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The Journal of Performing Arts Leadership in Higher Education is a peer-reviewed journal dedicated to the enrichment of leadership in the performing arts in higher education.

Goals

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

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SMALL ENSEMBLES AS COMPONENTS OF PROFESSIONAL MUSIC CURRICULA

As I recently completed 51 years of full-time service as a faculty member and administrator in university-based music programs, I was honored to be asked to write an article for the *Journal of Performing Arts Leadership in Higher Education* and to share ideas and experiences on a topic I considered to be especially important. Almost 40 of those years were in leadership positions, and I have found that the never-ending questions of ensemble policy lie at the center of planning and evaluation issues for virtually all the institutions I have visited as an evaluator, as well as the four in which I have served over the course of my career. What follows is not a research article, but a presentation of insights and ideas from one person's experiences spanning half a century. Typically viewed by students or prospective students as either opportunities or obligations, and by institutions as the most public face of their programs, the centrality and the time on task of collaborative music-making in the broadest sense bestow an importance to the effort far beyond the modest credit allocations given it in most degree plans.

Institutional cultures are widely varied, with points of greatest focus ranging from marching bands to opera companies to choirs to jazz bands to symphonic ensembles, or combinations of these and other possibilities. Recruitment of students most often involves the needs of these ensembles as a component as serious as any other aspect of consideration for admission and financial support of strong students. Beyond the music unit budget, there is often institutional investment in the larger domain of music that is targeted to priorities of the campus at large and serves as a significant indication of the institution's values.

Comparatively seldom, however, are major resources directed specifically toward smaller, more commonly non-conducted ensembles. (For purposes of this article, "chamber music" will be used in its broadest sense to include instrumental, vocal, and mixed ensembles within and beyond the realm of classical music — most especially inclusive of the jazz combo.) Exceptions to this generality as they pertain to scholarship or fellowship funding are the single string quartets or wind quintets offered by many performance programs, though even they are still frequently offered primarily to help provide strength for the larger ensembles.

Scholarship dollars do not represent the only resource needed, though. Faculty time and workload compensation for chamber ensemble coaching tend to be an after-thought. In large institutions, much of the coaching is relegated to graduate assistants or adjuncts for students whose ability levels are high enough that for private lessons or conducted ensembles, regular faculty would be used. This difference in level of instruction is unfortunate,

and often, the assignment does not reflect the extent of the instructor's own experience in chamber music.

Further, the norm is that large-ensemble participation is expected throughout the period of undergraduate study and for at least a year of graduate programs, while small ensembles are required for half of that time or less. There are compelling reasons for this situation, especially in the contexts of longstanding traditions, financial "efficiency" of instruction, and already compacted curricula. However, the lifelong value of small ensemble work for the student suggests that chamber music should not be relegated to secondary status in relation to large-ensemble work or other curricular components.

It must be recognized that the majority of students entering undergraduate music programs will have had little or no chamber music experience and will define their musical identity in terms of solo and/or large ensemble activities. Keyboardists are of course an exception to this generality with reference to large ensembles. However, pianists focus almost totally on solo work, with occasional excursions into piano duos, either four-hand or two-piano. The real joy and the long-term value of serious chamber music study will thus likely be new realizations, not expectations, for most of our entering students. The purpose of this article is to make the case for increased attention to chamber music study, and to provide academic leaders with both ideas and cautions for shaping its appropriate inclusion in degree programs.

Importance of Chamber Music in Higher Education

I have often told parent groups that a degree in performance, while carrying with it the dangers of planning to enter an overcrowded performance profession, nevertheless teaches many skills that apply to any profession as well as to the life experience itself. Among those skills are the abilities to work under leadership, to provide leadership, and to work democratically among peers. While all three occasionally apply to chamber music performance, naturally it is the last of these — based on equality of position — that is most applicable. An environment of respect and trust is basic in the rehearsal process for the sharing and evaluating of artistic ideas, just as it is in most personal and professional interactions. In the act of playing, there are other requisites based on nonverbal communication, such as constant adjustment based on immediate judgments of what is happening around oneself. The expectation of a level of technical and musical preparation sufficient to forget one's own playing and concentrate on the whole is to be assumed. A particularly significant aspect of this kind of collaborative music-making is the need not to make one's own playing or singing seem successful, but to perform in a way that gives validity — at least in the moment — to the artistic decisions of others. What would be the nature of our world if

this premise of making the contributions of others successful were to guide the work of everyone? Acceptance of and respect for one's colleagues as an assumed starting point for interaction is tragically lost in our current national environment.

Beyond this philosophical framework, the eminent practicality of chamber music as a lifelong activity is one of its most important justifications. Everything from the passion and resourcefulness of amateur chamber music players everywhere to the commitment of professional artists to establish a chamber ensemble's identity in the profession points to ways in which those who may not even have access to bands, orchestras, or choruses representative of their ability level can seek the joy of musical collaboration more readily through chamber music, which many would find preferable anyway. As our curricular programs are beginning to include career development and entrepreneurial work, these much-needed additions can and should address ways in which students can learn how to find or create opportunities for shared music-making.

We should acknowledge at the outset that the repertoire for a seemingly endless variety of chamber ensembles includes some of the finest musical literature in existence. Many works can well be considered lifetime studies, as musicians go ever deeper into the mysteries of such masterpieces. While the string quartet is understandably considered the chamber music medium of choice for many composers as they do their most serious work, numerous ensembles including piano and/or winds clearly hold their own in stature. The Mozart and Brahms pieces including clarinet, the Debussy Trio for Flute, Viola, and Harp, *Pierrot Lunaire*, the Beethoven and Schubert piano trios, and Bartok's *Contrasts* are just a beginning for noting such iconic works. Art songs with piano as well as with the addition of other instruments should also be considered as chamber music, especially now that the art of the collaborative pianist has been more appropriately recognized. The importance and quality of this repertoire needs no comment.

Repertoire for like instruments very often serves as an introduction to chamber music. Whether it is as simple as duos in lessons or as complex as certain quartets and quintets of the last century, such works hold an important place for musicians whether or not they reach the stature of the masterpieces mentioned above. Beyond experiences of this kind, however, the learning associated with repertoire for diverse instruments needs to be emphasized as a vitally important aspect of musical growth. The breath, the tongue, piano fingerings, and the bow are immediate examples related to the art of articulation in which musicians should be enriched by performing with colleagues using different instruments' means for musical expression. For example, going to a termination over a bar line will commonly lead to a bow change for a violinist, while a straight continuation of fingers for the

pianist provides no intrinsic element of articulation. The effects are likely not to align well without attention. An oboist's staccato has its own character that similarly might call for adjustments from others in a mixed ensemble. Playing or singing a long phrase on the line of breath can set a model for keyboardists and string players. The possibilities are endless and go far beyond what is to be learned about intonation tendencies and balance issues.

Challenges to Leaders for Implementation

Much if not most of the foregoing is well known to leaders of music programs in higher education, but building a successful chamber music program and collaborative culture within a school is hampered by many circumstances beyond the long-established priority for large ensembles. Obviously, these challenges will vary considerably based on the size and character of individual music programs, but many of the following considerations are likely to be important almost everywhere.

Resistance to curricular change is almost always to be expected, and change that could be perceived to nibble at the toes of either the applied lesson or the large-ensemble culture is particularly likely to be suspect. The value of chamber music will be much less at issue in contexts that present no threat to time spent in those other two areas. Conductors so often tell their orchestras to play as if they were playing chamber music. This directive naturally will have meaning only to those players who already know from experience what is meant!

Motivation

Over the long course of my work with chamber music programs, I have found that the intensity and sources of students' motivations for the pursuit of chamber music unsurprisingly will have much to do with the level of its outcome. My experience in 1967 of starting an extracurricular chamber music program at Douglass College of Rutgers University was an unqualified success in terms of student enthusiasm and quality of work, relative to the individual abilities involved. It involved only students who voluntarily and enthusiastically wished to pursue collaborative music making. The energy and success of the program led to a decision not only to allow credit but also to make two years of chamber music mandatory for all students emphasizing performance in their curricula. While the validation of the enterprise was very gratifying to a young faculty member, a result was that the program permanently lost much of its energy and student commitment. The question of specific requirements for chamber music study remains as vexing as it was half a century ago. Without a passion to make music collaboratively, students

will not learn that which is unique to the chamber music experience. On the other hand, without a requirement or strong external pressure of some other kind, many students will choose to isolate themselves in their own practice rooms when they might be discovering the joys, the stimulation, and the new learning deriving from musical collaboration. It is noteworthy that even today, the National Association of Schools of Music does not specifically require chamber music study in its standards, relegating experience in a combination of both large and small ensemble to the category of non-mandatory guidelines or recommendations. Despite all the risks for limited success when motivations vary within an ensemble, I have concluded that it is more responsible to require chamber music as an essential part of performance study at both undergraduate and graduate levels than to leave it to students' preferences. If we choose to embrace this concept in any of the possible forms it might take, we also have the responsibility as leaders to do everything possible to increase the likelihood of meaningful experiences. There are several problems that must be considered in virtually every setting.

Matching of Players' or Singers' Abilities

For the greatest level of engagement, the near-equality of ability of all the players has demonstrated itself to be a greater value than the configuration of the ensemble itself. There is important repertoire for so many combinations of performers that this value can be upheld without significant compromise as ensembles are formed in most settings. If levels among the students absolutely cannot be well-matched, the strategy of having the faculty coach be a member of the group and coach from within can mitigate the potential frustrations deriving from markedly unequal abilities. Leadership from within will be appreciated by students at all levels and provide the most advanced students with a unique learning opportunity. The negative sides of this arrangement are reductions of the more democratic process of working and limitations on rehearsal time, since the faculty member (or graduate assistant) must be present for all rehearsals, coaching sessions, and performances.

Assignment of Coaching Responsibilities

This concern for the coach's time in the situation just advocated leads to the next challenge for leaders of music units — that of availability of time for qualified coaching within faculty members' workloads. Frequently, faculty members will have such a passion for chamber music work that they will take a limited amount of coaching time as uncompensated overload, but in most circumstances, one cannot build a program around such an assumption. It is customary to give weekly, hour-long coachings to individual groups, usually

for one-credit enrollments, with a workload recognition equivalent to that of one hour-long private lessons. It is perhaps more affordable and more reasonable in most cases to consider two groups equal to the hour lesson. The justification lies in the reality that ensembles are typically not formed until two or even three weeks into a term, that one ensemble member and then another will have a conflict or an illness causing cancellation, and that after a late-term performance, the semester's (or quarter's) work is considered finished well before the end of the term. While a student enrolled for individual performance study should get roughly 15 lessons per semester or the equivalent, it is therefore rare for an ensemble to get more than about eight coaching lessons. This basis of a 2:1 calculation may not be appropriate or feasible in all settings but, nonetheless, deserves consideration.

Formation of Ensembles

When programs have chamber music requirements, there is almost no chance that everyone enrolled will be part of a self-selected ensemble, thus making the assignment to particular ensembles for instruction necessary. Naturally one would expect better prospects for optimal learning when people are playing together because they have chosen one another. The mixed ensembles that are frequent results of assigning "everyone else," especially when done rigorously adhering to the principle of matched abilities discussed above, may well require research by the coordinator to find possible and appropriate repertoire. The crossing of typical divisions (woodwind, brass, strings, etc.) may also call for a faculty member's readiness to work outside his/her own level of technical expertise. This should not be a problem if the students' technical preparation prior to rehearsals and coachings is accomplished as a norm, sometimes with the help of the major applied teacher. Consultations between the applied and chamber music teachers are certainly to be encouraged as well, for all aspects of the enterprise!

As was stated earlier, like-instrument ensembles can provide an excellent introduction to collaborative playing but should not be used later as a default when repertoire challenges arise in trying to form ensembles. The instructional value of playing with different instruments or with voice will be enhanced by creative structuring. For example, given a constant of three experienced players on each of three woodwind instruments, the formation of three mixed-instrument trios will probably make a better learning experience than three like-instrument trios.

Space and Schedule issues

Once the ensemble is formed, it is common to encounter a nightmare of

scheduling issues as today's students are juggling complex academic and large-ensemble schedules with work schedules involving many hours per week. It is easy to tell students that the reality of life is that early morning and late evening sessions will most likely be a part of their futures, but the problems can also call for the faculty coach to exhibit flexibility beyond what would normally be expected. (In my final semester, I coached a Beethoven Sextet group, all of whose sessions began at 9:30 or 10 at night!) For a normally enrolled group, there should be at least three, hour-long slots to allow a minimum of one hour of rehearsing and one hour of coaching per week, with an alternative or supplemental hour agreed upon from the outset. Groups that have ambitions for achieving more than the minimum will need more than this, of course.

Many schools will also have problems with space for rehearsals and, with regard to faculty with small studios, even for coachings. Adequacy of space not only requires the ability to get everyone and their instruments into the room, but enough acoustical space both to be aurally safe and for an ensemble sound to be accurately heard. Classrooms and large-ensemble rooms used in unscheduled hours may be the only solution if there are not sufficient dedicated chamber rehearsal rooms. This kind of arrangement may well call for intervention from the music executive to make these spaces permissible as exceptions to established space-use policies.

Performance Opportunities

For most musicians, the extent of a commitment to practice and rehearsal times is directly related to performance preparation. Coaching sessions for chamber music can therefore be limited in their success if there are not stimulating performance goals. The amount and difficulty of repertoire and the length of preparation time allotted toward a performance will vary widely, but the effort deserves no less rigor in appropriate commitments than work in large, conducted ensembles. All too often a semester will be devoted to a single work with or without a public performance, while much more is typically accomplished in the same students' large ensembles. Naturally it is particularly desirable if students can do multiple performances of their chamber repertoire. Studio classes, special events, and inclusion in degree recitals are good possibilities for supplementing a dedicated chamber music recital. As students today are learning more about career development and entrepreneurial skills, it would also serve them well to create their own external concerts. In many schools, such an addition might even be considered a requirement for the chamber music enrollment. In any case, the seriousness of performance ambitions for the study of chamber music will both accelerate and deepen the learning process.

Summary

It is hoped that this article, while containing many well-known ideas that do not challenge the intuitive, will help music program leaders increase the focus on their small ensemble programs and give them an expanded tool kit for dealing with the kinds of issues that often relegate chamber music efforts to a secondary status. If the argument for the importance of this element of curricula is persuasive, it will follow that resources for its success must be allocated, in part with the understanding that successful chamber music studies will strengthen students' abilities for other parts of their programs and might therefore even justify reallocation of resources if necessary. Getting the right students together for the ideal repertoire assignments, working under appropriate coaches, rehearsing in appropriate spaces, and having everything lead to appropriate and stimulating performance opportunities will require leadership deriving from the music executive and perhaps beyond. The effort is more than worthwhile; it is essential to our missions.

...

James Scott has just retired from the University of North Texas, after serving as dean of the College of Music, 2001-16, and completing his long academic career as professor of music, teaching flute, graduate theory, and chamber music. Prior to his service at UNT, he served as director of the School of Music at the University of Illinois, associate dean for instruction at Indiana University, and department chair and interim dean at Rutgers University. Special recognitions for his leadership include Distinguished Alumnus from Peabody Conservatory (Johns Hopkins), National Association of Music Executives at State Universities, and the UNT Board of Regents. He holds degrees from the Oberlin and Peabody Conservatories, with double-majors in flute and piano at both bachelor's and master's levels, and the DMA in flute with a dissertation in music theory. As a performing musician, he began his career at age 16 as a member of the Atlanta Symphony, ultimately achieving distinction at national and international levels as both flutist and pianist, emphasizing collaborative ventures in general and chamber music, new music, and neglected repertoire in particular. His love for playing a wide variety of chamber music began in his teens and has continued to the present time. He has developed or reorganized chamber music programs in each of the institutions in which he has served and participated enthusiastically as coach of hundreds of ensembles.

BALANCING LIFE, CAREER, AND ADMINISTRATION: THOUGHTS ON NAVIGATING THE OBSTACLE COURSE IN MUSIC ADMINISTRATION

Introduction

This article was written at the urging of a fellow administrator; we are longtime friends and see each other when attending/presenting at national music conferences. This colleague asked me point blank, “How do you do all the things you do, how do you manage your time, and how in the world can you be creative and still complete the tasks of a professor and an administrator?” I look to my peers and truly believe that we are all dealing with this multiplicity of tasks in what seems to be the same, or at least similar approach. So, in planning this article I reflected on the How and the Why of my own work routines and provide that information for you, the reader, to consider and to share with your colleagues. I suggest the expansion of this topic to include putting the topic of task organization on the next faculty agenda for it is a great discussion point during a group meeting or class. Take time to personally reflect on how you get it all done and ask others to do the same. Everything shared in this article I gleaned from my mentors who were, and still are, the models for any success I am graced to enjoy.

Leadership is the capacity to translate vision into reality. — Warren Bennis¹

Administration — You want to do what?

So, you have the desire to lead your colleagues and join the world of administration, but you ask yourself, *Can I be an administrator and still be an artist/performer/scholar and teacher?* After all, there is the teaching, student advising, committee work, professional scholarship — research or performance, or maybe both — and service work for professional organizations. Your life is full, but you very much want to do this. Can you really handle this? Chances are that if you have the aspiration to do this, it is because you already are a leader among your peers and already successfully balance the numerous tasks that comprise your career.

Successful navigation of the multifaceted world of administration is to set your priorities, life priorities followed by career priorities. This is your compass, and no one successfully navigates any journey without a compass or map. From my perspective — and I’m certain you will agree — faith, family, health, and close friends come first because they comprise your support team.

¹ Warren Bennis, cited in: Dianna Daniels Booher (1991) *Executive’s Portfolio of Model Speeches for All Occasions*. p. 34.

These are your cheerleaders that celebrate your accomplishments, and your comforters when your calendar and to-do list grows to the not-so-occasional marathon-long days. Often, they are your sounding board when you are working through decisions — not just leadership decisions, but the “do I accept this additional personal project/commission/concert” choices as well. They are your cushion that allows you to vent frustrations that you cannot share to your colleagues. Your sanity depends on their support.

Work Flow

Know your work style. All too often we overlook how our surroundings affect our ability to actually finish a task or at least make progress toward finishing tasks. Completing numerous duties and projects means setting your work space as an environment that both fits and supports your work style. For some this may mean a very narrow, focused, and uncluttered desk space, while for others it may be a series of organized to-do piles on an extended desk or table. For me it means a large, L-shaped desk fitted with three computers: a school computer with two monitors, a computer and monitor for the Society of Pi Kappa Lambda, and my personal laptop. This setup allows my work flow to be more fluid while working on a project as well as allowing me to multitask projects. Dual monitors are particularly beneficial to look at documents from different software related to a single project. This might be a web-form (i.e., NASM HEADS or student degree audit) and a spreadsheet of data or information in a text document. Side-by-side views speed the process for me. Paper copies clutter my desk, get in the way of the computer keyboard, and require looking up and down from the paper copy to the computer screen — the latter which doesn't cooperate with my eyeglasses.

Multitasking can mean many different things, and some of us are more comfortable with that than others. But certainly, there are some tasks that we can begin while a computer processes it, and we can do other tasks while that happens. If I'm uploading a file to a server, I can certainly do another task while that is happening. This office setup supports my ability to multitask my responsibilities as an institutional and department leader, teacher, community leader, and executive director of Pi Kappa Lambda. Multitasking does not resolve all challenges, or warrant a 9-to-5 workday, but it does help get things done in a more timely manner.

I am sure we agree that our work space extends beyond our office space at school. Decades ago that meant traveling with a briefcase full of paperwork, whether it be going home or on a work-related trip. But we live in a digital world, and many of the tools and documents we need are stored on servers or office computers. Access to those becomes challenging at times. Some

schools allow access to password-protected servers from off-campus while others do not. Restricted access to these servers impedes progress when working from home or traveling, but we often plan for this, acquiring the needed information before leaving campus. Unanticipated needs require assistance from administrative assistants or others on campus. This assistance is sufficient when the information is institutionally related, but not always sufficient for other work, i.e., student assignments in classes and non-institutional service.

Like most of you reading this, I take my work home with me ... and to conferences, and medical appointments, and ... well, almost everywhere. I complete small tasks whenever a small window of time opens that might otherwise be wasted. Although my laptop has numerous files stored on it that allow me to be productive, not everything I need is there. I need other spaces, mostly spaces in the cloud, to augment my workspace. A couple years ago I realized that I was traveling and away from the office enough times that I could not effectively respond to email questions submitted to the Pi Kappa Lambda office, let alone other duties of the position. The answer to the problem was cloud storage, something I could access anywhere, anytime, provided there is Internet access. I chose DropBox (DB) because at that time it was well-established, reliable, and universal. I store a copy of all documents on that space. It is password protected, and all important documents are individually password protected. The steps to successful use of this are: (1) before leaving the office computer, upload a copy of the new and updated documents to DB, and (2) when returning to the office, download a copy of each new or revised document from DB to the computer. Not only does this expand my workspace, it provides a second full backup of the documents — the first full backup is on an external hard drive connected to the office computer. Furthermore, I use a personal DB account to do the same thing with my personal documents and school documents. Microsoft's OneDrive is an alternative as is Apple's iCloud Drive. I use the latter for a secondary backup of all my personal computer and mobile devices. The important points here are to find something you are comfortable with and develop a consistent approach to your work style.

Extensive use of course management systems (CMS) like BlackBoard or Moodle addresses the need for access to student assignments. I require all students to upload their assignments to the CMS. Directions for the assignments establish the required format for uploading, perhaps MS Word documents or PDFs for papers. The format for audio files depends on the class. If I need moderate listening quality for something like a "writing a Blues" assignment, then an mp3 is fine. If the assignment requires high quality, then it must be uncompressed audio like a wav or aif file. This is more problematic because many course management systems cannot handle the

large file sizes. In these cases, I resort to creating a shared class folder in my DB account where they can upload the files. These tools give me access to their work anytime, anywhere, via Internet — and thanks to newer cell phone data plans, I'm never without secure Internet access. I grade papers and audio assignments anywhere — airports, physician waiting rooms, while my tires and oil are being changed. Everywhere becomes an extended office. We use Moodle, a BlackBoard-owned CMS, which includes a TurnItIn Technology module². TurnItIn, best known for checking for plagiarism, also checks spelling, grammar, and writing style. Although it does not replace personal reading and grading the paper, it speeds the process by letting me focus on content, structure and depth of writing. It keeps me from overlooking small punctuation errors, while allowing me to see and judge the more significant writing issues. It reduces my grading time by at least half, which is particularly helpful in semesters encumbered with large numbers of student papers.

William Camden may have been the first to share the proverb “The early bird catches the worm” in 1605. Regardless who first proclaimed it, I certainly find that getting into the office early, usually 7 a.m., provides me at least an hour, maybe two, of uninterrupted time to attend to those things that require my focus. I know some of our colleagues who arrive at their offices earlier than 7. I salute them for being the productive, early morning people. Even with time for unbroken concentration, it may not be sufficient to accomplish, or even make satisfying progress on, a task. That's where managing the to-do list helps.

When attacking large tasks, I sometimes get stuck in the process of writing an important document, or developing creative solutions to pressing issues. I learned a long time ago that when progress on any single issue slows to a crawl, I am wasting time. Put that project aside for the time being and move on to something else that needs done. A break from a project allows us to process the problem, either consciously or unconsciously. Many years ago, I had a conversation with a colleague who was a prolific researcher and writer in a specific area of music psychology. He shared with me his approach to problem solving. Next to his bed he keeps a notepad and pencil. Before he goes to sleep, he writes down a specific problem that is on his mind. He claims that during the sleep process he arrives at plausible solutions to problems, or at least new perspectives on ways to attack the problem. While there is research to support the hypotheses that we resolve personal issues through our dreams, my colleague's approach does not likely work for each of us. But it may be worth a try. Similarly, another colleague who is a

² “Feedback Studio.” Turnitin. Accessed March 20, 2017. http://turnitin.com/en_us/what-we-offer/feedback-studio.

composer and music publisher shared that he works through compositional challenges while taking his dog for a walk. Finding ways to relax our minds, and re-charge creative thinking is vital. Often, after completing a task, I will take a walk to deliver a document to another office on campus. Aside from good exercise, it allows me to mentally regroup and feel refreshed for the next task. Not only that, it is good campus public relations to be seen elsewhere on campus, and maintains personal contact with others outside our departments. Learn what works for you.

Managing the To-Do List

Several years ago I attended a workshop for leaders and administrators of music departments. The workshop is a well-established, weeklong event that was led by Don Casey, former dean of DePaul University School of Music, and his administrative staff. Casey shared many of his philosophies about leadership and problem solving. Among these was his method for organizing the diverse duties of his position and the challenging concerns directed to his office. His approach to balancing these things was to analyze them and codify them using a quadrant-based priority system. It made great sense to me. Then I realized I already did this, but not with the conscious strategy he described. My method at that time seemed arbitrary compared to his, but I recognized that was the case. My process was informal, but not random. The prescribed nature of his organization did, however, assure a more conscious methodology. So I adopted it slowly but surely. After researching this organizational tactic, I learned that this was known as the Eisenhower Matrix.³

What is important is seldom urgent and what is urgent is seldom important.
— Dwight D. Eisenhower

During World War II, Dwight D. Eisenhower served as general of the United States Army and supreme commander of the Allied Forces. Given the numerous tasks presented to him each day, he needed a way to make the difficult decisions required of him, a method to prioritize and focus on the tasks for each day. The matrix, shown below, provides a means for organizing tasks according to level of importance and urgency of time to complete. The four areas are ordered first by importance with categories I and II being of higher importance than III or IV, followed by the urgency to complete the tasks with quadrants I and III being more pressing than II and IV.

³ “The Eisenhower Matrix: Introduction & 3-Minute Video Tutorial,” Eisenhower, accessed December 20, 2016. <http://www.eisenhower.me/eisenhower-matrix>.

		IMPORTANT	
		I	II
U R G E N T	urgent & important	important but less urgent	
	III urgent but less important	IV neither urgent or important but still must be completed	

Figure 1. Eisenhower Matrix

Tasks in the first quadrant are of imperative concern. They are both highly important and need completed as soon as possible, typically that day or the next day. Often these are tasks with deadlines such as reports and grant applications.

Tasks in quadrant two are equally as important as in quadrant one, but completion of the tasks are not immediately pressing. The deadlines are still in the future. These duties should be scheduled so that finishing the task is executed in stages, potentially avoiding stress. Admittedly, that often is more easily said than done, and nearly impossible “if” the anticipated outcomes of the task are a moving target due to ongoing changes in expectations from the recipient of your work. Items in this quadrant are not limited to work-related tasks. They may include personal concerns, like activities to improve health or relationships with family, friends, or colleagues. Scheduling your exercise routine is definitely important, but not requiring the immediacy of quadrant one.

The exigency of tasks in quadrant three require quick attention. However, they are of lesser consequence for your personal attention and can — and should be, if possible — delegated to others whom you can trust to accomplish them. These might include sending memos, emails, and confirming appointments. As the administrator of an academic department you might delegate this type of tasks to your administrative assistant, faculty, or perhaps work-study students. Some tasks may not be related to your department so that delegating to academic personnel may not be appropriate. In these cases, you may have to find other resources. Recently, I needed to access the names and addresses of a large number of administrators for my work with PKL. This particular situation was not appropriate to delegate to someone working on the payroll of my institution. So I hired a student I

knew to be an excellent and responsible worker. He accomplished the seven and a half-hour task within 36 hours of my request. I paid him handsomely; he's happy, and he saved me time I did not have to do that work.

The fourth quadrant is valuable for your prioritization process because it gives pause to realize what really is not pressing or so important. Determine what is truly important for you to do, and don't let yourself get distracted.

There are advantages to using this organizational approach. First, and perhaps most important, is that the process of organizing our various duties as a to-do list brings into focus what is really important. Literature on the debate of the benefits of typing notes and lists versus handwriting them. The debate seems to juxtapose lecture note taking for retention against cognitive processes. Organizing your to-do list is a cognitive process as you structure tasks, the details of those tasks, and prioritizing them. For me, this begins with handwriting on paper. This may be transferred to a digital file in an app that automatically synchronizes among my phone, laptop, and iPad so that I can access it quickly and easily, but it generally starts on paper.

The Eisenhower organization gives the following five suggestions for managing your time when using the matrix.⁴

1. Putting things to-do on a list frees your mind. But always question what is worth doing first.
2. Try limiting yourself to no more than eight tasks per quadrant. Before adding another one, complete the most important one first. Remember: It is not about collecting but finishing tasks.
3. You should always maintain only one list for both business and private tasks. That way you will never be able to complain about not having done anything for your family or yourself at the end of the day.
4. Do not let you or others distract you. Do not let others define your priority. Plan in the morning and then work on your stuff. And in the end, enjoy the feeling of completion.
5. Finally, try not to procrastinate that much, not even by over-managing your to-dos.

Proponents of the Eisenhower Matrix are adamant that all tasks must be organized within a single matrix. This may be the ideal method for prioritizing work, but it may not fit everyone's logistical needs — certainly not mine. Those who espouse this organizational tool typically have single professions that they balance with their personal lives. While this tool is

⁴ "The Eisenhower Matrix: Introduction & 3-Minute Video Tutorial," Eisenhower, accessed December 20, 2016. <http://www.eisenhower.me/eisenhower-matrix>.

useful, the fact remains that for most of us in the arts, our responsibilities may be too diverse and occasionally overwhelming to simplify into a single Eisenhower Matrix. For example, a music administrator's life might resemble this: music executive (chair, director, etc.) of the department, member of a board of directors for a local or regional arts organization, faculty member with a 25 percent or 50 percent teaching load, student adviser, active performer (professional instrumental or vocal ensemble, church musician — director, organist, praise band leader), composer or active researcher, author of articles or books, public presenter at conferences, and you have a spouse and two children, one of whom now plays on a traveling soccer team. And you might wonder why you sometimes feel overwhelmed! The good news is that it is manageable.

With so many dimensions of your life, and many plates to spin in this circus, how else can we maintain order and be effective and efficient? Suggestion: nested matrices and/or nested quadrants. Although contrary to the advice of the purist advocates of the matrix, it may suit your purpose. Let's begin with the idea of separate matrices for the different dimensions of our lives, and I will offer myself as example here. My career and personal life looked like this over the years:

- Spouse and father of two
- Academic position
- Executive Director of a national music honor society
- Church musician
- TI:ME Board of Directors, national conference chair

Essentially, three jobs each with various branches of obligations, and a family. Further details of the various accountabilities paint a fuller picture. The academic position included chair of a robust conservatory with a 75 percent teaching load, 50-plus student advisees, member of several arts organizations — both local and national — with varying levels of leadership in those groups from participating in educational outreach functions to managing national publications and conferences, and establishing, implementing, or evaluating academic accreditation on my campus as well as with both music accreditation specifically and higher education in general. Meanwhile, trying to continue some level of creative output as a composer.

Here are examples of how this can work, using real situations for all five dimensions of my life over the past few years. Imagine that these are matrices for December 1.

I	II • Take children to piano lessons
III • Fix leaking faucet	IV • Rake the last of the Fall leaves in the front yard

Figure 2. Family Matrix, December 1

I • School credit card report, due first of the month • Address title IX violation	II • Fall semester grades due Dec. 8 • NASM HEADS data due Jan. 31
III • Approve workstudy payroll	IV • Ordering catering for alumni event at February OMEA conference

Figure 3. Academic & Administrative Matrix, December 1

I • Prepare 2018 proposed budget and financial reports for Regents meeting Dec. 4	II • Pay quarterly income taxes due Dec. 31
III • Respond to emails about how to complete membership forms and make payments	IV • Update news on website

Figure 4. Executive Director Matrix, December 1

I • Practice difficult pieces for service December 3	II • Finish cleaning up string & woodwind parts for new composition for Christmas Eve
III • Practice easy pieces for service December 3	IV (none)

Figure 5. Music Performance (church) Matrix, December 1

I • Confirm/finalize Call for Proposals for the next year’s NAFME/TI:ME conference that goes live Dec. 5	II (none)
III • Book flights to San Antonio for TI:ME National Conference with TMEA in February	IV • Assemble list of people who will be Presiders at the Feb. conference

Figure 6. TI:ME BOD Chair Matrix, December 1

These five matrices shown in Figures 2 through 6 are merged into one. Nesting the individual matrices culminates into a practical to-do list for today. For the purpose of brevity, Figure 7 below includes only those concerns that are merged into quadrant I for December 1 — today’s to-do list. In this example, like many days, concerns from the individual matrices transfer quadrant to quadrant into the merged matrix, but not always. Most of the items listed in the first quadrants of the individual matrices are in quadrant I of the merged matrix, but notice that item three in the merged list comes from quadrant II in the Family matrix. While taking the children to piano lessons may be a “less urgent” concern in the large scope of family concerns, the fact is that today is their lesson day, there is no one else available to take them, I believe that their music education is VERY important, and though I could cancel the lesson, that sends the wrong message to the children about the value of their educational experience. So, it moves up to quadrant I for today.

I • School credit card report, due first of the month • Address Title IX violation • Take children to piano lessons • Practice difficult pieces for service December 3 • Prepare 2018 proposed budget and financial reports for Regents meeting Dec. 4 • Confirm/finalize Call for Proposals for the next year’s NAFME/TI:ME conference that goes live Dec. 5	II
III	IV

Figure 7. Merged Matrix, Quadrant I, December 1

Like the piano lesson example, concerns shift quadrants as we move forward through the week. Things that are less urgent today will likely become urgent at a later date. For example in Figure 3, the item of “fall semester grades due December 8” certainly will move from quadrant II to I by December 6 if not earlier.

Don't forget to delegate some of these responsibilities. Many duties in quadrants III and IV can be relegated to others who are very capable to complete them. In Figure 6, an administrative assistant can make the flight reservations (Q III), and a member of the TI:ME Conference Committee can assemble the list of presiders for the conference (Q IV). In Figure 3 a staff member can organize the work study payroll (Q III) so that I need only do the final step of the approval process, and an administrative assistant can order the catering for the OMEA reception. I can hire a tech-savvy student to update the website (Figure 4, Q IV), but I need to respond to the emails (Q III). Remember to utilize all your resources.

Overwhelmed?

Earlier I referred to feeling overwhelmed with the many dimensions of responsibilities. Let's revisit that topic with a little more detail. The feeling of being besieged by so many obligations is both normal and common, but it should not be a continuous quality of life. Most of us recognize that it is cyclical, often caused by things beyond our control. When that is true, we must organize ourselves to be the most efficient administrators possible, roll up our sleeves and get the job done. But there are a few things we can do that aids reduction of the frequency and severity of those cycles. One is carefully monitoring our urgent versus important responsibilities as discussed earlier. The other is to avoid “responsibility debt.” “What's that?” you ask. The short answer is, procrastination. We are all guilty of that at some level, but here is a new way to think about it.

In an article “Is Responsibility Debt Ruining Your Progress?”,⁵ the author, Aadam, describes responsibility debt as “when your past/present self abdicates responsibility to your future self.” — procrastination. What Aadam does well in this article is illustrate through comical, yet effective, drawings the process of passing off today's responsibility to our “future” self to be accomplished the next day. But the next day gets passed on to the next day, and the process becomes a series that results in a day where the accumulated responsibilities become a beleaguered burden. While I don't imagine this is not new information to any of us, his illustrations and explanation are a

⁵ Aadam. “Is Responsibility Debt Ruining Your Progress?” *Physiqonomics*. November 9, 2017. Accessed November 10, 2017. <http://physiqonomics.com/responsibility-debt/>.

refreshing explanation of this detrimental, self-inflicting behavior that, again, we all succumb to at some time. Aadam lists ways to avoid responsibility debt, which I paraphrase as:

- Empathize with the future you; be thoughtful about inflicting more on yourself later
- Schedule important things; set your priorities
- Do the hardest tasks first
- Do it now

Do it now may seem unrealistic to some people, but I know many successful administrators who operate with that principle. I once had an elderly neighbor who I admired greatly. Her attitude was to look at a task and say “Oh, that will only take me 15 minutes to do,” and so she would do it. Every day of her life (90-plus years old) was filled with many accomplishments. It’s all in your perspective.

Email

Email is one area that I prescribe to the “do it now,” but don’t prescribe to the “do the hardest tasks first” guidelines. We get not dozens, but often hundreds of emails a day. Some can be ignored and trashed immediately. Others need to be filed in a folder for reference purposes only, things, for example like a calendar of events for the next semester. And other emails need personal attention and response. This group of emails can be categorized into two classes: simple and complex. The simple emails require only short replies without need for extensive thought or lengthy confirmations of information, messages such as, “Can we schedule a conference call next week to discuss next fall’s conference meeting?” These emails I answer anywhere and anytime I have a few brief moments to check email during what may otherwise be wasted time, like riding in an elevator. The complex emails, those that need thoughtful, perhaps carefully worded replies, or information that I don’t have readily available at the time I first read it, I save for a designated time in my schedule for email. Some of these emails include confrontational or challenging messages from faculty or colleagues. It is important to discourage any quick and knee-jerk responses to these communications, so approach these with circumspection.

Schedule Your Day

An important key to successful administrative productivity is to schedule your day. There is a number of administrative meetings that will be beyond your control such as Dean's or Provost's Cabinet meetings, but the rest of the day should be scheduled to accomplish those important things on your urgent and important lists. Some people schedule their days with great detail, while others generalize the types of work to be accomplished within blocks of time. The latter approach works for me. I need large blocks of time to do creative tasks like writing letters, articles, etc., but small blocks of time like the 15 minutes between two appointments may be perfect for completing a smaller, uncomplicated task, such as signing the new adjunct faculty contracts for this semester.

Should you have an open-door policy or a by-appointment-only policy? Administrators have very opposing views on this topic. Some administrators use their administrative assistants as gatekeepers to keep people from having any access to them except by appointment. One of my first mentors, who successfully navigated administration with at least three major and large institutions, always had an open-door policy. In my early faculty days, I always had an open-door policy, but as the demands on my time grew, I found myself creating a hybrid approach. I want faculty and students to feel they have comfortable access to me for their questions and concerns, but when I need to focus on work, I close my door for a while. Your administrative assistant is your greatest ally in helping you to stay organized and on task.

Multitasking Revisited

Multitasking can be an efficient way to get more accomplished in less time, but we must know when it is acceptable to multitask and when it is not. I often remind my students that it is important as young professionals and as students to "be where you are," be attentive to and engaged with the people you are with and the purpose of whatever activity or location you are at that time. Cultural trends have led to lack of engaged conversation, people walking to-and-from locations while reading the messages on their phones, texting, etc., even sitting with friends or family while attending to their phones rather than the people they are with, so that we become desensitized to the importance of direct and meaningful engagement. But there are moments appropriate to multitasking. I am guilty of turning on the football game on television while doing what I call "busy" work that doesn't require creative thought or focus, things like copying numbers into a spreadsheet.

Leadership

To be a leader does not require being an administrator, but to be an effective administrator does require being a leader. Leadership is not a one-size-fits-all lifestyle. There are different styles of leadership, some that are viewed as more effective than others. The characteristics of the various dimensions of leadership style have been explored extensively, but these patterns are summarized into a comprehensive perspective in The Leadership Circle Profile.⁶ By identifying four dimensions of leadership: creative, reactive, relationship, and task, this profile system identifies varied degrees of four leadership behaviors:

1. People creative
2. Task creative
3. People reactive
4. Task reactive

In the book *Innovative Leadership Fieldbook*, Metcalf and Palmer discuss the need for leaders to be introspective, that, “deep introspection relies on your development of a capacity for self-understanding and self-awareness.”⁷ In doing so, we gain the capacity to understand other people.

My conclusion from those two resources and similar resources is what any of us can surmise, that the most important characteristic of a successful leader is *integrity*. It seems logical that deep introspection nurtures a strong understanding of who we are and how we lead ourselves and others.

Summary

In summary it may be most useful to provide a list of some important points to remember.

- Attitude of service to others is key
- People come first — family, friends, colleagues

⁶ “The Leadership Circle - The Leadership Circle.” The Leadership Circle RSS. Accessed December 11, 2017. <https://leadershipcircle.com/>.

⁷ Metcalf, Maureen and Mark Palmer. *Innovative Leadership Fieldbook: Field-Tested Integral Approaches to Developing Leaders, Transforming Organizations and Creating Sustainability*, 16.

- Know your work style; identify your effective work flow
- Make best use of time
- Multitask in ways you are comfortable
- Schedule your day according to tasks that require large blocks of time vs. those that require little time
- Avoid responsibility debt
- Prioritize your tasks
- Delegate less urgent and important tasks
- Maintain integrity at all times

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TRANSFORMATIONAL LEADERSHIP CONSIDERATIONS IN MUSIC TECHNOLOGY

Abstract:

As a growing subject in university settings music technology lacks a primary set of leadership theories that underscore research, pedagogy, and sociocultural engagement. To date, there is very little scholarship pairing music technology with leadership. As a scholarly and professional discipline, music technology suffers from a lack of clarity and inclusivity. Adding to this dilemma is the fact that there is no clear distinction between what a music technologist does, or how leadership might improve music technology's function in performing arts and related disciplines. This article considers Transformational Leadership as a possible model to inspire dialogue, mentoring, and collaboration among educational stakeholders. Additionally, by offering examples from industry and higher education, the author reflects on a collaborative, communally focused concept of transformational leadership designed to bring lasting changes to music technology disciplines.

Introduction

There is a dearth of scholarly literature exploring the role of educational leadership in music technology programs in the United States. There exist a wide range of music technology programs in North America, many which include interdisciplinary components that draw on interactive performance and composition (Walzer 2016). As the number of university-level degrees in music technology expands and intersects with the performing arts, what challenges might burgeoning administrators with music technology interests encounter in fiscal matters, accreditation, assessment, curriculum development, and facilities management? What leadership issues come about for faculty members that extend beyond the scope of pedagogy and learning? This article examines leadership's role in music technology in university settings, and how interested parties can better grasp leadership's role in a convergent and growing field that intersects with the performing arts. Manzo (2016) explains that music technology includes any electronic, computer-based, networked, and peripheral equipment (cables, hardware accessories, etc.) that allow performers, composers, artists, designers, and musicians to create and express new ideas. At the same time, when used thoughtfully, music technology can solve problems and make life easier for performers (Manzo 2016). Music technology allows potential students to be creative, to train with professional-grade equipment, and to hone their technical skills, which may eventually lead to employment after graduation. All of this sounds great in theory and nevertheless presents a series of complicated decisions

and challenges. The reality is that outfitting performing arts departments with cutting-edge technology costs money. Hiring faculty and staff to teach and train students can also be expensive. Beyond these day-to-day concerns, music technology is also a difficult field to define, and incorporating appropriate leadership styles may help clarify research, teaching, and administrative matters.

Music Technology: A Field Lacking Defined Leadership

Is it possible that one reason why music technology disciplines lack a precise focus is due to their inability to present a clear and inclusive vision that performing-arts administrators, researchers, and practitioners can easily assimilate? There is no precise definition, nor is there a clearly defined career path, for a “music technologist” to teach in university settings (Boehm 2006; Boehm 2007). Boehm (2006, 2007) problematized this issue in her extensive research of UK-based music technology pathways a decade ago. My (2016) recent survey of 66 North American graduate-level programs with a music technology focus revealed more than 80 different kinds of master’s credentials with a host of specializations including audio engineering, music composition, sonic art, and computer science. Thirty-eight percent of the graduate programs in the study offered an MFA as the terminal degree (Walzer 2016).

In many instances, universities require a graduate credential (or the requisite number of hours) for instructors looking to teach college courses. Yes, there are exceptions for accomplished performers and technicians with high degrees of personal acclaim (awards, prizes, extensive discographies, etc.,). Nevertheless, most attractive candidates, who may take on leadership roles at some point, likely possess a combination of professional experience and a related or terminal degree in one of the many specialty areas of music technology. If there is no consensus on what a “music technologist” is or does, then how might this affect academic administration in departments currently offering related degrees? Without a doubt, many performers learn about aspects of music technology throughout their coursework, and independently ... but one cannot assume that every musician is conversant, or even interested, in the language of music technology and its many “dialects.”

Let us take a moment and reflect on this problem further. If there is no precise definition of a music technologist, how, then, does that person assume a leadership role in a university department offering a related degree? Who will teach such courses? How will potential faculty members recruit, advise students, and interface with administrators? Who teaches the music technologist about pedagogy, curriculum and instruction, learning outcomes,

budgeting, career services, and how to be a researcher?

At the same time, how is an existing administrator able to gauge the music technologist's teaching effectiveness, research output, and ability to earn tenure (if such an option exists)? The reality is that there exists no clear leadership paradigm on which someone in a music technology-related field can thrive in a university setting unless their skillset somehow intersects one of the "known" specializations including composition, sound design, performance, and the like. Equally frustrating is the lack of graduate-level training and peer-reviewed scholarship in music technology leadership. Is it possible to address these issues with existing resources?

The simple answer is yes, albeit with some caveats. Two areas falling under the purview of the academic deanship are technology and faculty mentoring (Bright and Richards 2001). Concerning technology, deans make challenging decisions on how to allocate funds such that the technology advances institutional research and teaching for an entire department or college (Bright and Richards 2001). The same applies to department chairs, who must communicate with the dean, and IT staff, on technology needs each year (Bright and Richards 2001). In both cases, department chairs and deans work jointly to evaluate the performance of junior faculty and provide relevant feedback on teaching, research, and service during an annual review (Bright and Richards 2001). Existing resources (administrators with an interest in music technology) may be helpful, but not necessarily transformative for the discipline as a whole.

A Brief Overview of Leadership

The preceding section problematized music technology as an academic discipline lacking in leadership. What is leadership, the scholarly field that may assist music technology in achieving some clarity and focus as a growing discipline in university performing arts environments? Puccio, Murdock, and Mance (2007) define leadership as "the process of positively influencing people, contexts, and outcomes through a deliberate creative approach that is applied to open-ended, novel, and ambiguous problems — both opportunities and predicaments" (p. xvi). Leaders in university performing arts programs experience an assortment of challenges including building personal relationships, implementing a clear vision with faculty and staff, and guiding the department in an ethical manner.¹ Connolly, James, and Fertig (2017) scrutinize the differences between educational management and leadership, concluding that the latter involves stimulating others to accomplish goals through direct action while the former emphasizes overseeing the day-to-day operations of a department. Secore (2016) contends that management is about delegating, assigning, maintaining control, task completion, and

achieving metrics. Barker (1997) agrees with Secore (2016), noting that management is rational and most concerned with maintaining the status quo. Barker (1997) writes:

The fundamental difference between leadership and management lies in their respective functions for organizations and society. The function of leadership is to create change while the function of management is to create stability (p. 349).

According to Hall (2008), music is a helpful pedagogical tool to learn about and cultivate an individualized leadership ethos. In looking to popular culture for relevant examples, analyzing lyrics often reveals new insights into personal stories — which lead to a basic introduction of leadership theory, practice, and situational awareness (Hall 2008). As such, music and leadership share many similarities. Klein (1999) concurs with much of Hall's (2008) concept of the artist-as-leader and views arts leadership “as a process that may result in the creation of deliberate, aesthetic and dynamic spaces (physical, visual, psychological, interpersonal, cyber) for teaching, learning and leading” (p. 23). When viewed through the lens of a performing artist, effective leadership prioritizes self-actualization and compatibility between the employee and the organization (Klein 1999).

Leadership is vast and complicated to summarize in a few words — especially when looking at applied versus theoretical perspectives. Barker (1997) explains:

Virtually every definition of leadership encountered in both scholarly and practitioner oriented writings — that is, if one is actually offered — focuses on the knowledge[s], skills, abilities, and the traits of the leader which are presumed to be the most successful in getting followers to do what the leader wants them to do (p. 344).

The quote above assumes that the leader and the subordinate will engage in a transaction. The leader's success comes about by how well his or her direct reports follow directions. Connolly, James, and Fertig (2017) make clear that in most cases, educational management stresses a hierarchal structure, assigning responsibility for completing tasks, stability, and order. What is missing here is fostering any intrinsic motivation, personal responsibility, and establishing a bigger vision for the institution.

Connolly, James, and Fertig (2017) assert that the primary function of a leader is to influence others to become change agents in their department. Here, the leader may not oversee the day-to-day operations of the unit

but does possess some authority to build efficacy in others to take personal responsibility (Connolly, James, and Fertig 2017). Organizational change occurs because the stakeholders respect the leader and “buy-in” to the institutional mission by modeling the same behavior as the leader. It is clear that management serves an important purpose. Although there are many leadership theories worth considering in music technology education, transformational leadership is one such example that affords both flexibility and connectedness that reaches beyond merely managing personnel. Understanding transformational leadership’s tenets may reveal opportunities for institutional and discipline-specific change in music technology education.

Transformational Leadership

Bass (1998) envisioned a more cooperative sort of leading known as transformational leadership.²

Transformational leaders do more with colleagues and followers than set up simple exchanges or agreements. They behave in ways to achieve superior results by employing one or more of the [fundamental] components of transformational leadership. (Bass, 1998, p. 5)

Put succinctly, transformational leaders function as compelling mentors, they inspire others, they question and value cognitive processes to problem solving, and they consider individual perspectives and needs (Bass 1998). Northouse (2010) notes that transformational leadership has several advantages including its frequent use in organizational settings, its natural appeal to persons with charisma and influence, its flexibility and pliability with other leadership models, and its ethical focus. Bass (1998) writes: “transformational leaders motivate others to do more than they originally intended and often even more than they thought possible” (p. 4). Whereas with management, where a transaction takes place by following directions, Bass maintains: “[the] exchange is based on the leader discussing with others what is required and specifying the conditions and rewards these others will receive if they fulfill those requirements” (p. 4).

Building Research, Mentoring, and Teaching Communities

Bass (1998) observes that transformational leaders lead by example, and inspire others to change through a combination of charismatic attributes and personal actions. One possible application of Bass’ (1998) theory includes continual expansion of inclusive communities of researchers and practitioners

dedicated to addressing music technology pedagogy, scholarship, and administration issues. Indeed, there are excellent professional organizations and societies for these enterprises.³ Unfortunately, most of these organizations limit their reach to annual meetings.

The vision outlined here might start at the local or regional level and build room in a meeting agenda to discuss leadership issues. Understanding that administration and leadership concerns might be unfamiliar to music technology specialists, agenda topics may also include guest speakers covering interdisciplinary and timely sociocultural issues deemed appropriate by the organizers. Such efforts are already underway in the audio engineering field.⁴ Regardless of the specific contexts, that music technology inhabits, establishing a relational culture that embraces diverse viewpoints on teaching, research, and creativity may engage specific persons to adopt Bass' (1998) leadership philosophy.

Secore (2016, p. 35) suggests that performing arts professionals in higher education settings must fulfill multiple sets of roles — that of leader and manager, that of businessperson and artist, and that of fiscal gatekeeper and community builder. Fulfilling the simultaneous goals of leadership and management, which at times overlap and even contradict each other, is demanding. Consider for a moment that Secore's (2016) observations on performing arts management may align with some of the obstacles that a music technology specialist experiences. How does one define his or her role in a highly divergent field with multiple, and at times, conflicting possibilities? There are fiscal and personal realities for persons undertaking a (likely) freelance career in the performing arts and associated professions. Mentoring, scholarship, and hands-on activities help such communities discard useless theories in favor of practical, leadership-focused programs (Secore 2016).

Transformational Leadership Example One: Inclusivity in Music Production

In 2016, Taylor Swift won a Grammy Award and encouraged young girls to take up roles as producers, audio engineers, and musicians later in life (Boboltz 2016). Swift, a highly popular and influential singer/songwriter remains an undeniable presence in the music industry. The problem, according to Boboltz (2016), is that Swift's album "1989" (for which she won the Grammy) featured only two women collaborators out of 19. If so few women hold leadership positions in the music technology sector, how might transformational leadership help inspire change at the grassroots level? The Women's Audio Mission (WAM) is a nonprofit organization dedicated to mentoring young girls in all aspects of music recording, audio engineering,

podcasting, and the entertainment industry (WAM “About” 2018; Boboltz 2016). The organization functions as the sole full-time recording facility in the United States constructed and operated by women (WAM “About” 2018). As a community-based nonprofit, WAM gives young women hands-on experience in the recording studio and provides valuable one-on-one mentoring opportunities, networking, and professional guidance (WAM “About” 2018). When teenage women receive focused instruction in music technology concepts, the likelihood of them pursuing music technology interests later in life increases. The Women’s Audio Mission, using a transformational leadership style, identified a clear problem with the gender gap in the music industry and found a way to address the matter through collaborative mentoring, hands-on workshops, fundraising, and persistence. Thus, the Women’s Audio Mission created a social movement dedicated to empowering women to pursue careers in music technology-focused disciplines.⁵ Similar initiatives are underway in the UK through a burgeoning partnership between the Audio Engineering Society and HeforShe (PSN Europe Staff 2018).

Adopting Understandable, Inclusive Language Practices

Transformational leaders rarely shy away from new ideas, experimentation, and discarding problem-solving approaches deemed ineffective (Bass 1998). One arbiter for success in transformational leadership may coincide with language and policy, particularly in highly technical fields. This is not to suggest that STEM-focused areas in music technology should bypass technical definitions and jargon altogether. The question is whether music technology has done enough to advocate on its behalf. If the answer is no, then, would more specific language jumpstart leadership initiatives and improve advocacy in the discipline?

Although slightly different from transformational leadership, critical leadership (CL) in music education offers some insights (Schmidt 2012). According to Schmidt (2012), teachers must acclimate themselves with policy and discipline-specific issues — *and then connect those concepts with daily practice*. Doing so introduces autonomy and accountability into how educators communicate with each other, and their administrative colleagues (Schmidt 2012). Schmidt (2012) writes:

[L]eadership is an option more comprehensive and complex than management, and directly attached to how we construct our own notions of professionalism. Consequently, leadership must be critical and participative if it is to be concerned with curricular, pedagogical, ethical, and equitable development that are mindful and meaningful — and not just efficient (p. 222).

The quote above introduces a vision of leadership whereby the educator expresses his or her voice, engages with the community, and actively embodies a leadership model (perhaps a combination of critical leadership and transformational leadership). Barker (1997) concurs, arguing that if leadership aims to promote growth that benefits the greater good (community, citizens, discipline), then, a community-minded transformational leadership method is appropriate to consider. Why is this so? One reason is that when experts use their collective wisdom to solve problems and clarify language, an entire discipline benefits.

Transformational Leadership Example Two: Game Audio Curricular Guidelines

The reach of music technology extends to gaming and visual media. Game audio is yet another subspecialty in certain parts of the music technology world. In addition, while this development is exciting, the growth of game audio presents yet another risk for conflation from persons not intimately familiar with music technology. Onen, Stevens, and Collins (2011) designed a comprehensive curriculum designed to help educators understand and implement game audio terms and concepts into existing courses. The authors, members of the International Audio Special Interest Group, realized that a malleable and flexible set of guidelines might benefit institutions offering courses in game audio — particularly if the procedures appealed to a host of institutions internationally (Onen, Stevens, and Collins 2011).

To date, the work of Onen et al. (2007) remains the only clear example of how to implement game audio terminology into existing courses. Consider the following quote on transformational leadership from Puccio, Murdock, and Mance (2007) to support this:

Organizations need leaders — who can draw on and facilitate the creative talents of others and who, in their own right, embody the spirit of creativity. This applies equally to those individuals in assigned leadership roles as well as to individuals who emerge to take the lead on a particular task or issue (p. 12).

When a collective of highly skilled experts (in this case, the audio educators mentioned above) diagnoses a need for something, and then makes that resource available for educators to freely use, then we see an example of transformational leadership happening in music technology. Clear curricular guidelines, brought about by research and pooled expertise, can help others in the field without being overly prescriptive.

The Benefits of Collective Wisdom in Transformational Leadership

Barker (1997) contends that ethics and personal responsibility start with building strong relationships with stakeholders and that the collective wisdom of the group conscience is vital to organizational leadership. Where Barker's (1997) vision of leadership slightly differs from the transformational style is in the collective efforts of the people involved. Here, the group's moral fabric, mainly when challenging established norms, helps to establish a vision of mutual benefit for everyone concerned. Now, collective wisdom may start with one person's desire to change institutional culture. Schmidt (2012) writes:

“As a managerial ideal that privileges efficiency, *best practices* ignore local needs and can suppress critical leadership. Best practices are meaningful only to the extent to which they can be translated into local challenges and adapted according to the social fabric constructed in participative community — and for that to take place teachers must know how to act as critical leaders” (p. 223, original emphasis).

The quote above reinforces the need for common language and reveals the divide that likely occurs when stakeholders cannot communicate with each other. Schmidt's (2012) premise is that upholding the administrative “bottom line” overlooks the realities that educators face. Here, the words “best practices” imply a generalized approach to teaching, research, and administration. When educators feel ignored and dismissed, they likely have little use for best practices. The same applies to methodologies that favor the privileged class and overlook marginalized communities of students, teachers, and staff. Schmidt (2012) urges teachers to take an active role in their personal leadership mission, which then produces a symbiotic connection between accountability and autonomy. Onen et al. (2011) exemplify this concept. The authors, each recognized as an expert in audio education, took it upon themselves to collaborate and design a set of guidelines that other music technology educators would likely find helpful without being overly didactic (Onen et al., 2011). Moreover, the individual and collective efforts undertaken by faculty and professionals to address inclusivity mentioned elsewhere in this article is another example of transformational leadership through accountability and autonomy.

If music technology educators and administrators cannot understand each other, then the discipline cannot establish a vision and clarify its aims. At the same time, if music technology educators lack mentors with whom they can commiserate, learn from, and model, then leadership potential diminishes. Therefore, if the music technology discipline can embrace

the social capital that small movements generate, then the likelihood of generating a comprehensive language and leadership vision increases. Similarly, when those local and regional networks grow, perhaps spurred on by senior colleagues who command respect and perceived authority, then transformational leadership begins to affect music technology policy, research, and teaching.

Conclusion

This article put forward an open and collaborative notion of transformational leadership that is demonstrably lacking in music technology education. Music technology has many connotations; however, one of its essential functions is to facilitate creative expression while simultaneously making specific processes easier. Leadership serves a different purpose from management and assumes that inspiring and engaging people to take action is equally essential to task completion and maintaining stability. Leadership in the arts is multifaceted, social, nimble, and perhaps entrepreneurial. Administrators in performing arts settings assume multiple roles in their day-to-day lives and may find themselves interacting closely with music technology practitioners and educators.

As a discipline, music technology, much like certain aspects of leadership, lacks consensus on its identity and foci in university settings. Music technology interacts with the performing arts, affects the performing arts, and interfaces with multiple aspects of performance. Nevertheless, one wonders how to assess music technology pedagogy, credentialing requirements, scholarship, and sociocultural efforts if the discipline cannot make a broader case for its primary aims and vision in academe. There is a clear need for educational leadership in music technology if for no other reason than because there are more collegiate programs in music technology now than in years past.

Transformational leadership, as explained by Bass (1998), emphasizes flexibility, ethics, integrity, leading by example, intellectualism, and respectful dialogue. When paired with social justice and critical leadership, it offers many possibilities for teachers to frame their work, take responsibility, establish social networks and communities, and articulate a fresh educational vision for the future. Transformational leadership certainly has its limitations.

At times, it may seem to be a sprawling theory without much focus. Similarly, while there are many studies and instruments that examine Transformational leadership's efficacy in organizational settings, the hybrid leadership approach put forward by Vann, Coleman, and Simpson (2014) via the Vannsimco Leadership Survey (VLS) may help explain why a singular leadership style cannot suffice in the 21st century.

Music technology educators *can* be socially engaged, collaboratively minded, creative practitioners, and excellent teacher-researchers. The transformational leadership concepts presented throughout this article need not replace existing leadership theories, teaching practices, and research ideas that produce successful results. One advantage of transformational leadership is that its aim is generally “good.” Here, that aim includes fostering dialogue between performing arts administrators, music technology educators, students, and interested stakeholders. Perhaps this passage from Freire (1993) best summarizes the thoughts expressed throughout this article:

Liberating education consists in acts of cognition, not transfers of information. It is a learning situation in which the cognizable object (far from being the end of the cognitive act) intermediates the cognitive actors — teacher on the one hand and students on the other. Through dialogue, the teacher-of-the-students and the students-of-the teacher cease to exist and a new term emerges: teacher-student with students-teachers. The teacher is no longer merely the-one-who-teaches, but one who is himself taught in dialogue with the students, who in turn while being taught also teach. They become jointly responsible for a process in which all grow (Freire 1993, p. 60-61).

No single leadership theory can solve every problem, and fix every discipline. As Freire (1993) expresses, if stakeholders in university education entertain the notion of authentic dialogue, along with a lifelong commitment to learning, then every person in an educational organization has the power to lead, to inspire, and to guide education to a brighter future.

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¹ Although leadership is an incredibly broad field, some additional resources may be helpful for readers interested in further study. Barker (1997), Boerner and von Streit (2007), Hall (2008), and Ji and Chuang (2012) have written on the relational aspects of leadership. Secore (2016) and Schmidt (2012) explain that the leader's primary functions and responsibilities overlap and contradict each other. Klein (1999) and Van Oord (2013) examine arts leadership as a holistic and transformative process. Finally, Elliot (2007) offers an insightful view of leadership's connection to social justice and music education in university settings.

² For additional writings on transformational leadership, please see Bass (1990), Bass and Avolio (1993), and Bass and Riggio (2006).

³ A few organizations include the Audio Engineering Society, the Association for Technology in Music Instruction, and the National Association for Music Education.

⁴ The Audio Engineering Society, the global professional organization for audio engineers, established a Diversity and Inclusion Committee ahead of its 2017 convention. For more information on the Committee's aims and scope, please visit <http://www.aes.org/community/diversity/>.

⁵ Similar organizations include Soundgirls (<http://www.soundgirls.org>), the Yorkshire Women's Sound Network (<https://yorkshiresoundwomen.com>), and Women in Music Technology (<http://www.gtcmt.gatech.edu/womeninmusictech>).

STRATEGIC PLANNING FROM THE BOTTOM UP: VISIONING A FUTURE WHILE BUILDING MORALE AND INVESTING IN THE CULTURE OF SUCCESS

The words “Strategic Plan” bring to mind, almost immediately, a process by which the leadership of a business, university, or other establishment organizes its thoughts and actions for its future, and plans how it will allocate its resources to achieve the goals and strategies upon which it decides. Often the process of planning is indeed best carried out by leadership, who has the greatest likelihood to understand the business and its component parts as a functioning whole from the 30,000-foot viewpoint.

Howard Rohm describes a typical business strategic planning process this way:

Here’s the typical strategic planning process: once a year, David organizes, with senior leaders’ blessings, an executive retreat for 20 managers and leaders to create the annual strategic plan. The workshop meetings go something like this: first, a vision statement is written (or, more likely, “the one we have is good enough,” or “we really don’t need one of those, do we?”). Second, a mission statement is prepared (or, you guessed it, “the one we have is good enough”). Third, a few core values are picked from a list of many possible values. Fourth, somewhere between six and twelve strategic goals are identified. Fifth, programs, products, services and projects currently supported are dropped into one of the goal “buckets” to show how each goal will be achieved ... If your organization is like many, the scenario described above is pretty close to the process you use. It’s called the *strategic planning* process, but it’s really more of an annual *justify what I’m currently doing* process.¹

It may be true that, as the words “Strategic Plan” is spoken, eyes roll, and excuses for conflicting time obligations come to mind. Still, the process is necessary periodically, and if done well serves to direct the unit undertaking it toward a healthy and constructive future.

Most strategic plans are undertaken by management who know the space and its history. But in a situation in which new leadership has arrived to a business (or in the case of this article, an academic unit) or at a time when morale is low, employee buy-in to the management vision has vanished with the past administration, and the new leader acquires a unit in disarray, a strategic planning process can actually serve to re-engage employees, build morale, and heal a unit while focusing energies upon a potential future rather than a sullen past.

¹ Howard Rohm, “Is There Any Strategy in Your Strategic Plan?” *Balanced Scorecard Institute*, 2008, p. 1. Accessed, November 24, 2015. <https://balancedscorecard.org/Portals/0/PDF/IsThereAnyStrategyInYourStrategicPlanWeb.pdf>.

In a case such as this, the process should change completely. If a prior leader has eroded trust over a period of time, the initial view from employees is that the unit cannot function well with any leadership. Such was the work environment I encountered a couple of years ago when my Provost tasked me to assist an interim dean in planning for the future of an academic unit while rebuilding its morale and work culture. The interim dean had many issues that were critical to address: cleaning up incomplete projects and line items and ensuring the unit ran its daily operations smoothly. So when the strategic planning project came up early in the year, and I volunteered to lead it, my offer was met with a ready approval.

What I hope to accomplish in this article is to communicate both the story and the process that resulted in a transformed academic unit, and to convey my conviction that, though cumbersome, a strategic planning process that begins from the *grass roots* can arrive at a product not dissimilar to one a management team might create, and yet gains the emotional investment, trust, energy, and commitment of a large number of employees in the process.

Background

As I began work, morale in the unit was at a low ebb. According to staff, the prior dean had been autocratic, secretive, retaliatory, and stuck in a past model of work they felt was disadvantaging the unit's competitive edge going forward. Many were looking for jobs elsewhere. Others were bitterly resigned to a predictable future. The administrative cabinet was engaged and qualified, but staff did not always trust them. They, too, had years of experience, yet tended toward doing things as they had done them, perhaps because they had evolved a method that worked under the prior leader.

At the time I was given the strategic plan to develop, I asked if they would allow me the latitude to try to create it unconventionally. My idea was to consult staff at all levels of the organization about what *their* vision, dream, hope for the unit was. In five years, what did *they* hope the unit would become? Some research had indicated that colleges and universities possess such a different culture than American businesses that they stand to lose the best planning results if they follow a business model during the planning process. In the words of David Leslie: "[At a university] strategic planning works best when seen as a continuous process of experimentation that allows multiple decisions to emerge on many different fronts simultaneously."²

Even though the process I proposed seemed cumbersome, I was given an OK. Instead of a strategic planning committee, I proposed *three* committees of eight

² D. W. Leslie and E. K. Fretwell Jr., *Wise Moves in Hard Times: Creating and Managing Resilient Colleges and Universities* (San Francisco: Jossey-Bass, 1996). Cited in Shannon Chance, "Strategic by design: iterative approaches to educational planning: in the push for accountability, colleges and universities resort to simplistic, linear thinking when planning—an approach not well-suited to academia," *Planning for Higher Education*, 38 no. 2 (January-March, 2010), 40ff.

to 10 people each. I wanted to see if complaints, hopes, and ideas from all staff had any uniformity across the independent groups. I also wanted to hear as many voices as possible, and knew that a single large and unwieldy committee would never get off the ground. Enough employees from across the unit were interested to serve that I was able to populate three committees — in all, over 20 people were involved.

The Initial Phase

To keep this retelling concise, the beginning was, of necessity, a lancing of the boil. The question, “What do you see as prime contributions to low morale across the unit?” elicited numerous and varied responses — from personnel issues, to a perceived misalignment of the unit with individual visions, to the unit’s perceived lack of competitiveness, its bureaucratic hierarchy, to a litany of “we need to do more of ...” or “we don’t do enough of ...” observations. Additionally, there were many good ideas framed as “Consider doing x” or “Find ways to create y.”

Clearly statements such as, “We need to recognize and reward staff excellence,” along with the quotes above are not strategic. Nevertheless, they spoke instantly to the reality that staff felt undervalued, unappreciated, and perceived that their good ideas for a better unit had not been heard for some time. These statements helped ensure that I listened attentively, took notes, passed the notes back to the committees so that they saw their concerns and ideas in writing, and tasked the committees to rework the statements into more strategic ones. (In due time, we also did reward the staff who had participated in this process.)

In a situation where morale is low, one of the first and most important exercises is to allow the affected personnel time to express their concerns openly and honestly in an environment they come quickly to realize is trustworthy. Had the interim dean led the planning process, the responses might have been less forthcoming, so one suggestion to readers considering this kind of approach to strategic planning is to find a lead person from *outside* the unit (as I was) who can claim ignorance of the historic issues, who is known to the unit’s leadership to be able to hold confidences, who can be clear upfront that issues will be communicated to leadership, yet *without* attribution, and who will absolutely maintain that integrity from start to finish. A loss of trust threatens, obviously, to derail the entire process.

Senior leadership invested itself at this time in the process by commissioning an off-campus agency to survey the staff. The survey was in two principal parts and provided considerable useful information. The first part surveyed workplace attitudes — questions addressed employees’ sense of cooperation

within work groups, employee accountability, job fit (were people placed into work that fit their skills and talents?), confidence in the leadership team, and alignment of the unit's current mission vision and values to its daily operations.

The second part of the survey process gave employees a chance to understand their work personas through a test (entitled Proscan[®]) that clarified their basic natural selves, their level of patience, social/relational characteristics, orientation to conformity (preferring to follow established systems or pursue freer, more independent thinking and work models). While there was some skepticism among staff as to the benefit of another survey (it is well known that survey burnout is high in higher education), there was also interest in learning whether one's work profile fit one's actual job and close collaborators' profiles, and what the consensus perceptions of the unit were.

What were the principal benefits of phase one of this nontraditional process? Twenty members of the unit began to feel their voices had an ear, felt empowered through their participation, shared a multitude of ideas (some of which might not have occurred to the top level of administration), and shared their experience of the process with their colleagues who were not active participants on the planning committees. Through the surveys, employees learned more about themselves, the collective opinions of the unit, and gained additional confirmation that the leadership was invested in change and in understanding the complete organization from bottom to top. I can say here it was never a perfect process. But its advantages in culture building outweighed its unwieldiness.

The Components of a Strong Strategic Plan

I and the members of my three committees initially were all inexperienced in strategic planning, and yet, had I been experienced, I might not have chosen the process as I did. Once one "knows" how a thing is done, it is often challenging to reinvent it against the raised eyebrows (both your own and other's) who know how it is "traditionally accomplished." An outside person who is less senior, but motivated, may offer a better success rate with this kind of strategic planning, especially with some oversight, based upon what I am suggesting here.

About three weeks into the process the complaints and suggestions began to coalesce into a motivation to move the process forward on the part of each of the three committees. I had prompts from administrators not to let the process bog down, but the committees also felt the first stage of the process had aged and were ready for phase two. We researched and discussed

how to begin. The principal components of a strong strategic plan typically include the following:

- *Core Values* statement — a list of the unit's principal orientation and motivators
- *Mission Statement* — what the unit currently does—its role and purpose
- *Vision Statement* — what the unit will look like at the completion of its strategic plan period
- *Strategic Priorities* — goals, changes in approach, structure, focus, to get the unit to its future self
- *Tactics* for each strategic goal — how the unit will accomplish the goals set forth
- *Metrics* for each goal — how the success of, or progress toward, each goal will be measured
- *Timeline* — the time frame for achievement of each stated goal

Phase Two

We had surveyed the unit's current attitudes and heard concerns directly from the committee members. Phase two culminated in drafting an initial strategic plan (we called it the embryonic plan) and ensuring it covered as many bases and topics as possible, knowing it would surely be consolidated as we edited it. But we first needed data — data concerning perceptions from within our own academic unit doing the planning and from without, and data from similar academic units that were excelling already elsewhere in the nation.

The dean agreed to fund several off-campus reconnaissance trips in which staff traveled to another university to interact with staff there and study the success model each university employed. Applicant teams of typically three members submitted a proposal in which they were asked to:

- provide a ranking of their top three choices of university to visit and why
- state at least one contact name at that university
- state what the focus of the group's study at the university would be
- provide a rough budget — airfares, hotel, per diem estimates, and ancillary costs.

We specified teams of three to four persons for each trip in order to create a collaborative work experience among those traveling.

Proposal for travel to visit off-site universities (1-2 pages)

Applicant: _____

Team membership: _____

Please provide a brief description of what you plan to accomplish during your visit. For example, with whom will you speak and what will you bring back to share with ISU staff?

University ranking for your visit:

1) _____

2) _____

3) _____

Rationale for ranking:

Anticipated Budget:

Air/land travel costs: \$ _____

Hotel estimate: \$ _____

Per diem estimate: \$ _____

Anticipated ancillary cost estimates: \$ _____

Estimated Total: \$ _____

Contact name(s) and institution(s): _____

Application Example

On campus, we coordinated with individual departments to attend their meetings and ask their perceptions of the services our unit offered — how we excelled and how we could improve.³

Within six weeks staff had collected considerable data on how our unit was viewed by others and what we saw as good models from visits to other universities. Additionally, we consulted accrediting agency guidelines and the strategic plans of similar units at other universities to craft solid language and to ensure no leaf was left unturned. Going into writing the plan, we had internal opinions from staff, external opinions about us from across our university, research about excellent units elsewhere in the nation, and strategic plans from peer universities.

My role at this time was to solicit, in one-to-one interviews and at cabinet meetings, the staff and senior administration's views on the planning process. The dean scheduled a retreat as well for the administration's own brainstorming session. No plan will go forward without senior leadership on board, but we all saw the value of bringing ideas from the totality of the unit to the table as a culture and morale-building tool. The goal was to knit together the leadership ideas with those from the unit at large and create a

³This endeavor might be less useful for a review of a discipline-specific department. Our unit served multiple departments, and so their opinions were valuable.

document in which the entire unit felt invested through their work and their voice being heard.

As I write this, it is important to be transparent and admit that hiccups happened. Senior leadership was initially wary of the idea of three staff committees, feeling it to be inefficient and a time waste. They also were not always excited to hear some of the concerns I brought back to the cabinet meetings early on, although they were not always surprised by them. Staff also had an initial lack of confidence that their involvement would transfer to a final product, or that management would listen. I needed to be a messenger and assure everyone that I, at least, was invested in this experiment. I promised to find a way to ensure their work and their voice stayed with the strategic plan.

As we began to draft an embryonic plan, we quickly saw the value of beginning with the mission and vision statements along with a list of core values. How can one really strategize if one has not got a launch pad for the future, or if one does not intimately know oneself? A unit must know who it is, what it values, and what its vision is *first*; the strategic plan exists within the space of these statements.

Putting these three brief sections into writing was not without difficulties. (All committees struggle when writing a joint document as wordsmithing clogs forward progress.) But within several weeks each of the three committees had drafted language with commonalities between them, and had proposed unified versions, some of which were accepted, and others modified yet more.

Phase 3

If the initial phases of a bottom-up culture-building process necessarily involve a wide array of inputs and people's invested time, as the process reaches its final phase, it becomes critical to narrow the input. At this time I thanked each of the three committees for their service and asked the most productive and invested members from each committee to form a new group to finish the task. At this time I showed our first draft to the administrative cabinet for the most humbling, yet humorous moment of the months-long process. During a cabinet meeting they wrinkled their noses and said things like, "It is not very strategic," or, "its tone is too colloquial, and it lacks metrics and tactics for some of the ideas you have in it." Points taken, and returned to the consolidated committee.

Within a week a transformation happened resulting from their expertise and time commitment that turned the embryonic plan into something workable. Again, this transformation came from staff, none of whom was among senior leadership. They saw the value of the plan as it was taking

impact the delivery of a product or service (stakeholders).”⁴ I would offer that if culture building is paramount, think vertically from the *bottom to the top* instead. Use your stakeholders and employees as an initial resource to inform, if not envision, your future.

Rohm continues: “It takes several perspectives to understand an organization as a system ... Think of perspectives as different lenses through which strategy can be viewed.”⁵ This multi-perspective approach, derived from so many points of input in the strategic planning process described above, yielded a strong gain in culture, morale, and staff purpose, while accomplishing what the administration desired all along. Not every time will the process work as well as it did here, but I maintain it is worth a try. Naysayers will likely fall to the side because the process ultimately focuses upon a positive outcome for the future, not a flawed structure in the present. Additionally, because such a diverse and complete sense of the *unit as a whole* is collected during Phase 1, and because voices are heard that need to be heard and want to contribute, it is likely that morale will improve, cohesion will grow within the unit, and the final product will move the unit to a future that is embraced by all, or at least a happy majority, of its constituents.

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THE IMPORTANCE OF EMPOWERING INSTRUMENTAL MUSIC EDUCATORS OF TOMORROW WITH BASIC REPAIR KNOWLEDGE

Picture the scenario: It's a few hours before a concert, maybe the first concert of your teaching career, and your first chair clarinet player informs you her instrument won't play. There isn't enough time to take it to the repair shop. What do you do? You've learned how to teach your students to play, had conducting and music theory classes, and composed your own music. But how do you handle this facet of teaching music? Perhaps your education should have included basic knowledge of instrument repair and which tools you'll need to be able to resolve minor repair issues in critical moments like these. Or maybe even just the ability to diagnose the issues. Skills like these could save your student's participation in the concert and even some money for her parents or your school. This is only one of many reasons music educators should have basic repair and mechanical working knowledge of instruments in their skill set.

Creating and offering a curriculum for subjects like conducting, music theory, performance, and composition to the music educators of tomorrow is an ever-changing task, and one I could never begin to understand. But there is one subject on which I can contribute: Band Instrument Repair. Basic emergency musical instrument repair seems overlooked when developing a well-rounded music education program at the university level. I am not speaking about full-service instrument repair, as this requires years of training and a large monetary investment in tooling. You can take those jobs to the professionals. I'm talking about how to diagnose and execute basic instrumental repairs in a school music room environment. Repairs such as replacing an individual pad, resetting a spring, replacing a tenon or neck cork, pulling a stuck mouthpiece, or repairing a sticky valve can be taught with a minimal amount of time and expense to the program/university with help from outside sources. Basic emergency repair can be as important as any skill set used in the development and operation of a middle or high school-level music program. These skills can help keep your students focused on instruction time and keep your department's budget in order. Providing exposure to repair and instrument care during one's college education will heavily contribute to the formation of a well-rounded music educator and empower them for the future.

How do you implement this curriculum into an established music program? An administrator has many things to consider: who should teach these concepts, how much time should be allotted, and what is the cost? Can't this information be self-taught using YouTube videos and books?

These resources can be a helpful way to augment your training but are not a good choice as the sole source of training. Nothing replaces live presentation and demonstration when it comes to instrument repair. This allows for open dialogue, questions, and answers, all of which are essential when receiving training for a hands-on skill.

In place of implementing a weeks-long repair training course, a university can elect to hold an introductory repair session led by an experienced technician. I have been fortunate to participate in and present many sessions like these over the years. I think these sessions are a great option for music education programs because they cover basic instrument repair for a music classroom setting, recommend the best tooling and material for teachers, and show teachers how to perform these tasks safely. They can be conducted in two to three hours and arranged by the university for little to no cost. Another low-cost option for repair training is to offer a weeklong session consisting of one-and-a-half-hour sessions each evening. I experienced something like this over 37 years ago at a local university. This course was extremely influential in leading me to a career as a full-time, professional instrument repair technician.

The value of repair training in a music teacher's education is clear to see, and with available training options to explore, there is a strong argument for university music programs to include instrument repair in their curriculum. This effort will go a long way to help educators excel as music teachers and should be considered when looking at ways to expand the offerings of a university music program.

For more information on instrument repair or to schedule an instrument repair training session with Music & Arts, visit musicarts.com or contact via email at TheRepairShop@musicarts.com. To contact John Blythe, email jblythe@musicarts.com or call (336) 675-7015.

...

John Blythe has over 36 years in musical instrument repair handling brass, woodwind and percussion repair. He is currently the South East District repair manager for Music & Arts covering North and South Carolina, Virginia, Georgia, and Florida. Blythe has taught several band-director emergency repair seminars as well as NAPBIRT regional and national repair clinics to other repairmen from all around the country. He was awarded the Dick Rush Award for "Outstanding Clinic" at the 2011 National Association of Professional Band Instrument Repair Technician Conference.

Submission Guidelines

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

Each submitted article is forwarded by the editor to three members of the Editorial Board, with at least two of the three members specializing in the subject area of the article (dance, music, theatre). The deadline for submission is December 15, and notification of acceptance, deferral or denial is January 30. The accepted articles are posted on the website on April 1.

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

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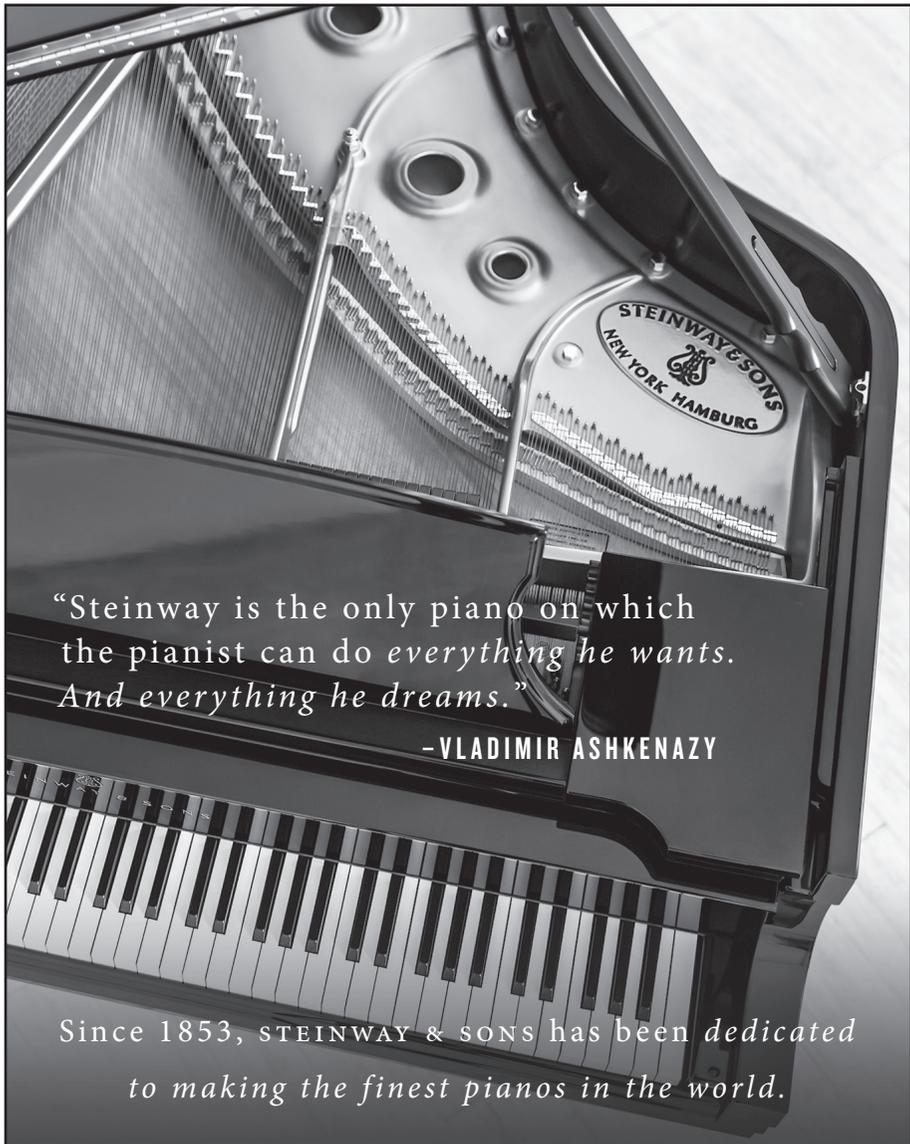
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