annotated (Habley and Lois Renter).

Habley, W.R., D.S. Crockett, and S.C. Cowart. *The ACT Third National Survey of Academic Advising*. Iowa City, Iowa: American College Testing Program, 1987.

Conclusions drawn from this data may be found in Habley, *Status and Future of Academic Advising*, and in Crockett, *Academic Advising Audit*, above.

The National Academic Advising Association publishes the *NACADA Journal*, conference proceedings, reports, and monographs, all of which are available for purchase.

Address: NACADA Executive Office, Kansas State University, 2323 Anderson Avenue, Suite 225, Manhattan, KS 66502. Tel: 913/532-5717. Fax: 913/532-7732. Bitnet: nacada@ksuvm Internet: nac-ada@ksuvm.ksu.edu

The National Clearinghouse for Academic Advising: A Repository and Distribution Center for Information and Publications on All Aspects of Academic Advising, makes available bibliographies, books, serials, and other print and nonprint media on more than 50 advising topics, all at cost. Among the topics are advisor training; handbooks; advising special student populations; peer, professional, computer, and faculty advising; mentoring; and theories of advising. Address: The Ohio State University, National Clearinghouse for Academic Advising, University College, 207 Emerson Hall, 154 W. 12<sup>th</sup> Avenue, Columbus, OH 43210-1390

## ADDITIONAL SOURCES

(Readers should consult the bibliographies of the Crockett, Gordon, and Habley documents above for more complete bibliographies by subject.)

### General

Bargar, Robert J., and Jane Mayo Chamberlain. “Advisor and Advisee Issues in Doctoral Education.” *Journal of Higher Education* 54:4 (July/Aug 1983), 407–432.

Carstensen, Donald J., and Constance Silberhorn. *A National Survey of Academic Advising, Final Report*. Iowa City, Iowa: American College Testing Program, 1979. ERIC reference no. ED 232 525.

The first of three national surveys by the ACTP presents results gathered from 820 two-year, four-year public, and four-year private colleges and universities.

Council for the Advancement of Standards for Student Services/Development Programs. “General Standards” and “Standards and Guidelines for Academic Advising.” *NACADA Journal* 10:1 (Spring 1990), 52–60.

Crockett, D.S., and R.L. Levitz. *A National Survey of Academic Advising: Final Report*. Iowa City, Iowa: The American College Testing Program, 1983.

The second national survey by the ACTP.

Gish, Dorothy J., and Donna J. Dentler. "Life Planning: Enabling Comprehensive Advising at Small Institutions." *NACADA Journal* 9:1 (Spring 1989), 81–83.

### **Delivery Systems** (also see "Faculty Advising" below)

Frank, Celeste P. "The Development of Academic Advising: Models and Implication". *Journal of College Student Personnel* 24:6 (November 1983), 535-540.

Descriptions of seven organizational structures, including faculty advising only and six models combining faculty advising and advising centers.

### **Developmental Academic Advising**

Higginson, L. C., K. D. Cohen, and S. H. Garis, eds. *Academic Advising As a Developmental Process: Proceedings of the Fourth National Conference on Academic Advising, Asheville, N.C., 1980*. Pomona, NJ; National Academic Advising Association, 1980.

More than 50 papers on a wide range of advising topics, with special emphasis on developmental academic advising.

Winston Jr., Roger B., Theodore K. Miller, Steven C. Ender, Thomas J. Grites, and associates, *Developmental Academic Advising*. San Francisco: Jossey-Bass Publishers, 1984.

A valuable collection of 17 articles on the theory and practical aspects of advising, including "Integrating Academic Advising and Career Planning" by Wesley R. Habley, "Advising Graduate and Professional School Students" by Roger B. Winston Jr. and Mark C. Polkosnik, and "Improving Advising Knowledge and Skills Through Faculty Development" by Howard C. Kramer and Robert E. Gardner.

### **Evaluation**

Kramer, Howard C. "Evaluation [of] Academic Advising: Administrator and Faculty Perspectives." *NACADA Journal* 2:1 (March 1982), 30–36.

Srebnik, Debra S. "Academic Advising Evaluation: A Review of Assessment Instruments." *NACADA Journal* 8:1 (Spring 1988), 52–62.

### **Faculty Advising**

Grites, Thomas J. *Improving Academic Advising*. IDEA Paper No. 3. Manhattan, KS: Kansas State University Center for Faculty Evaluation and Development in Higher Education, 1980. ERIC reference no. ED 202 411.

This four-page paper offers suggestions to faculty who are attempting to improve their advising skills without the benefit of a formal training/resource program.

\_\_\_\_\_. "Maximizing the Use of Faculty Advisors." Paper presented at a Summer Work Conference, "Vital Resource—Students and Dollars," sponsored by the National Association of State Universities and Land Grant Colleges, Fort Collins, CO, July 19–21, 1978. ERIC reference no. ED 247 820.

Presents ideas for improving faculty advising, with emphasis on selection, training, evaluation, and compensation or reward.

Kavina, George, and Melvin J. Pedras. "Higher Education Faculty As Role Models: A Perceptual Comparison between Students and Educators with Implications for the Improvement of Teaching and Educational Management." Paper presented at the International Seminar on Staff, Program, and Organizational Development, Witzenhausen, West Germany, 1986. ERIC reference no. ED 270 037.

Discussion of four major role models: academic, mentor, citizen, friend.

Kramer, Howard C. and Robert E. Gardner. *Advising by Faculty*. Washington, D.C.: National Education Association, 1977.

"The goal of the report is to identify, describe, and discuss some aspects of faculty advising that are little discussed between advisors and colleagues: sources of confusion, how to proceed with advising; keeping the relationship alive; special problems; informational advising; and models for advising" (author).

Kramer, Howard C. "Faculty Development: The Advising Coordinator's Changing Sense." *NACADA Journal* 6:2 (Sept. 1986), 31–42.

Mortensen, G. C. "Studio Teachers as Faculty Advisors: Keys to Success." *NACWPI Journal* [National Association of College Wind and Percussion Instructors] 37 (1988–89), 4–8.

### **Legal Issues**

Gehring, Donald D. "Legal Issues in Academic Advising," in *Developmental Academic Advising*, Roger B. Winston, Jr., et al., eds. San Francisco: Jossey-Bass Publishers, 1984.

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King, Robert D. "Trends in Defamation Law: Let the Advisor Beware." *NACADA Journal* 12:1 (Spring 1992), 32–41.

Schubert, Arline F., and George W. Schubert. "Academic Advising and Potential Litigation." *NACADA Journal* 3:1 (March 1983), 1–11.

### **Mentoring**

Adams, Howard G. "Mentoring: An Essential Factor in The Doctoral Process for Minority Students." Notre Dame, IN: National Consortium for Graduate Degrees for Minorities in Engineering, Inc., 1992. ERIC reference no. ED 358 769.

An excellent, brief overview of the process and importance of the mentoring, with equal relevance to minority, majority, engineering, and arts students.

Cordova, Fred. "Mentoring Women and Minorities in Higher Education." ERIC reference no. ED 325 005.

An even-handed discussion of issues faced by two groups in the mentoring process, where the majority of mentors have tended to be white males. The document also considers factors that cause highly intelligent people to underachieve.

Elwood, William R. "The Necessity of the Faculty Mentor in the Development of the Artist-Scholar." Paper presented at the Annual Meeting of the American Theatre Association, Dallas, 1981. ERIC reference no. ED 212 012.

"A mentor who does his job clearly must realize that he is training a thinker of the theatre to take his or her place in that part of the intelligentsia that is responsible for not only producing art, but retaining the stewardship of artistic and humanistic values."

Norton, Cheryl S. *Mentoring: A Representative Bibliography*. New York: Columbia University, New York Teachers College, 1988. ERIC reference no. ED 306 278.

An annotated, 40-item bibliography covering journal articles, conference papers, books, and dissertations dealing with mentoring in business, education, and the professions.

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Considers issues in the mentoring of junior dance faculty.

Tacha, Deanall R. "Advising and Interacting Outside the Classroom." In *New Directions for Teaching and Learning No 25: Fostering Academic Excellence Through Honors Programs* (March, 1986).

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