

Training for Music Administration:
Meeting the Needs of Future Music Faculty

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A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved April 2015 by the
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May 2015

ABSTRACT

Department chairs or school directors, as the bridge between administration and faculty, and closely associated with the teaching and learning at the heart of the institution, hold very important roles in the departments or schools they oversee. Many chairs and department administrators in music schools and departments are selected from the faculty of the department and asked to serve as the chief administrator. They assume a set of duties that, to that point, have been beyond the purview of their academic training and professional experience—particularly for those with training in the performance disciplines. While usually successful as teachers, these new chairs and department heads face a difficult transition into administrative work because the skills required for an effective administrator are very different from those necessary to be an effective teacher.

The purpose of this research was to ascertain the knowledge and skills that would be most practical for individuals aspiring to administrative or leadership roles in schools or departments of music, and to design a doctoral cognate that would supply that knowledge. The author reviewed the available research into administrative training for individuals pursuing administrative work in schools and departments of music. Interviews were then conducted with current or former music administrators from across the United States, inquiring about their experiences as administrators, any administrative training they received, and the types of things they wished they had known when first working in an administrative capacity. The author used this information to make recommendations concerning the creation of a doctoral cognate in administration for graduate students preparing to become music faculty so that they are equipped to undertake administrative responsibilities.

The resulting cognate area consists of four courses: a course in finance, budgeting, and development; a course on organizational structure and behavior; a course on management and leadership theory; and a practicum or independent study in administration, in which students spend time observing and shadowing their department administrator(s) to apply the principles learned in the previous three courses.

ACKNOWLEDGMENTS

I would like to thank my professors, Dr. Robert Spring and Dr. Joshua Gardner, for their expertise and guidance as I completed doctoral studies at Arizona State University. Their support of my growth as a person, a clarinetist, and an educator has been invaluable.

I would also like to thank my family for their love and encouragement throughout my education. Their unfailing faith in my success has made all the difference as I have completed my education.

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CHAPTER 1

INTRODUCTION

Department chairs or school directors, as the bridge between administration and faculty, and closely associated with the teaching and learning at the heart of the institution, hold very important roles in the departments or schools they oversee. Many chairs and department administrators in music schools and departments are selected from the faculty of the department and asked to serve as the chief administrator. They assume a set of duties that, to that point, have been beyond the purview of their academic training and professional experience—particularly for those students in the performance disciplines. While usually successful as teachers, these new chairs and department heads face a difficult transition into administrative work because the skills required for an effective administrator are very different from those necessary to be an effective teacher.

The purpose of this research was to ascertain the knowledge and skills that would be most practical for individuals aspiring to administrative or leadership roles in schools or departments of music, and to design a doctoral cognate that would supply that knowledge. The author reviewed the available research into administrative training for individuals pursuing administrative work in schools and departments of music. Interviews were then conducted with current or former music administrators from across the United States, inquiring about their experiences as administrators, any administrative training they received, and the types of things they wished they had known when first working in an administrative capacity. The author used this information to make recommendations concerning the creation of a doctoral cognate in administration for

graduate students preparing to become music faculty so that they are equipped to undertake administrative responsibilities.

CHAPTER 2

LITERATURE REVIEW

Relatively little research on administrative training for faculty in fine arts schools and departments, let alone research that focuses on schools and departments of music, has been published to date. This literature review will survey the available research about the ways music administrators are trained, as well as draw on research concerning training in education administration, higher education administration, and arts administration. It continues with an analysis of the surveyed research and suggestions for continued research into the training of aspiring music department administrators in higher education.

Training in Music Administration

Administrative training for music professionals in higher education has been a concern since at least the 1960s. Glenn Wiesner wrote a short article in 1967 recommending the creation of a PhD program in music administration, similar to those available in higher education administration.¹ He summarized the paths those interested in administration could follow in 1967: “consultation” or mentorship with experienced administrators; stand-alone courses often offered in the summer for those already employed in higher education; workshops, institutes, and conferences; internships; and graduate degree programs in higher education.² Wiesner then recommends creating a graduate program in music administration, combining the traditional coursework in music

¹ Glenn R. Wiesner, “Preparation for Music Administration in Higher Education,” *Music Educators Journal* 54.4 (December 1967): 65-67, <http://www.jstor.org/stable/3391167>.

² Ibid., 65.

(history, theory, applied area coursework) with the standard coursework for administrators.³ He also cautions that any degree program in music administration must maintain a focus on the field that is to be managed: “The music administrator should...be well grounded in his [sic] discipline.”⁴

Harold Goodman published *Music Administration in Higher Learning* in 1975 as a practical resource addressing the types of obstacles music administrators usually face.⁵ He discusses faculty management, curriculum development, proper administrative and organizational structure, fiscal management, and the management of students.⁶ Goodman believes that higher education perpetuates societal and cultural values through the pursuit of these goals: to “(1) identify and nurture individual talent; (2) transmit and develop the culture; (3) give imagination [to] ideas in research and creative performance; (4) serve the society and develop technological needs; and (5) contribute to values and appreciations.”⁷ Music, and music education, can help fulfill these goals by developing aesthetic and cultural appreciation and improving individual quality of life.⁸ General goals for a school of music therefore include creating a curriculum that fosters scholastic excellence at the undergraduate and graduate levels; developing students’ professional competence as teachers, performers, and creators of music; stimulating the creation of “artistic expressions of aesthetic values and works of universal appeal”; bolstering the

³ Ibid., 66.

⁴ Ibid.

⁵ A. Harold Goodman, *Music Administration in Higher Learning*, Provo, UT: Press Publishing, 1975.

⁶ Ibid.

⁷ Ibid., 1.

⁸ Ibid., 7-8.

university's reputation for sophistication in cultural taste; and cultivating musical patrons for the continued support of the music program.⁹

In 1982, Robert House outlined the range of activities included in administrative work related to music and then highlighted the skills and traits any competent music administrator should possess.¹⁰ Administrators in music departments often retain all or some of their teaching duties in addition to administrative oversight. House provides a comprehensive description of the tasks and decisions music administrators must face, and sorts them into three broad categories. The first, "The Music Curriculum," involves "all experiences undergone by students as a result of their involvement in the school...the direct agent of learning."¹¹ The second category, "Personnel," comprises the oversight of the faculty and staff of the school, which involves assembling a cohesive and competent team and building consensus and momentum within that team for achieving the school's educational goals.¹² The final category is "Space, Equipment, and Fiscal Operation," managing the physical and financial resources with which the school offers its courses.¹³

The competent music administrator's expertise, then, should extend beyond successful teaching and performing. An administrator must be comfortable "working on a wide range of problems in association with many people of different backgrounds and points of view."¹⁴ House writes, "the primary attribute of a true administrator is the capacity to persevere in building a team and leading it toward achievement of its

⁹ Goodman, *Music Administration*, 8-9.

¹⁰ Robert W. House, "The Professional Preparation of Music Administrators," in *Symposium in Music Education: A Festschrift for Charles Leonhard*, edited by Richard Colwell, 277-290, Urbana; University of Illinois, 1982, <http://babel.hathitrust.org>.

¹¹ *Ibid.*, 279.

¹² *Ibid.*, 280-81.

¹³ *Ibid.*, 281.

¹⁴ House, "Professional Preparation," 282.

collective goals.”¹⁵ Personal traits that underlie this skill set include above-average intelligence, varied interests, adroit use of verbal and written communication, mental and emotional maturity, a strong sense of internal motivation, and the ability to cooperate with others.¹⁶

House’s 1982 summary of the paths available to become an administrator of music echoes that of Wiesner, who wrote fifteen years earlier.¹⁷ The prevailing method of selecting administrators from among a school or department’s faculty, or from a pool of applicants who have served on the faculty at other institutions, did not require any evidence of administrative training or skill.¹⁸ Nevertheless, “when new leadership of [a] music program must be chosen, the administrative role cannot be delegated with safety.”¹⁹ In other words, while specialized faculty should (and do) have an important role in the selection process, members of the university’s central administration should take care to ensure that their interests are represented as well, by requiring evidence of administrative skill and training alongside the requisite musical background.

Robert Cowden surveyed a small sample of music administrators at National Association of Schools of Music (NASM)-accredited institutions about their experiences as administrators and as leaders.²⁰ They were asked about their motivations in pursuing administrative duties, the satisfactions and frustrations of the job, their levels of administrative training, leadership styles, and personal characteristics that aid in effective administration.

¹⁵ Ibid., 282.

¹⁶ Ibid., 282.

¹⁷ Ibid., 284-87.

¹⁸ Ibid., 287-88.

¹⁹ Ibid., 288.

²⁰ Robert L. Cowden, “Music Executive Success,” *Contemporary Education* 56.1 (Fall 1984): 49-52, ProQuest (1291764073).

Responses to questions about the personal characteristics necessary for adequate administration and leadership parallel the attributes listed by House.²¹ Leadership style was also addressed; respondents' answers ranged from "predominantly democratic" to "predominantly autocratic," probably reflecting the personalities and preferences of each respondent and the organizational culture in which the school or department is situated.²²

Motivations for becoming an administrator were largely intrinsic: the need for a change in one's professional life, overlaid with the idealistic sense that each individual could "make a difference."²³ Satisfaction on the job arose from solving problems, helping students, and aiding in faculty growth and development; frustrations included time management in the face of unrealistic deadlines, managing faculty, and managing financial resources.²⁴ Few of the participants in Cowden's study had any formal training in administration, although one or two had taken a graduate course or workshop.²⁵ Despite the wide range in leadership styles, the administrators shared similar perceptions of the positive and negative aspects of their work. They "possessed a resilient spirit and a feeling that what they were doing was creative, challenging and worthwhile."²⁶

Rodney Miller spends some time discussing music administrators' roles, demographics, and functions in his 1993 book *Institutionalizing Music: The Administration of Music Programs in Higher Education*.²⁷ A music department chair's role depends on perspective. To the faculty, the chair is the "champion of the discipline to

²¹ Cowden, "Music Executive Success," 51.

²² Ibid.

²³ Ibid., 50.

²⁴ Ibid.

²⁵ Ibid.

²⁶ Ibid., 52.

²⁷ Rodney E. Miller, *Institutionalizing Music: The Administration of Music Programs in Higher Education*, Springfield, IL: Charles C. Thomas, 1993.

all relevant parties outside the department”; to central administration, the chair is a liaison for “maximizing both the efficiency and effectiveness of individual faculty.”²⁸ The chair herself must find a way to navigate this functional tension. Miller likens the department chair to an industrial foreman:

“Their difficulties arise not so much out of lack of authority as out of the relative impossibility of reconciling two rather incompatible ideologies or systems of sentiment”....The chair functions in a nether world between “management” and “labor”—an administrator who administers part-time, a teacher who teaches sometimes, a scholar who researches and writes when there is time.²⁹

Balancing these opposing camps means that many department chairs’ duties have little to do with the discipline itself.³⁰

Department chairs are faced with increasing specialization in the discipline, as evidenced by the proliferation of professional membership bodies for all kinds of music careers, from singing teachers and piano teachers to less specific organizations like the NASM.³¹ This segmentation means the department chair must traverse these boundaries just to accomplish the department’s day-to-day business. Specialized faculty may identify more with a particular group membership than with their status as a member of a university’s teaching staff.

A number of scholars have done doctoral research on training for music administration. In 1983, Arnold Penland examined the organizational structure of music departments and schools of various types to determine if the unit’s proximity to central

²⁸ Miller, *Institutionalizing Music*, 52.

²⁹ D.C. Miller and W.H. Form, *Industrial Sociology: Work in Organizational Life*, 3rd edition, New York: Harper and Row, 1980; as quoted in Miller, *Institutionalizing Music*, 68-69.

³⁰ Miller, *Institutionalizing Music*, 53.

³¹ Ibid., 55.

administration, and the differences in departmental actors' titles, corresponded to differences in their structures.³²

Penland found that the most common name for a unit that provides music education is a "music department," located in a larger college or school, and this unit was situated four levels away from the central administrative authority.³³ These departments ranged from very small to very large, both in number of students and number of faculty.³⁴

Department chairs spent roughly three-quarters of their time on administrative duties, but considered themselves both administrators and members of the faculty. Administrators of schools of music spent most or all of their time on administrative tasks and did not identify with the faculty.³⁵ Regarding organizational differences, Penland saw "virtually no difference among schools and departments in the dimensions of formal leadership, communication, and decision making."³⁶

Charles Harrington focused on the traits and skills of individuals who take on administrative roles in schools and departments of music.³⁷ In his 1991 dissertation, he noted that chairs are responsible for transforming institutional goals and policies into specific academic practice.³⁸ Like Miller, Harrington remarked on the various roles a department chair must play—and the expected loyalty both to the faculty and to central

³² Arnold Clifford Penland, Jr., "Organization and Administration of Medium to Large Music Units in Selected Stated Universities and Colleges in the United States," PhD diss., Florida State University, 1983, ProQuest (303235370).

³³ Penland, "Organization of Music Units," 146; the four levels are described as "department to college (school) to academic vice presidential office to presidential office".

³⁴ Ibid.

³⁵ Ibid., 148-151.

³⁶ Ibid., 154.

³⁷ Charles F. Harrington, "A Profile of Music Department Chairpersons in Colleges and Universities Accredited by the National Association of Schools of Music: An Examination of Characteristics, Roles, and Functions," PhD diss., Ohio State University, 1991.

³⁸ Ibid., 25.

administration, which are often at odds. He added that a chair must be able to move from specificity in his or her area of training to generality in overseeing the entire spectrum of departmental pursuits.³⁹

Music department chairs, Harrington found, almost always have a terminal degree in a music-related discipline, hold faculty rank and tenure, and have taught at least one course while working as department administrator.⁴⁰ They spend most of their time managing the people and resources in their departments, especially when considering the competing interests among groups that chairs must reconcile, e.g., faculty, students, community stakeholders, funders, or central administrators.⁴¹ He recommends a variety of additional research into chairs' roles in music and other fine arts departments in order to better understand their characteristics and functions and generate a body of research from which best practices can be drawn.

Yu-yih Chang was interested in music administrators' backgrounds and leadership styles in 1984. Similar to the work of Wiesner and others, Chang found that music administrators were attracted to the work of administration because of the challenge and an innate interest in that work.⁴² Most music administrators cultivated a democratic or semi-democratic leadership style, sought involvement in group decisions, and encouraged high levels of cooperation and creativity.⁴³ Respondents to Chang's survey understood their positions as department chair to mean that they acted as

³⁹ Harrington, "Profiles of Music Chairpersons," 26-27.

⁴⁰ *Ibid.*, 269.

⁴¹ *Ibid.*, 270.

⁴² Yu-yih Chang, "An Analysis of the Backgrounds and Leadership Styles of Music Administrators in Higher Education," PhD diss., Ohio State University, 1984, ProQuest (303319095), 153.

⁴³ *Ibid.*, 155-56.

administrators, musicians, scholars, and teachers at different times and in different situations.⁴⁴

In 2003, Kellie Brown researched music administrators' preparation by examining study participants' demographic variables and doctoral coursework.⁴⁵ She stated that "one of the present dilemmas in academic administration is that many administrators are entering their positions with little or no training and receiving very limited mentoring after assuming the position."⁴⁶ The lack of formal training may be even more critical for music administrators because of a "greater range of problems, challenges, and expectations than the average college or university department."⁴⁷ Brown's study revealed that most of the participants took no administrative courses during their doctoral course of study, nor did they plan on becoming administrators.⁴⁸ Brown believes that doctoral students in music should be advised about administrative coursework, even if they do not initially seek out an administrative role: "Acquiring administrative and leadership skills can only assist faculty members throughout their careers in higher education."⁴⁹

Lenore Boudreau Schmidt conducted case studies of three music administrators in public universities in 1982 to examine the nature of a music administrator's work.⁵⁰ She differentiates between leadership skills and management skills:

⁴⁴ Ibid., 157.

⁴⁵ Kellie D. Brown, "The Administrative Preparation of Music Department Chairs in NASM-Accredited Programs," *Contributions to Music Education* 30.1 (2003): 69-83, ProQuest (304694316).

⁴⁶ Ibid., 69.

⁴⁷ Ibid., 70.

⁴⁸ Ibid., 73-74.

⁴⁹ Ibid., 80.

⁵⁰ Lenore Boudreau Schmidt, "The Nature of the Music Administrator's Work: Three Public University Case Studies in Kentucky, Virginia, and West Virginia," PhD diss., Florida State University, 1982, ProQuest (303235370).

Effective leadership was observed to encompass all the human aspects of the job: [the administrator's] ability to inspire, to interact, and to listen to faculty, students, other administrators, alumni, the community, etc. Effective management was observed to encompass the capability to expedite the needs of the music program via a smoothly functioning operation of that program.⁵¹

The administrators Schmidt studied were extremely adept at using both types of skills, but implied that they learned these skills out of necessity, rather than through any previous administrative training.⁵²

Schmidt states that many of the needs of the music administrator in higher education are not met by course content currently available in American universities and colleges.⁵³ Adequate training in music administration should include creating communication channels that allow for useful and timely information exchanges; competence in various problem solving methods; inclusion of aesthetic considerations in decision making; cultivating a managerial style flexible enough to interact with diverse groups of people; and excellent written and verbal communication skills.⁵⁴

In 2007, Burke Sorenson examined leaders of music schools and departments through the lens of four principal roles: faculty developer, leader, manager, and scholar.⁵⁵ These roles serve as categories for the work of administrators in higher education.⁵⁶ Sorenson's questionnaire solicited the following list of skills and characteristics for an effective department leader: good interpersonal skills, listening skills, visionary thinking, verbal and written communication skills, approachability, creativity, decisiveness, and

⁵¹ Ibid., 139-40.

⁵² Schmidt, "Nature of Music Administrator's Work," 140.

⁵³ Ibid., 140.

⁵⁴ Ibid., 140-142.

⁵⁵ Burke D. Sorenson, "A Quantitative Study of Music Leaders at National Association of Schools of Music Accredited Institutions and Their Four Roles: Faculty Developer, Leader, Manager, and Scholar," PhD diss., Capella University, 2007, ProQuest (304720913).

⁵⁶ These roles were developed by Walter Gmelch and Val Miskin in their book *Leadership Skills for Department Chairs*. This book is discussed later in this literature review.

the ability to delegate authority.⁵⁷ These administrators spent more of their time on their leadership responsibilities than on any other function.⁵⁸ Similar to several of the studies previously discussed, music administrators saw themselves as scholars and teachers, as well as administrators—the primary roles for which they were trained.⁵⁹ Sorenson expanded the four original roles to six to represent the responsibilities of music administrators in higher education: leader, manager, scholar, fundraiser, teacher, and faculty developer.⁶⁰

Education and Higher Education Administrative Training

Sorenson's dissertation was based on the work of Walter Gmelch and Val Miskin, authors of the book *Leadership Skills for Department Chairs*.⁶¹ The first role, "faculty developer," includes recruitment, selection, and evaluation of faculty, the building of morale, and professional development.⁶² The role of "manager" concerns "maintenance functions such as preparing budgets, maintaining records, assigning duties to faculty and staff, and overseeing the facilities."⁶³ Through the "leader" role, department chairs communicate their long-term vision for the department, solicit ideas for improvement, and facilitate curriculum development and evaluation, as well as act as the departmental

⁵⁷ Sorenson, "Quantitative Study of Music Leaders," 90.

⁵⁸ Ibid., 140.

⁵⁹ Ibid., 141.

⁶⁰ Ibid., 143.

⁶¹ Walter H. Gmelch and Val D. Miskin, *Leadership Skills for Department Chairs*, Bolton, MA: Anker Publishing, 1993.

⁶² Ibid., 10.

⁶³ Ibid.

representative to other academic units on and off campus.⁶⁴ The final role, “scholar,” allows chairs to maintain their scholarly expertise through research and teaching.⁶⁵

Gmelch and Miskin also highlighted the transition into leadership that takes place when becoming a department chair:

The professor is characterized...as focused, autonomous, private, stable, solitary, austere, and a client of the department. The metamorphosis transforms these...professorial traits into...an administrative profile of social, fragmented, accountable, public, mobile, prosperous, and custodial.⁶⁶

Any part of this transition can be problematic for new administrators, depending on their personalities, preferences, and backgrounds.⁶⁷

Gmelch and Forrest Parkay dissected the transition from professor to administrator by examining six changes: solitary to social, focused to fragmented, autonomy to accountability, manuscripts to memoranda, stability to mobility, and client to custodian.⁶⁸ The authors emphasized that study participants had very little support in the learning process—no one was available for mentorship or assurance.⁶⁹ Gmelch and Parkay suggest that new chairs should have opportunities to participate in leadership training and skill-development workshops, as well as time and stress-management exercises; and they should have access to experienced department chairs willing to serve

⁶⁴ Ibid., 10.

⁶⁵ Ibid., 11.

⁶⁶ Ibid., 15-16.

⁶⁷ Gmelch and Miskin, *Leadership Skills*, 16.

⁶⁸ Walter H. Gmelch and Forrest W. Parkay, “Becoming a Department Chair: negotiating the Transition from Scholar to Administrator,” paper presented at the Annual Meeting of the American Educational Research Association, Montreal, Ontario, April 19, 1999, ERIC (ED430493), 8-9.

⁶⁹ Ibid., 25.

as mentors.⁷⁰ Finally, central administrators must allow chairs to structure their jobs in ways that allow them to maintain a better balance among their duties.⁷¹

Leigh Barton wanted to know the motivations that lead teachers to enroll in educational leadership programs in order to pursue administrative roles in schools.⁷² From student responses in her classes in educational leadership, Barton found that nearly eighty percent of the participants were attracted to educational leadership roles because of internal or personal motivators: financial benefits, facing new challenges, preparing for the future, wanting change or more responsibility, and the desire for power.⁷³ External motivators were evident in about one-quarter of the responses, including wanting to make a difference, being inspired to lead others, and wanting to help more students.⁷⁴ While this study was not conducted with aspiring music administrators, many of the respondents will go on to become school principals, a position analogous to that of a department chair. Similar intrinsic motivators have already been mentioned by other authors.

Judith Martin examined the leadership practices of academic deans in research universities by conducting case studies of five deans in different disciplines.⁷⁵ She noted that the deans she studied did not seem to follow any particular leadership model, but “approached their leadership responsibilities flexibly.”⁷⁶ The deans were defined by five areas of expertise: acting as cultural representatives of their colleges and universities,

⁷⁰ Ibid., 26-27.

⁷¹ Ibid., 27.

⁷² Leigh Barton, “Moving to the Dark Side or Into the Light? Internal or External Motivation to Become a School Leader,” *Educational Leadership and Administration: Teaching and Program Development* 23 (September 2011): 13-28, ERIC (EJ965166).

⁷³ Ibid., 22.

⁷⁴ Barton, “Moving to the Dark Side,” 23.

⁷⁵ Judith L. Martin, “Academic Deans: An Analysis of Effective Academic Leadership at Research Universities,” paper presented at the annual meeting of the American Educational Research Association, Atlanta, Georgia, April 15, 1993, ERIC (ED362079).

⁷⁶ Ibid., 31.

continually striving for more efficient and inclusive means of communication, skillful management, being a planner or analyst, and advocating for the institution.⁷⁷ Deans are not music department chairs, but Martin's findings can be extrapolated to the role of a music administrator. Each of the skills that the deans cultivated is also essential to the work of a music department chair, if perhaps on a smaller scale.

Arts Administration Training

Gary Beckman looked for best practices in arts entrepreneurship curricula in higher education.⁷⁸ He reviewed arts entrepreneurship and administration courses offered by fine arts programs across the country. The prevailing method of entrepreneurship education is a partnership between an arts school and a business school to allow the arts students to take basic business courses. Beckman suggests that, while this is the most common method of entrepreneurial and administrative education for arts students, it could be more effective by ensuring that business concepts are contextualized within the economic and cultural constraints that shape the arts environment.⁷⁹ Following Beckman's recommendations for best practices, arts administration and entrepreneurship education can serve as a model for educating future administrators in the arts in a higher education context, specifically for music administration.

⁷⁷ Ibid., 31-34.

⁷⁸ Gary D. Beckman, "'Adventuring' Arts Entrepreneurship Curricula in Higher Education: An Examination of Present Efforts, Obstacles, and Best Practices," *Journal of Arts Management, Law, and Society* 37.2 (Summer 2007): 87-112, ProQuest (756582313).

⁷⁹ Beckman, "'Adventuring' Arts Entrepreneurship Curricula," 95-98.

Aleksandar Brkić is also concerned with teaching arts administration skills.⁸⁰ He reviews four common methods of teaching arts management: copying and importing management courses straight out of a business curriculum; focusing on arts production processes; highlighting the connections between arts management and cultural policy; and a more entrepreneurial style that emphasizes creativity and social engagement.⁸¹ Each of these methods may be more or less appropriate in different contexts; Brkić does not attempt to rate one higher than another. He does emphasize that a

“Janus syndrome” of looking both ways should be followed[;]...the view toward managerial and economic aspects of the field is something arts managers have in common with general managers, while the view toward the artistic, the aesthetic, and the social is the main factor that differentiates arts management.⁸²

This duality of roles is evident in the administration of arts departments and schools in higher education, as well as non-educational arts organizations. Brkić underscores the importance of the context in which any administrative training is situated, much like Beckman.

Other research in arts administration has examined the ways aesthetic concerns influence strategic planning and decision-making processes in arts organizations. Authors David Cray and Loretta Inglis observed that a decision topic determines how that decision gets made.⁸³ After surveying arts organizations about a variety of decision topics, Cray and Inglis concluded that, perhaps due to an organizational focus on aesthetic and cultural pursuits, “there are substantial differences in the kinds of topics that

⁸⁰ Aleksandar Brkić, “Teaching Arts Management: Where Did We Lose the Core Ideas?” *Journal of Arts Management, Law, and Society* 38.4 (Winter 2009): 270-280, ProQuest (756582574).

⁸¹ Ibid., 271-277.

⁸² Ibid., 277. Janus was the Roman god of beginnings and transitions and was usually depicted as two-faced, looking to the past and the future.

⁸³ David Cray and Loretta Inglis, “Strategic Decision Making in Arts Organizations,” *Journal of Arts Management, Law, and Society* 41.2 (April 2011): 84-102, ProQuest (884537546), 87.

are seen by top-level managers as strategic” in arts organizations,⁸⁴ suggesting an “era of change that requires reexamining their relationships to their publics.”⁸⁵ Arts departments in universities and colleges, though not typically considered nonprofit organizations, nevertheless share many of the same environmental conditions with nonprofit arts organizations. Researchers have noted a greater degree of complexity in administrative roles in departments of music as compared to other departments; these added concerns contribute to a re-ordering of priorities for a department’s long-range plans. A clear understanding of the conditions that influence such departmental priorities is essential for an effective music administrator, especially one with an agenda that addresses the department’s strategic plan.

Analysis

Prior to this study, little attempt has been made to collate the available research about administrative training for music professionals in higher education. Researchers have drawn a remarkably complete picture of the typical person drawn to administrative work in music. Some consistent themes have emerged about music administrators: they have terminal degrees in music-related disciplines and have attained faculty rank. Their motivations are mostly internal or intrinsic, e.g., looking for a challenge or wanting to help others; managing money and managing people were the most common challenges.

Some limitations are evident in the research presented in this literature review. Much of it is at a basic, descriptive level, explaining the characteristics and personality traits of individuals drawn to music administration and delineating the typical tasks and

⁸⁴ Ibid., 100.

⁸⁵ Ibid., 99.

roles that make up an administrator's work. We have an adequate picture of the kind of person attracted to music administration in higher education; now we must ask what that picture tells us.

Patterns in the work are evident as well: task "brevity, variety, and fragmentation characterized the activities" of the administrators in Schmidt's study,⁸⁶ and eighty-three percent of their "contact time" with department members was devoted to meetings.⁸⁷ The next step should be to ascertain the best ways of accomplishing that work. What are the strategies music administrators utilize to fulfill their duties efficiently and responsibly? Are some strategies more effective than others? Which areas need improvement?

Several of these studies are at least twenty years old, and some of them are significantly older. How has the picture of the music administrator changed in the years since this research was published? What about the environment surrounding the performing arts and higher education has changed?

The research surveyed in this review demonstrates that music administrators should be familiar with the foundational management theories.⁸⁸ These theories cover management, especially human resources, organization theory and behavior, leadership, economics, and governance and politics. Music administration requires knowledge of the policies and regulations that govern higher education: personal-information privacy laws and laws governing free speech, for example, as well as university-specific policies for recruitment, admissions, affirmative action, advising, and so on. Schools and departments

⁸⁶ Cowden, "Music Executive Success," 50

⁸⁷ Schmidt, "Nature of Music Administrator's Work," 130-134.

⁸⁸ Several researchers reviewed these theories to design their studies; see Brown, "Administrative Preparation"; Chang, "Analysis of Backgrounds and Leadership Styles"; Harrington, "Profile of Music Chairpersons"; Penland, "Organization of Music Units"; Schmidt, "Nature of Music Administrator's Work"; and Sorenson, "Quantitative Study of Music Leaders".

of music are also subject to the rules set up by the NASM, an organization that grants accreditation to its member institutions based on their compliance with its codes of conduct. Knowledge of curriculum design and evaluation supplements administrators' substantive musical knowledge to design effective courses and degree programs. And study of financial management strategies is essential, from learning how to design a budget to understanding revenue streams to fundraising and grant-writing.

Summary

This literature review has surveyed the available literature on the training for aspiring administrators in music departments and schools in the field of higher education, as well as pertinent research about training for education administration and arts administration. A clear picture has emerged of the type of individual drawn to this kind of work. He or she is motivated by the challenges of organizing and overseeing a complex group of people in order to achieve a wide range of musical and educational goals and by the opportunity to help students and faculty grow as musicians and as human beings. He or she usually has a terminal degree in a music-related field and has spent several years as a faculty member at her present institution. Finally, he or she has had no administrative coursework or training prior to becoming department chair.

CHAPTER 3

METHODS AND MATERIALS

Interviews were conducted with several current and former music administrators to ascertain which subjects would be most useful in an administrative doctoral cognate area. The interviews were designed to address the issues raised by the literature review. These music executives were asked the following questions:

1. Describe your educational background. Have you ever received any formal or informal administrative training? (Examples included classes or coursework, job shadowing, mentoring, etc.)
2. How did you reach the position of being a department administrator? Summarize your career history; what led to your current (or former) administrative position?
3. What are some issues that challenged you as an administrator? (Examples included personnel issues, recruitment of students, internal procedures such as graduation requirements, university rules and procedures, etc.)
4. What are two or three things you wish you had known when you first began this type of work? (Examples included administrative/managerial knowledge/theories, human resource management skills, how to delegate, office politics, etc.)
5. Many music administrators return to teaching full-time after serving as an administrator for a few years, citing burnout as a primary factor. Have you ever experienced this? If so, what are some strategies you employ to avoid burnout?
6. I am designing a graduate-level course, seminar, or set of courses that will serve as an introduction to administrative issues for aspiring music faculty. What topics would you find relevant in such a course?

The interviews were recorded digitally and transcribed, and in one case a respondent replied to an interview request with written answers to the interview questions.

Transcriptions of the interviews are included as appendices.

CHAPTER 4

RESULTS

Eight music administrators responded to interview requests, of the fifteen that were contacted. The first question asked about the respondents' educational background and whether they had received any formal or informal administrative training. Most of the respondents received all of their formal academic training in music, covering most areas of the discipline, including music education (choral and instrumental), choral conducting, composition, music performance, and musicology. One individual earned a Ph.D. in the related field of education; the rest had terminal degrees in a music discipline. Those who had completed academic work strictly in music remembered little formal administrative training, although one did have a music administration course as part of an undergraduate music education degree; rather, they learned by observing their colleagues and by trial and error when serving as administrators themselves. One recounted the opportunity to participate in an administrative fellowship program through the university in which they are employed; another received administrative training through work with the Salvation Army; one focused doctoral music education studies around administration and policy research; and several cited participation in seminars for music administrators offered through associations such as the National Association of Schools of Music (NASM). The interviewee with a degree in education pursued that program of study because of career opportunities that had already led to administrative work and the desire to be a more proficient leader.

The second question examined respondents' career histories, specifically how they became administrators. One department chair was "de facto" selected from among

the faculty for having the most experience and expressing interest in the work when the previous chair stepped down. Another began working as a high school band director, and after voicing concern to the district about the management of the district's music programs, was appointed the department head. After winning a college teaching position as a music education professor and director of bands, he was quickly appointed department chair. Another director spent their career mostly on the administrative side of higher education, working up through several roles in admissions and then becoming an associate dean in a college of fine arts, then being appointed the director of the school of music in that college. One individual spent some time working as an administrator with the Salvation Army, coordinating their music programs, then was hired as an assistant professor in music education at a university; he got involved in the coordination of a large conference hosted by the school, which led to being asked to take on the role of associate director of the school when the position became available. After serving as that school's interim director, this individual was hired as the director of the school of music at another university. Another administrator was hired as a professor and band director and gradually worked up the ranks, becoming department chair, then an associate dean, and then a dean of fine arts.

One administrator described her first job as “administrative staff and then adjunct faculty;”⁸⁹ gradually she was given more responsibility on the administrative, non-faculty side, and then was asked to become associate director of that school; later becoming director of another school of music. Another started out in an administrative capacity with a state affiliate of a large national music organization, and then was elected its

⁸⁹ Appendix C. Interview with Emily McIvor, October 22, 2014.

president; then this individual was asked to become an associate director of a large school of music, which eventually led to being hired as a director at another program. And another couldn't find a teaching job after finishing a doctorate and began working in a university's community music program, then taking an administrative position with another university, and then finally being hired as a composition and theory professor and assistant director of another school of music. From there this individual has held a series of executive positions in schools and departments of music.

The third and fourth questions asked about issues that these administrators found particularly challenging, and things they wished they had known when they began as administrators. Several mentioned the need for effective communication skills, especially the struggle to find the balance of enough communication of ideas, strategies, and plans for the faculty to feel well informed, but not so much that the faculty begin to "tune out" information coming from the director's office. A couple of directors also noted a communication gap: "...everybody reads into someone else's language something that's not there,"⁹⁰ "...we all make the...musicians and we train the musicians, but we don't all speak the same language....I learned very early that I had to talk to [some faculty members] differently than I talked to the choir director, or the music ed professor."⁹¹

Human-resources or personnel relations were tied to communication concerns for several of the administrators interviewed. "...You have such a variety of personalities in a school of music, and such a variety of agendas."⁹² Hiring decisions, faculty evaluation, and promotion and tenure processes could all present an administrator with unforeseen

⁹⁰ Appendix G. Interview with Emily McIvor, September 16, 2014.

⁹¹ Appendix I. Interview with Emily McIvor, September 17, 2014.

⁹² Appendix C.

difficulties. Interdisciplinary projects or initiatives coordinated with other units across the university mean learning to navigate university politics, both within and outside of one's department or school, with a shrewd and pragmatic touch,⁹³ and working with units that may or may not understand the unique assets arts programs bring to universities as a whole.⁹⁴ One director highlighted the need to be able to articulate a place for the arts in a higher education context to a range of audiences, from other members of the university community, to members of central university administration, to members of the larger community in which the university is located. "...You're constantly educating up...and saying this is why this is important, and figuring out ways for you to make those examples, or prove those points, so that the administrator sees" the value in arts education as an integral part of a university's offerings.⁹⁵

Budgets were a common challenge for administrators. Concerns ranged from understanding revenue streams and how budgets work, to working in a climate of regular budget reductions, to learning how to fundraise effectively, to grant-writing and entrepreneurship. One director put it this way:

...the biggest challenge is always...having enough funding to do what needs to be done....when I worked in places where we had no funding to ever envision anything new, it was always just about managing current resources....it's very difficult to do much leading that matters if you don't have the wherewithal to take some risks.⁹⁶

⁹³ Appendix E. Interview with Emily McIvor, December 15, 2014.

⁹⁴ Appendix D. Interview with Emily McIvor, October 21, 2014.

⁹⁵ Appendix G.

⁹⁶ Appendix E.

Managing a department or school's fiscal resources was also tied to managing the school's physical resources and facilities, from schedule coordination to repairs and renovations. Depending upon the conditions of a particular school's facilities and the resources available from the university directed toward those facilities, physical resource management can be a stressful and time-consuming portion of a department administrator's workload.

Another common theme was that of time management. The role of head administrator, whether department chair or school director, is large enough that skillful delegation of tasks, when appropriate, and the necessity of protecting time for one's individual research and creative activity, become essential. One department chair put it this way: "...there were times I felt I wasn't doing anything well because I was doing so many things."⁹⁷ Learning how to delegate, including which tasks were appropriate to hand off to someone else and who could or should take on those tasks, was a related skill some directors noted that took practice to do well.

The idea of fostering a "big-picture mentality" among a school's faculty was mentioned by several of the respondents. This ranged from forging a shared vision with faculty and staff participation to working to get individual faculty members to be concerned with more than just the history or theory classes they teach, or their own studios, and begin to think about how a particular department or school's finite resources affects everyone in that department or school.

...Helping faculty understand that there aren't short-term answers...is difficult....a big challenge is helping faculty...truly understand many of the issues

⁹⁷ Appendix I.

from a larger, global perspective as opposed to strictly their studio or area....Faculty think that THEIR logic is the only one that matters...and they DON'T understand that every unit in the university is doing the same.⁹⁸

A couple of administrators noted the need to ensure mentorship in the role, especially as new administrators, so that when they had questions or needed advice there was someone available to them with applicable experience that could act as a sounding board.⁹⁹ Others emphasized the excellent mentorship they received as they learned the extent of their jobs. Simply knowing that there are others serving in similar capacities who are struggling with the same issues, and that it is okay to ask each other questions about the work, can be a relief when facing a stressful situation. One administrator said that “It took a while for me to realize...everybody’s having these issues, everybody’s facing these things, everybody’s been there, ask a question.”¹⁰⁰

The fifth question asked the administrators whether they had ever had trouble with professional burnout, as well as any strategies they employed to maintain a fresh perspective and energy for their work. Nearly all the respondents discussed the importance of keeping one’s perspective and not taking situations personally when in the midst of a difficult situation. One administrator talked about being prepared to be flexible, and to ask oneself “will small children die if this doesn’t go the way I want it to go?” as a means of keeping one’s ego in check. “The challenge is often that you face many of the same sorts of issues time and time again and you grow tired of not being able

⁹⁸ Appendix D.

⁹⁹ Appendix B; Appendix C.

¹⁰⁰ Appendix C.

to resolve them.”¹⁰¹ Several noted that keeping in touch with administrators in similar positions, at their universities and at other schools through professional associations, for conversation and advice about common problems and challenges helped greatly to ease pressure from a particularly thorny problem.

One administrator was dealing with some burnout, and then had the opportunity to participate in a university faculty fellows program that offered administrative training, which offered both some useful training and practical skills and the chance to regain a sense of proper distance and perspective.¹⁰² Another preferred to have some kind of hobby or outside interest to focus on outside of work that involves most of one’s attention in order to be distracted from the problem at hand. Often she has found that the chance to think about something else, to regain perspective on the issue, allowed the problem to settle in her mind, usually letting a solution present itself.¹⁰³ And one administrator noted that burnout may not be “necessarily a bad thing...it’s something that you can recover from,”¹⁰⁴ ideally with a refreshed sense of purpose.

The last interview question asked about the topics the administrators would find most useful in a course or courses about administrative issues for graduate students aspiring to roles as music faculty. Respondents’ answers echoed the responses given for questions three and four. Topics included (in no particular order): budgeting issues; human resources management; curriculum planning, design and implementation; student recruitment and retention; data-based decision making; building a global mindset/perspective; learning about the areas of the music school outside of one’s

¹⁰¹ Appendix D.

¹⁰² Appendix B.

¹⁰³ Appendix C.

¹⁰⁴ Appendix F. Interview with Emily McIvor, February 19, 2015.

specialization; time management; strategic planning and creating a vision for one's department or school; fundraising and development; marketing and public relations; differences between types of higher education institutions; differences between tenure-track and non-tenure-track positions; technologies for teaching and performing; online course development; organization, governance, and university structure/hierarchy; common legal concerns and institutional resources for handling them; reframing issues and changing organizational culture; and effective communication within and outside of one's department/school or college.

One administrator put it this way: "...you need to know what is possible, what is not, where challenges will come from, [and] what the workload is like."¹⁰⁵ Several administrators commented that a series of case studies tailored to schools/departments of music, or at least to arts schools, would be especially useful to demonstrate basic management and leadership principles in an array of different scenarios.

¹⁰⁵ Appendix D.

CHAPTER 5

DISCUSSION

Respondents' answers to the interview questions demonstrated a need for training in two broad areas: practical management knowledge and skills related to the discipline and to the context of higher education, and leadership knowledge related to working with individuals in a given department, school, college, and/or university. Practical skills included general higher education management training, such as budgeting and development/fundraising, and more department-specific skills such as faculty and student evaluation and recruitment and curriculum development. Leadership skills included effective communication skills, the ability to navigate structural hierarchies, traversing politics at multiple levels (department or school level, fine arts college level, university level, and the larger community), fostering a "big-picture" mentality among faculty and staff, and creating a unifying vision for a department or school and fostering the changes to meet that vision.

Much of what the interviewed administrators discussed aligns with the research surveyed in the literature review. Wiesner's established means of becoming proficient in administration—"consultation" or mentorship, workshops and conferences, and degrees in higher education administration¹⁰⁶—were all noted in some fashion in the interviews. One interviewee pursued a PhD in education specifically to further their goals as an administrator and a leader; several mentioned participating in conferences and workshops about administrative issues after becoming administrators. The idea of mentorship or a network of individuals from which to solicit advice was mentioned more as something to

¹⁰⁶ Wiesner, "Preparation for Music Administration," 65.

be developed, or at least to make known to administrators earlier in their careers, a deficiency also noted by Gmelch and Parkay.¹⁰⁷ Goodman's discussion of a variety of issues related to a music department's or school's regular business—faculty management, curriculum development, proper administrative and organizational structure, fiscal management, and managing students¹⁰⁸—was closely mirrored by interviewees' responses as well.

House's assertion that administrators must be comfortable "working on a wide range of problems in association with many people of different backgrounds and points of view"¹⁰⁹ is easily seen in the interviewees' discussions of their career histories and the challenges they faced. Administrators related working with all members of their own departments, as well as administrators in their colleges and across their universities; in some cases they worked with fundraisers and development specialists; and in many cases they worked with each other through associations like NASM and the National Association of Music Executives in State Universities (NAMEU). Cowden's and Barton's research on administrators' motivations were also borne out by these administrators' responses. Their sources of both satisfaction and frustration echoed those of the administrators Cowden surveyed, in particular: problem solving and aiding in student and faculty growth and development on the one hand, and managing the demands of the job, particularly personnel, against the realities of time and finite fiscal and other resources, on the other.¹¹⁰ And Miller's description of the chair's role as the go-between

¹⁰⁷ Gmelch & Parkay, "Becoming a Department Chair".

¹⁰⁸ Goodman, *Music Administration*.

¹⁰⁹ House, "Professional Preparation," 282.

¹¹⁰ Cowden, "Music Executive Success," 50.

for faculty and central administration¹¹¹ is echoed both in the interviewees' responses about navigating departmental politics and university-level machinations, and in their comments about managing the time the chief administrator's job takes in the face of teaching duties and one's own research and creative activity. Brkić holds a similar view of the nature of arts administration work, couched in terms of the dual focus on managerial strategies and artistic endeavors.¹¹²

Harrington's doctoral research was validated by the interviewees' responses as well. Nearly all the respondents hold a terminal degree in a music discipline, have achieved faculty rank and tenure, and have taught at least one course while working as an administrator.¹¹³ As noted, most of their time is taken managing the people and the resources in their departments or schools. Brown's conclusions about music administrators' preparation were reinforced too;¹¹⁴ most of the interviewees stated they had little formal training in administration and learned "on-the-job," with little or no guidance from mentors or supervisors. She and Schmidt both argued that many music administrators' needs are not met by current course content for those training to become music faculty (and, eventually, music administrators).¹¹⁵

Gmelch's and Miskin's "faculty developer," "manager," "leader," and "scholar" roles¹¹⁶ are ones with which the interviewed administrators are very familiar. Virtually all of the work they described falls into these four categories. Sorenson's two added roles,

¹¹¹ Miller, *Institutionalizing Music*, 52, 68-69.

¹¹² Brkić, "Teaching Arts Management", 277.

¹¹³ Harrington, "Profiles of Music Chairpersons," 269.

¹¹⁴ Brown, "Administrative Preparation".

¹¹⁵ Brown, "Administrative Preparation"; Schmidt, "Nature of Music Administrator's Work".

¹¹⁶ Gmelch & Miskin, *Leadership Skills for Department Chairs*.

those of fundraiser and teacher,¹¹⁷ are also present in the work these administrators described. And Martin's five areas of expertise for academic deans can be seen in the work of these administrators as well: acting as cultural representatives of their department or school, striving for more effective communication and management, engaging in planning and analysis, and advocating on behalf of the department or school.¹¹⁸

Many of the challenges faced by the administrators interviewed for this research could be alleviated by making managerial and leadership training available to prospective higher education music administrators—in other words, individuals pursuing doctoral coursework in music related fields. Such students often aspire to holding a faculty position in a college or university music program, and offering courses that address administrative issues in the context of a music department or school in a higher education institution will help those students prepare for the likelihood that they will hold a leadership role at some point in their careers. Managerial and leadership knowledge can be disseminated and practical skills related to the issues identified by the interview respondents can be developed in a small number of administration courses. Such coursework would give its students tools with which to tackle administrative roles in their careers, and thereby lessen the burden of “on-the-job,” “trial-and-error” learning that most of the interview respondents felt they carried, especially when first starting administrative work.

¹¹⁷ Sorenson, “Quantitative Study of Music Leaders”.

¹¹⁸ Martin, “Academic Deans: An Analysis”.

CHAPTER 6

COGNATE AREA

A doctoral cognate area in music administration would be an excellent way to prepare aspiring music faculty for the challenges they will eventually face as administrators in a school or department of music. Typical cognates or minor fields consist of 12 hours or credits of coursework, usually 4 courses of 3 hours or credits each. Given the results of the interviews conducted for this research, it is this author's opinion that such a cognate or minor field should consist of a course about budgeting, grant-writing, and fundraising and development; a course about organizational structure and behavior; a course about management and leadership theory; and a practicum or independent study in which students spend time shadowing a current administrator (or administrators) in their program, observing firsthand all the aspects of a unit administrator's role.

Table 1

Administrative Cognate: Courses

| Course | Description | Credits |
|-------------------------------------|---|----------------|
| Finance, Budgeting, & Development | Introduction to budgeting, grant-writing, and fundraising & development | 3 |
| Organizational Structure & Behavior | Introduction to social/organizational structures and how they work | 3 |
| Management & Leadership Theory | Overview of relevant management and leadership theories | 3 |
| Practicum in Administration | Working with current administrators for practical experience | 3 |

Budgeting and Finance

Because of the immediate and dire consequences that may result if budgetary mistakes are made, a course that teaches the skills involved in understanding budgeting and finances for a department or school in the larger university context is essential for doctoral students aspiring to administrative roles during their careers. The class should ensure that students know how to read budget documents (including a working knowledge of Excel spreadsheet software), understand sources of revenue and costs, and introduce models by which universities allocate money to academic units. Since universities have for many years been operating in a climate of repeated budget reductions, and departments and schools, in turn, feel the pressure when these cuts are passed on to them, aspiring administrators should be introduced to grant-writing and fundraising/development, as well. Both grants and fundraising are particularly appropriate when departments or schools are facing a particular need—new school-owned instruments for lab courses, for example, or to encourage investment in aging music facilities. Grants and fundraising, when done well, have the added benefit of strengthening a music department's or school's ties to the community, by increasing the department's or school's visibility and highlighting its economic, as well as artistic, partnerships. They can also demonstrate to the university that the community places a high value on the arts. Financial opportunities exist within the university community, as well; most universities have development offices or other entities that work diligently to foster support for the university's programs, and savvy administrators learn to work with these offices in order to achieve their own ends. One administrator put it this way:

You're helping the professional fundraisers...by giving them exciting projects and opportunities that they can pitch to their donor base that will inspire them to make contributions that help your fundraiser be successful in support of the thing you want to get done.¹¹⁹

There are any number of textbooks about budgeting and finance that could be used for such a course. The difficulty arises in ensuring that course materials apply to the context of a department or school of music (or at least an arts department or school) in a higher education institution. Many books delve into budgeting in the higher education context; others approach the topic from the nonprofit-sector viewpoint. Two such examples are *Budgets and Financial Management in Higher Education* by Margaret Barr and George McClellan and *Nonprofit Financial Management* by Charles K. Coe. Ideally, the instructor will be able to tailor examples to the specific conditions of a music school or department.

If a music department or school finds it difficult to offer a budget and finance course as described above, students pursuing an administrative cognate could take such a course through a university's business administration or public administration programs. Both types of administration routinely offer an introductory budgeting or financial management-type course that would serve aspiring music administrators well. The problem of proper context is not an insurmountable one, given that basic budgetary concepts are common to virtually every professional endeavor; it could be mitigated by requiring students to complete a final project or paper that addresses a budget issue from the perspective of their current or future jobs. Arizona State University, for example, has

¹¹⁹ Appendix H. Interview with Emily McIvor, October 14, 2014.

both an excellent public administration program and a well-known school of business. Course permissions and fees could be worked out between departments.

Organizational Behavior and Structure

Administrators should have a thorough understanding of how individuals organize themselves into cooperative groups to pursue common goals—in other words, the socially constructed aspects of organizations. A course in organizational theory and behavior is important for managers to understand how to utilize existing social structures to achieve organizational goals. Such a course should provide an overview of organizational theories: how individuals work together in systems, how those systems form and operate, and how to manage change from within and outside of them. Understanding how social systems work, and how individuals work within those systems, gives managers a better understanding of the options available to them in a given situation, and how the social constructs of the organization interplay with individual organizational members' personal motivations. The course should culminate in a final project or paper in which students must apply the concepts learned in the course to their current or future professions.

The number of books that discuss organizational behavior is vast, and many of them do so in terms of higher education culture. A couple of excellent examples include: *Organizational Behavior* by Robert Kreitner and Angelo Kinicki (Kreitner is a professor emeritus, and Kinicki is a current professor of management in the W.P. Carey School of Business at ASU) and *Classics of Organizational Theory*, 7th ed., by Jay M. Shafritz, J. Steven Ott, and Yong Suk Jang. Whichever book is chosen, the instructor should ensure

that at least the higher education context is addressed, especially in terms of case studies or scenarios demonstrating particular theories or concepts. Ideally, these scenarios should be specific to music, or at least the performing arts, in higher education. An organizational theory and behavior course is another that could be taken through a business or public administration program at a university if the school or department of music is unable to offer it.

Management and Leadership Theory

The administrative cognate should also include a course that covers management and leadership theories. The course should introduce management strategies and concepts, but also discuss ideas of leadership, particularly with regard to the “variety of personalities” and “variety of agendas” mentioned in one administrator’s interview¹²⁰. Several of the administrators highlighted the need to understand the personal motivations of the faculty and staff in one’s school or department in order to ascertain how to create a sense of unity and foster a shared vision and goals among those faculty and staff. Learning about different leadership theories and styles also helps aspiring administrators tailor their style to the needs of the situation at hand and the people involved in it. As with the organizational theory and behavior course, the management and leadership course should conclude with a final paper or project that requires the application of the course’s learning objectives to students’ current or future careers.

Books about management and leadership abound, from textbooks in a wide variety of disciplines to popular books like *Leadership Secrets of Attila the Hun* by Wess

¹²⁰ Appendix C.

Roberts. (“Non-academic” books may in fact be rather helpful in terms of illustrating management and leadership concepts in easily understood terms, rather than using technical or discipline-specific jargon.) A cursory library catalog search on the topic returned more than 315,000 books alone. Suitable textbooks might resemble *The Higher Education Manager’s Handbook: Effective Leadership and Management in Universities and Colleges*, 2nd edition, by Peter McCaffery, or *Turnaround Leadership for Higher Education* by Michael Fullan and Geoff Scott. Case studies or scenarios that demonstrate particular concepts should be tailored to the specific music-in-higher-education (or at least performing arts) context. And, as with the courses previously listed, if the music department or school is unable to offer such a course on its own, students could take one through a business or public administration program instead.

Practicum in Administration

The final course in the administrative cognate should be an internship or practicum in which students must complete a number of hours of job shadowing with a current administrator in their school—the director or associate director(s). Students spend time observing the administrator(s) at work in a range of circumstances, learning the scope of the job(s) and the daily challenges that will arise.¹²¹ Ideally, the students would have the opportunity to participate in an administrative project of some kind; the practicum should close with a term paper in which students detail how their observation of administrators at work demonstrated the concepts and theories they learned in the previous three courses.

¹²¹ Such a course would require a confidentiality agreement between the student(s) and the administrator(s).

Since the practicum is based on job shadowing and observation and the application of theories learned in previous coursework, there should be no specific textbook for this course. Additional suggested reading may always be recommended by the administrator(s) as related to specific circumstances.

CHAPTER 7

CONCLUSION

The role of the chief administrator in a school or department of music is integral to the success of that school or department. It is therefore essential to ensure that the individuals who take on the responsibilities of that role are well prepared for its scope and breadth. From the literature review and the interviews with experienced music administrators, it is clear that there is a need for at least an introduction to administrative and leadership skills and knowledge for graduate students aspiring to careers as music faculty. Students engaged in graduate work in music-related fields should be encouraged to take at least one course, preferably more, that addresses administrative knowledge and capabilities in the context of music and higher education—and such courses should be offered at departments and schools of music across the country, if not also required for degree completion.

Offering a doctoral cognate in administration, such as the one outlined above, will help these students prepare themselves for the kinds of extra-musical tasks and responsibilities they might eventually encounter. Even if a student never becomes an administrator, completing the administrative cognate will give him or her a better understanding of the work that administrators do, and will help him or her become a better colleague and faculty member, enabling him or her to see beyond the bounds of his or her current job. In an era in which full-time, tenured teaching positions are becoming ever scarcer, having multiple skill sets makes these students more marketable as potential faculty candidates. And most importantly, managerial and leadership knowledge and capabilities can only improve individuals' abilities as teachers, especially in terms of

their abilities as communicators, managers of resources and time, and collaborators.

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APPENDIX A

INTERVIEW QUESTIONS

1. Describe your educational background. Have you ever received any formal or informal administrative training?

EX: classes/coursework, job shadowing/mentoring, etc.

2. How did you reach the position of being a department administrator? Summarize your career history; what led you to your current (or former) administrative position?

3. What are some issues that challenged you as an administrator?

EX: personnel issues, recruitment of students, internal procedures such as graduation requirements, university rules and procedures, etc.

4. What are two or three things you wish you had known when you first began this type of work?

EX: Administrative/managerial knowledge/theories, human resource management skills, how to delegate, office politics, etc.

5. Many music administrators return to teaching full-time after serving as an administrator for a few years, citing burnout as a primary factor. Have you ever experienced this? If so, what are some strategies you employ to avoid burnout?

6. I am designing a graduate-level course or seminar that will serve as an introduction to administrative issues for aspiring music faculty. What topics would you find relevant in such a course?

APPENDIX B

TRANSCRIPT: INTERVIEW

[REDACTED]
Department Chair, [REDACTED] Department of Music
September 15, 2014

EM: Good morning, I'm looking for [REDACTED]?

[REDACTED]: This is she.

EM: Hi, this is Emily McIvor.

[REDACTED]: Hi Emily, how are you?

EM: I'm pretty good, how are you?

[REDACTED]: Good.

EM: Good. Um, are you ready to go through the interview questions I sent you?

[REDACTED]: I am, and about 30 seconds ago I sent you a typed version of these, not that we can't talk, but just to let you know I did send you some things.

EM: Ok. Great. Um, well yeah, why don't we just go through these. I don't think this will take us a long time to get through these questions. The first one is just to describe your educational background. Have you had any formal or informal administrative training along the way?

[REDACTED]: I think the biggest thing is that, my training, is that I'm an oldest child, and I think it would be interesting to see how many people in administration are oldest children. I think that, early on, we're taught how to set a good example, be the leader, that kind of thing. I don't know if that has anything to do with it or not, but that's one of the things, I've always been in charge since I was little. As far as formal training, I don't have any degrees in ed leadership or higher education or anything like that; all three of my degrees are in music education, and my minor in my doctoral program was special education; so, um, I think, especially because I'm in education, I think more sequentially, and concretely about things than sometimes more, um, some of the more performing artists do, a lot of times, because I have to think about it in a concrete way in order to teach it, especially, because I trained in elementary and in special education, so getting those concepts really broken down, so I think that that may have influenced my administrative style, and why I was kind of tapped for that.

EM: How did you reach the position of being a department administrator? Summarize your career history.

[REDACTED]: I was, um, selected, [REDACTED] [previous department chair] was stepping down as chair, and there really wasn't anybody else—there was kind of this chasm between the old guard and the new guard, and I'm kind of the most senior of that new guard; there'd been an eight or nine-year chasm of no new hires whatsoever, but the other people in the upper, we had [REDACTED] and [REDACTED] were the only people who would be remotely interested, and of those really only [REDACTED], who decided he wasn't interested, so it came down to the fact that I was about the only person. And then the dean appointed me as interim, and then into full-time chair.

EM: What are some issues that have challenged you as an administrator: personnel things, student recruitment, anything.

■: I think the biggest challenge comes from, the biggest personal challenge is that these administrative comes at the cost of your own research/creative activity. My productivity has plummeted. I don't consider myself—at this point, I'm trying to find ways to get out of the classroom and do more administrative kinds of things, because it's not what I do primarily anymore. And then second would be personnel.

EM: Yeah, I could see that. What are two or three things you wish you had known when you first got into administrative responsibilities?

■: I think the first thing was maybe how to budget, which is definitely something that's hard to teach in a class, but that's something I wish I had a better grip on even today, because again in some places I think it's a little bit more cut-and-dried, but we've got revenue coming in from concerts, and we've got money that's coming in from...[couldn't understand]...and university things, distance education money, all these different kinds of money sources, and it's hard to keep them straight, and keep track of how we're paying for what. That's something that I think would've helped me. And the other thing is just having some kind of mentorship that would tell me: let this go, if you need to attend to this right away, that kind of mentorship, helping me navigate the landmines the first couple of years.

EM: That makes a lot of sense. Where was I...many music administrators go back to being a full-time teacher or professor after serving as administrators for a few years; a lot of them talk about burning out on the job. Have you ever had any trouble with burnout, and if so, any useful strategies to avoid it?

■: I did have burnout, um, I was getting to the place where I was getting burned out, and I did this fellowship, ■ has a faculty fellows program, and I applied for that, and I'm just coming back to the department this year, I've been out of the department for the last two years doing this administrative fellowship. I've been working with ■ in Academic and Student Affairs for the last two years. So that's kind of allowed me to reenergize, get some perspective on this job, and so now that I'm back, I feel so much better about the position and moving forward in it.

EM: Then, my whole project is that I'm doing interviews with current administrators to help me design a graduate-level course/seminar for students that will serve as an introduction to administrative issues for those who might be interested in administrative responsibilities as future faculty members. What are some things you think would be relevant for a course like that?

■: Things I put down would be something on time management, would definitely be good. I think that...this might be of interest to you, I don't know how long your project is going, but in January or February there is a conference put on by Kansas State University, usually somewhere warm, and it's the chairs and directors workshop. You get chairs and directors from all over the country, but one of the things they always have as part of that program is they have some session on dealing with difficult faculty. I'm certain there are case study books about that, or I was thinking, I don't know where you're at in your doctoral research or if this is just a class or a long-term project, but

somebody needs to write some case studies for music faculty and music issues. I think that that would be really good. Something where “Professor X is...”—all those nightmare cases.

EM: I think, from my contact with administrators, everybody has some of those stories.

■: Exactly. There was something else I put in there first, and I can’t remember, what did I write down...oh, the whole idea of, um, oh, strategic planning.

EM: That would be good. You can get whole degrees in that, at this point. One more question that wasn’t on the list: is there anybody else you can think of that might be willing to let me interview them for this project? I’ve emailed a number of people and heard back from a few, and I have a list of several more, but it would be nice to branch out.

■: You should contact NASM,--is this a class project, or a dissertation? What’s the scope of the project? Anyway, NASM has a listserv, and you might be able to put the question out on the listserv; in fact, whoever your chair or director is there, should be able to place your information on a listserv, and maybe set if you it up as a google form so people can respond at their leisure, in writing rather than a phone interview, or consider a phone interview as a follow-up, (a survey/form instead of an interview), you might get a lot of responses that way.

EM: That’s a really good idea. Thank you.

■: Off the top of my head, I’m trying to think, ■ is the director at ■; the other person, ■, at ■; off the top of my head, those are the names I come up with.

EM: Great. Well, thank you very much for your time on this, I really appreciate it.

■: You’re welcome. All right. Take care!

EM: Bye.

APPENDIX C

TRANSCRIPT: INTERVIEW

Director, School of Music, [REDACTED]
October 22, 2014

EM: Ok, I was like don't start yet, ok, all right! First question is, describe your educational background. And then, have you received any formal training or informal training, as well.

[REDACTED]: My educational background is totally in musicology. Uh, I have a bachelor of arts in music history/literature, a master of arts in musicology, and then a PhD in musicology, so, I mean, more or less, I didn't go exactly straight through, there were some breaks in between for working and earning money for the next level, there were some breaks for things like a Fulbright and things of that order. But, by and large, that was the entire training within musicology with secondary training in theory and piano.

EM: Ok. Um...

[REDACTED]: Now, in terms of administration, training in administrative matters, really I had none, once I got out of all of my formal coursework and so forth. What I have done since finishing the PhD is take a couple of seminars that were focused on administrative aspects specifically for music administrators. So, there was one that was offered at Indiana University for a while that was taught by a very reputable music administrator, he's been at Westminster Choir College for years, and so forth, and it was about a two-week, I want to say, seminar that covered everything from personnel to assessment to curriculum to, you know, budget, and things of that order. PR, marketing, and that type of thing. And the other thing that I've taken part in was at Round Top, Texas, and it was a one-shot deal, again, about 10 days, a week to 10 days, that was led by three different administrators, again, all of whom are extremely well known for this kind of thing. Robert Freeman at University of Texas, Tayloe Harding at University of South Carolina, and um, excuse me, Don Casey at DePaul in Chicago. And, again, same kind of thing, dealing with case scenarios and different areas such as budgeting. And, because it was a number of years later, and in talking about PR and marketing and all, it dealt with social media and the internet and things like that, and with a whole different set of informatics that you can get. Um, and data sets, and so forth. So essentially that was it. Most of the training I learned on the job. When I—my first academic job was actually more administrative staff and then adjunct faculty, and it became increasingly more responsible, I was in the position for twelve years, and it became a very good training ground for a number of different aspects of administration. Then, when I went to [REDACTED], um, gradually I became associate director, and again, it was more on-the-job training than anything else. And, like most people, I used examples of people I know, people I worked with, what I liked that they did, what I didn't like that they did, and things like that. There are different resources within College Music Society, for instance, where they would occasionally have a seminar or session or whatever on administrative issues. There are also resources through the National Association of Schools of Music that are helpful. And so, through the years, you make use of those kinds of things.

EM: Ok. Um, the next question is, how did you reach the position of being a department administrator? Summarize your career history.

■: Well, some of it I've already said, from the non-faculty side. And in a way that was really good, because it was a lot of in-the-trenches, you know, learning the ins and outs of everything from creating course schedules to room schedules for the buildings to facility maintenance and facility planning. Some budgetary planning, some personnel planning, and things like that. So it was very much a really good learning experience. When I went to ■, I went first as an undergraduate academic advisor and faculty. And we had a change of administration around 2000 who wanted to reset how the administrative structure was, wanted to go with an associate director for undergrad and an associate director for graduate studies. And basically I was appointed to the undergrad, mine was converted to the associate director of undergrad. Again, very good for curricular issues, personnel issues, student management, and so forth, any kind of student affairs. Um, it's one of those things that was just, getting to director or chair, or whatever, was a gradual progression, going from the administrative side to the associate director to then I moved to chair, and now director of this school of music. So it's just been a, sort of a normal progression, if you will, what's the next step.

EM: Um-hmm. Okay, what are some issues that challenged you as an administrator? Particularly at the beginning.

■: Hmm. I think the one thing that we're always least prepared for are the personnel issues, because you have such a variety of personalities in a school of music, and such a variety of agendas, usually, that it's always going to be interesting. If that's a good word. And really, any kind of people management, or any kind of personnel management, was relevant—I had less problems hiring people, meaning, you know, faculty recruitment, than I did dealing with faculty who had extraordinary issues, and who were determined to make those issues everyone's concern, that type of thing. Um, so that's one of the things that was the biggest challenge. I think all of us, when we get into it, start having to do budget management or start having to do resource management, or frankly, the thing I hear most from fellow chairs and directors and so forth, particularly when I was at the smaller school in ■, was just the sheer volume of paperwork, that nobody's ever prepared for. And at a small school like that, when essentially you're the only administrator, and a lot of that kind—and you have a very limited staff, then a lot of that does fall on your desk, and that's something that a lot of people are not prepared for. So those are two things I think really do, came into play for me. Things like curriculum, things like retention, recruitment, students' progression to degree, all of those kinds of things were the things I had dealt with for years, and came very naturally, and no problem. It was more the personnel issues.

EM: Ok. Um, what are a couple of things you wish you had known when you first got into more administrative work? It does tie into the previous question, here, so...

■: What do I wish I'd known...just to be facetious, how to get along without sleep! You know...that doesn't help much. Um, I think again, crisis management, personnel management, any kind of, it's not exactly people skills, but I mean, you do have to make hard decisions, and you do have to make hard choices, and dealing with the fallout from that, I wish I had had a little more of that kind of training going into it. Um, I guess, management skills and so forth, in the area of personnel, that's what I really wish I had known. I also wish I had had more access to the support network that I know that is out

there now. Um, and I wish I had been a little more proactive in contacting people who could have given advice or help or whatever. It took a while for me to realize, you know, everybody's having these issues, everybody's facing these things, everybody's been there, ask a question.

EM: Ok. Um, where was I...ok, so, many music administrators return to teaching full-time after serving for a few years as an administrator, and many of them cite burnout as a primary factor. Have you ever had any trouble with burning out on the job, and if so, what are some strategies you've used to avoid it?

■: if I've ever had difficulty with it, it's been temporarily. Usually at times of really high stress, and there are times during the academic year when there are going to be more demands and more intense issues with which you deal. And so occasionally, it's like, why am I doing this, and why don't I go back to teaching full-time. But the thing about it is with me, I'm a little atypical in that I never had the full-time faculty position. I had a faculty position, but administration was always part of it. And so I walked into this with my eyes wide open and knew exactly what I was doing, knew exactly what I wanted to get into, knew what I—kind of knew what I was getting into, and, um, really never looked back. And so, like I said, I'm a little bit different. As I get further along in my career, and start thinking, you know, retirement would be a really good thing someday, um, and it's getting closer and closer, unfortunately, you know, there's a certain appeal to, yeah, I'd really rather not deal with all of these issues, I'd just like to concentrate on teaching and research, but I've never considered it for more than about ten minutes at a time. And that's, it sounds like I'm being facetious, but I really don't. Um, strategies that I use to avoid burnout... you have to have something to focus on outside the office. Something that will totally take you away from those, from the everyday pressures, stressors, intensities, whatever you want to call them. Um, that is totally un-related, so that you can kind of shift focus, kind of take your mind off of that, and get some perspective. And that's about the only way it works. I have a couple of things that I do that really need to be focused on, that need to be...that need my whole concentration, and it does relieve the stress. Um, what I usually find is, after hours of doing that it's like, oh, the answer to this question is this, or here's what we should do about this. And so it's beneficial in that way too, because it kind of clears the head, clears the thinking, and gives you a different viewpoint, or a different way of looking at things. I know it's not very helpful, but I mean, that's what I have to do.

EM: No, actually, that makes a lot of sense. I've heard that from a couple of other people, that making time for a way to get yourself away from what you're doing at work is really beneficial in the long run, both in terms of managing your work and your life balance and your stress level, but also in terms of just what you said, getting the proper perspective on whatever problems you're facing at that moment. Getting a little bit of distance, you usually end up coming out with a better solution after a little time away from it. So, that actually makes a lot of sense.

■: You know, I mean, I think this sounds really horrible, but I have even occasionally just up and left campus, and went somewhere totally away from campus, obviously at a time that I could, but just totally left campus, and done something else, gotten away from it, and then, oh, ok, we're ready now, here we go. And it could be anything, it could be

some kind of physical activity or it can be some type of hobby or something like that; I've known people who did woodwork, for instance, and built furniture.

EM: Yeah, I have a friend who's a knitter, and that's what she does when she wants to relax, is, she knits.

■: She does what?

EM: She knits.

■: Ah. I do reproduction needlework.

EM: Ah, ok, yeah.

■: The more complex, the better, you know, and it just totally, it frees your mind a little bit, it kind of clears the cobwebs. I think most of us have something like that, you know.

EM: Ok, um, my last question goes back to what I said about designing a graduate level seminar for an intro to administrative topics. What kinds of things do you think should be included in a course like this?

■: I think, just the things that I've said, I've already mentioned, things like personnel management, budgeting, um, strategic planning, because those are always going to come up, people are always—universities are always going to be looking for the next strategic plan—where are you going to be in five years. Some kind of way of seeing the forest instead of the trees, that's the way I look at strategic planning. Um, curricular planning, what are current trends and things like that, because that is so hard to keep up with when you're in the trenches, and unless you just make the effort to look outside of the institution and see what's going on elsewhere, the real danger is you're going to just keep repeating the same things. Um, which you don't really want to do. Um, there are a couple of things, there are couple of really good programs that you might want to look at, that you could use as sort of a template, if you will, or a guideline for the kinds of things to cover. Have you looked at the leadership thing, program that they do at DePaul?

EM: I'm aware of it, I haven't looked at it much.

■: Ok. They do it every other summer, and it's about a two-week, a week to two weeks, I can't remember, that covers everything from fundraising to alumni development to marketing to um, curricular issues, personnel management, and so forth, budgetary issues. All of those things need to be addressed at some point, but you also don't want to get into so much detail that you bog down, because every institution is going to be different, there're going to be some commonalities, obviously, but every institution is different, and going to have different priorities, going to have different ways of addressing things. But if you can boil it down to the common elements in each of those, that you think would run across any program, then that's what you want to do, and the DePaul one is really good about looking at those kind of things. I know a number of people who've gone to that. Um, I would also suggest, just as research for yourself, and this is—I mean, do with it what you will—■, who was at ■, and I'm not sure that he's there this year, um, but he's still in that area, has taught classes like this in the past. I know he taught some at ■, I know he's taught some I think at ■. That are graduate level, geared toward administrative techniques and

administrative, for people who think they're going to go into administration, whether it's within the public school systems or in higher ed. And so that might be a good resource for you. But I think you're going to have to have those main things, the things we run into every day: fundraising, development of any kind, those are becoming infinitely more critical, I mean, parsons [?] here, starting next year, we're going to responsibility-centered management. The fundraising and the outside revenue development are going to be critical issues for this program. Um, knowing how to create a vision for your program, which goes into strategic planning and so forth. Knowing how to handle the minutiae, the various minutiae, and learning when to delegate, learning when to have to take something to yourself and oversee it yourself. Learning when to um, how to interact with your faculty, again, gets into personnel management. How to think about recruiting and retention and curriculum and things like that. All of those things, I think that eventually have to deal with. So however you deal with it in a one-semester course, you know...those are the kinds of things you look at.

EM: Okay. Great. Oh, um, one last question I had is, um, is there anybody else that you can think of off the top of your head that might be useful for me to contact about this topic?

█: Okay. People who would be good at...who would be good for you to talk to about developing this kind of program...have you talked to █?

EM: I have her on my list but I haven't contacted her yet. Him.

█: He's fantastic. █ at █, fantastic. I'm trying to think who else. Um, someone who's close to home there is █ at █, he's interim dean for the college of whatever it is that includes the music department, the school of music, but he's been in administration for a number of years, very accessible, and very clear-thinking about management issues and so forth. Um, I'm trying to think who else would be good. Trying to think who I look to as my mentors and so forth, and some of them are totally out of it. █ is the top of the list.

EM: Yeah, ok.

█: He and █ are just super at this kind of thing.

EM: Ok.

█: Ok?

EM: Great. Yeah, that's very helpful, thank you very much. So, um, that was all the questions that I have, uh, yup, we hit everything, yeah, so like I said, thank you very much for your time, I really appreciate it.

█: Sure, any time, and I'm sorry I was late, but it was just one of those unavoidable things.

EM: Yes. All right, um—

█: Tell Heather hello for me.

EM: I will. Thanks. Bye.

█: Bye-bye.

APPENDIX D

TRANSCRIPT: INTERVIEW

[REDACTED]*
Director, School of Music, [REDACTED]
October 21, 2014

1. Describe your educational background. Have you ever received any formal or informal administrative training?

EX: classes/coursework, job shadowing/mentoring, etc.

**Not much formal. As many, I was invited to a smaller administrative position (area coordinator and later, associate director) and learned by observing, talking to other administrators and on-the-job training. Now that I am, I have more opportunities with organizations such as NAMESU and NASM. This includes discussion boards, etc.

**As is the case with many educational situations, I sometimes learned how NOT to do things by observing others. However, when I began to think that this might be something I might pursue, I began to observe more closely – both inside and outside academe. I did a fair amount of reading (still do) and learned to ‘abstract’ (take something written or done for one environment and transpose it to another). There are, of course, a few training courses/programs, but most of us have learned ‘on the job’ – which is fraught with problems (hence your research, I’m guessing!).

2. How did you reach the position of being a department administrator? Summarize your career history; what led you to your current (or former) administrative position?

**Again, part of this came from low-level administrative positions in higher education. Concurrently, I held several low-level administrative positions with a state affiliate of a large national music organization. I ended up being elected president of this organization, which I faced with considerable trepidation. However, I learned that I was capable of handling this and actually enjoyed most of it. Shortly after, I was asked to become the associate director of a large School of Music. After a year or so, I realized that this was ‘do-able’ and that, again, I enjoyed many aspects of problem-solving associated with this sort of work. I had the chance to observe others at this time – as well as being elected to a national position in the large music organization that I’d represented as state president. I made a decision that I would apply for directorships for a maximum of two years to see if I was competitive; if I wasn’t, I would go back on faculty. I was fortunate to get many interviews and accepted an offer from the best of the schools that were interviewing me. Still at that school

3. What are some issues that challenged you as an administrator?

EX: personnel issues, recruitment of students, internal procedures such as graduation requirements, university rules and procedures, etc.

****What doesn't challenge us? ☺** It truly depends on the day. I don't have that many issues with faculty, luckily. By and large, they're a committed group of people with the best interests of the students in mind and most are willing to 'give' a little if they can be convinced it's in the best interests of the students and school. But it's a challenge on a campus to work with areas that don't share your passion and/or won't allow themselves to understand the uniqueness of each unit. We have issues with accessibility to our concert halls, which is a frustration that most others don't have (every program I'm aware of has 'hot button' issues – this is one of ours). Hiring new faculty isn't challenging as much as it is so terribly important, as the faculty you hire set the tone of the school or department for decades to come. Many argue the most important thing we can do to promote and strengthen our school is make the best possible hires. Issues of promotion and tenure are also challenges, because it's hard for faculty members to understand that you can like someone as a person but vote against them in tenure due to a lack of work towards the requirements. Recruitment is ALWAYS an issue (if not numbers, than quality). And every school of music is concerned about a lack of scholarships (we moan about this more than most – we truly have less scholarship dollars than most). Again, helping faculty understand that there aren't short-term answers to fund-raising for scholarships and also recruiting is difficult – they assume or expect answers can be found to address these issues almost immediately. They really don't understand the world of scholarships, as they think that a \$250K endowment should generate tons of money (we get 6% annually) and they forget that if you promise money to a freshman, you have to 'tie up' that money for 4 years. Consequently, a big challenge is helping faculty (and students, for that matter) truly understand many of the issues from a larger, global perspective as opposed to strictly their studio or area. Another challenge is having to enforce something that you don't believe in, because those higher up the food chain want (insist?) it to happen. You have to defend positions that you don't always wholeheartedly believe in. But hopefully you can do this so that issues that matter even MORE to your area are accomplishable when others see you willing to support their projects. You often give in on some issues in order to gain in others. Faculty also think that THEIR logic is the only one that matters (for instance, at our institution, they believe we should have several more faculty lines, yet our enrollment numbers are pretty well the same year after year, meaning we're not bringing in any more money) and they DON'T understand that every unit in the university is doing the same (wanting more lines even if their numbers don't warrant it).

4. What are two or three things you wish you had known when you first began this type of work?

EX: Administrative/managerial knowledge/theories, human resource management skills, how to delegate, office politics, etc.

****You're going to get a BUNCH!**

**Fund-raising is often a mystery when you start. Luckily, with the state organization, I learned some of it and also my director paid for me to take a class early in my administrative career. But this is a bigger part of the puzzle than most realize

**I do think human resource managerial skills are important and you have to realize quickly that every individual is different and there isn't a 'wand' to wave that will work with all. However, some of this isn't 'managerial' as much as empathic and intra-personal skills and experiences. I don't know how you teach this, but I do think that I didn't initially realize how much you had to analyze each person (that includes donors), figuring out the best way to work with them. On the same topic, there is often a tendency to look to management books for ideas. That's absolutely fine, but our world is radically different and what works in business does not always work here. So I believe that business books are invaluable but you need to interpret them and figure out what transfers and what doesn't.

**Knowledge that it's not about you – it's about the school or university. Just because something is right (from your perspective) doesn't mean it's going to happen or even that you'll be able to convince others it's right. Everyone brings a different set of eyes and brain and you have to be willing to 'give up' on a concept/idea that you believe in so that you can be in a position to make other concepts/ideas happen. I suppose it's learning to be pragmatic and not taking things personally. What will do the most good for the most people and the program? What is possible at this time and what needs to be left for a better time? What ditches are worth fighting in and which ones are better to be given up on – even if just for the short haul. Again, I don't know about teaching this.

**You can't take things personally. Know that most everyone is trying to do what they think is best and that, if you disagree and they call you every name in the book, it's because they care. Higher education is unlike many fields where the 'workers' (faculty) are far more independent with more personal responsibilities than in a business. As such, cooperation is important (to most of us: there are still a few higher education individuals that TREAT faculty like uninformed workers).

**Knowledge that there is no one right managerial 'style' and that you have to look at your personality, your strengths and skills and compare them to your environment (workplace). There's just not a 'right way' and even in the same environment, there's a need to change ways of doing things as time progresses. The downside of this is that some administrators will say "my style is this or that" and what they're really trying to say is that "this is the only way I know" or "I'm afraid to try things any other way." We have to be willing to constantly grow, learn and change. I've had faculty and administrators say "this isn't the university that hired me 15 years ago." My answer is "thank goodness it ISN'T and that it continues to evolve!" I just mean you have to take your style/strengths, insert them into the system and

mold yourself to work with the university (not the other way around) and get USED to having to grow and learn things that you may not have wanted to!

(SORRY FOR THE LONG ANSWER AND IT'S MORE THAN "two or three"!))

5. Many music administrators return to teaching full-time after serving as an administrator for a few years, citing burnout as a primary factor. Have you ever experienced this? If so, what are some strategies you employ to avoid burnout?

**Unavoidable to not feel this way at least by times. You have to be in a good situation (such as a university that you believe is philosophically in sync with your beliefs) to begin with; if not, you need to look at leaving (or go back on faculty). I see too many that believe so strongly in a position that's not obtainable at their school that they're destined to burn-out. As outlined above, we all get hired at a certain point in time and the institution continues to grow and change. If you're not able or willing to change with it (maybe it's becoming more autonomic and that really goes against your beliefs as to what is best), then it's easy to feel burned out. Yes, the hours are long and you're never done, but I still think it's the philosophical issues that create more problems than the long hours.

**I don't think the answer is taking more time off, although many will say it is. That's important, but it's impossible to take ENOUGH time off to neutralize all the hassles!

**You have to be prepared to be flexible, I believe – and again, not take things personally (it's not about you). Those that are difficult to deal with: distance yourself if at all possible (have others handle them, limit opportunities for those people to interfere, even sometimes physically move them and their offices to places away from where they can do damage. Don't take things personally and keep them in perspective: will small children die if this issue isn't resolved the way you want it resolved? Be prepared to say "I'm wrong" when you are wrong and be forgiving of those that screw up: they'll treat you better (most of the time) which makes your life better (decreasing the stress).

**The challenge is often that you face many of the same sorts of issues (funding, resources, facilities, etc.) time and time again and you grow tired of not being able to resolve them. If you can't quit fixating over them (easier said than done), you have to find a change (again, getting someone else involved, changing positions or going back on faculty). It's also quite common for people to go back on faculty for a few years and then re-enter administration (we all forget there are issues with being on faculty too!).

**The other strategy is to have others in your field that you can confide in. Most of the issues are ones others deal with too. Many will be able to either

offer words of wisdom or at least commensurate with you! Unlike most faculty, who have others in the same building with similar situations, we don't always have a lot in common with even other administrators on our campus; therefore having other administrators in similar situations at other schools is very important – even if it's just to vent.

****My other strategy is to realize that most of the problems aren't because people are malicious or they don't like your school but because they too have beliefs in what is best. I can sometimes live with myself better if I know that, although I think someone may be wrong, I know they're doing their best (and again, small children will not die if I don't get my way).**

6. I am designing a masters-level course or seminar that will serve as an introduction to administrative issues for aspiring music faculty. What topics would you find relevant in such a course?

****Faculty evaluation, budgeting (and knowing about how a school of music budget works and the kinds of expenses – this is wild for many!), knowledge of different areas (such as “issues that music theorists face” and “issues that studio faculty face” etc. – most of us really only know one area intimately), school evaluation (such as accrediting bodies – and not just NASM), fund-raising issues, etc. I think that if someone were to create a series of case studies together, it might be a true blessing on our field.**

****Creativity. Most of what you have listed as questions deal with management. Management is required and needed, but it is not in and of itself creative (in my opinion). One of the real joys of what we do is that we have the chance to MAKE A DIFFERENCE. That's VERY heady stuff and is exciting! It's like any creative endeavor: normally 4 or 5 ideas don't progress beyond the walls of your building. But that's the FUN stuff and deals a lot with the difference between a leader and a manager. In many ways, you can train a monkey to be a manager! In some ways, it's like training a musician versus a technician. We've all had students that were great about learning notes and being able to play them at a given speed, but teaching a student to be MUSICAL is a different matter. The problem is that same as we have with assessing teaching: what is easiest to assess isn't what is as important! Same here: it's hard to teach creativity in a “intro to administration” class but it's at least as important.**

****Aside from this, there are so many elements: interpersonal skills, time-management, knowledge of the organizational components of a typical university, differences between different types of universities (small, liberal arts, research, etc.), fund-raising, assessment strategies, etc. All are important, but many of them can be ‘fleshed out’ in the field. I think you need to know what is possible, what is not, where challenges will come from, what the workload is like, who you can interact with socially, human dynamics, etc.**

**If I had my 'druthers, it would consist of 1/3 of the time on elements like the myriad listed above, 1/3 on case studies and 1/3 interviews/guest lectures with administrators.

*The interview with [REDACTED] was conducted via email to accommodate his very busy schedule.

APPENDIX E

TRANSCRIPT: INTERVIEW

Dean, School of Music, [REDACTED]

December 15, 2014

EM: Ok. All righty, um, ok, so the first question is just to describe your educational background, and have you received any formal or informal administrative training.

[REDACTED]: Okay. Um, my background is that I, um, gosh, I don't know how far to go back. I came through public school as a trombone player, an instrumental, band guy, and did an undergraduate degree in instrumental music education, because in the seventies that's what everybody was advised to do no matter what their goals were. So that's what I did. And then in graduate—I liked composing a whole lot more than I did practicing my horn, so, um, I took enough composition as an undergraduate music ed major to start graduate school as a composer, and went straight to master's in composition, and went straight through with a master's and doctorate in composition, and was looking for a job right out of doctoral school, I wasn't quite finished, I had some things to finish up in the mail, but I couldn't get a higher-ed faculty job. This is where my story sort of deviates from other stories you might hear. I couldn't get a faculty, higher-ed job, so a friend of the family was the chair of the department of music at [REDACTED], and he knew of me and gave me a chance to work, and I had a wife and baby at the time—gave me a chance to work in the community music school at the department of music in his university in Richmond, Virginia. And my salary, what I took home, was whatever I could earn in the way of profit for the community music school. Now, I didn't get to take home all the profit, but my salary came out of whatever was earned by that group, so in that way, it was almost like, you know, like private industry. So my first job ever was in administration. I never had a faculty job before administration. And from there, I just got more, um, I was bitten by the administration bug, as it were, running things, starting new programs, um, negotiating and problem solving, and uh, conflict resolving with faculty, and got a job in administration, not quite a faculty job, but certainly higher than the one I had in Richmond. It was a real position with benefits, and an established amount I knew I could count on every week, like a regular job, at [REDACTED], and after that, I got my first-ever tenure-track job, which was as a composition and theory teacher, and assistant director of the school of music at [REDACTED] in Atlanta. And from there I got my first job as a music chair, chair of a music department, and actually, it was music and art and theatre in that department, and since then, I've just ascended in positions that were in what we call executive positions in music administration.

EM: Okay. Great. Ok, well that was sort of question one and question two, it was educational background and career history, so—

[REDACTED]: Right.

EM: That's good. Um—

[REDACTED]: Emily, I don't have the questions in front of me, so I may very well answer more than one at a time.

EM: That's totally fine with me, so, that's great. Um, the next one was, what are some issues that you found challenging as an administrator, um personnel issues, student recruitment, internal procedures, working at a university, that kind of a thing.

■: Um, well, all of those are challenges, all the ones you just mentioned did; for me, uh, the biggest challenge is always, always, having enough funding to do what needs to be done. That's always the biggest problem. And when I worked in places where we had no funding to ever envision anything new, it was always just about managing current resources, and I didn't find that as rewarding, obviously, I mean, I love to manage, but I'd rather lead than manage, and it's very difficult to do much leading that matters if you don't have the wherewithal to take some risks. I had a job at ■ where there just wasn't the financial reality to ever take a risk. So that was a little disappointing, though I had great colleagues there. Um, personnel matters are always difficult, there's a lot that I lose sleep over, yet I have sort of an odd confidence there that I'm doing, that I have made the decision to do the thing that is best and right, and I'll do it in the best way that I can, and because I've learned how to feel confident about that before I do it, it's less, I lose less sleep over it now than I used to.

EM: Okay. Yeah, that makes sense. Um, what are some things you wish you'd known when you first got into administrative work? You know, managerial knowledge, human resource management, how to delegate well, handling office politics, those kinds of things.

■: Yeah, um, I think it has more to do with politics than anything else. You learn how to, uh, well, some people have a predisposition to, um, being perceptive about things like that; some people have a predisposition to being perceptive about matters of turf or policy, or that sort of thing, and then they don't have the self-discipline to behave well, even though they haven't accurately interpreted the situation, they can't help themselves to not do the wrong thing, you know. I think maybe the answer I would give most pointedly to that question is that it's not just enough to just understand and know the politics. It's also to build the self-discipline that makes it possible to navigate those politics. To me, that's the one thing I would've loved to have known earlier on.

EM: Yeah. Ok. Um, [clears throat] excuse me. Many music administrators, they go back to teaching full-time after serving in an administrative capacity for some years, and they often cite that they've gotten burned out on it. Have you ever had any trouble with burnout, and if so, how do you work to avoid it?

■: I have never had any trouble with burnout, ever. It's just, I think it's part of my nature to do the things that I do as an administrator. I am getting to the point now, I wouldn't call it burnout, but I am getting to the point where I don't want to do certain aspects of it as much as I used to. But I don't think that has to do burnout, I've thought about this a lot, I think it has more to do with the fact that I want to be doing something else. And the something else, ultimately, is to be retired. Uh, four years ago, I wasn't thinking about retirement, but now I have three grandchildren, and I still have twelve or thirteen years left, but I fantasize about retirement, and I never used to do that. So, getting mentally prepared for the denouement, as it were, sort of creeps in sometimes, and

sometimes I'll be in the middle of a situation and think, why am I still doing this, you know? [chuckles]

EM: [chuckles] Yeah.

■: But because my motivation is not, I can't do this anymore, but soon I'll be retired, for me, it's not really burnout, it's just a change of life, you know.

EM: Yeah, um-hmm. Okay. Um...and then, my last big question is, I'm designing a graduate-level course or seminar that will serve as an introduction to administrative issues for people who are still doctoral students. And then—what topics do you think really should be included in a class like that?

■: The most important thing that an administrator can learn if they have a background in higher ed already as faculty, which I didn't have, but as I mentored new people into administration from faculty positions, what they have to learn is to think more globally. Now that seems really obvious, of course, because you can't be a music administrator without thinking about all the things you administer. But it is a lot harder than it seems to have to be less parochial about that thing to which you've devoted your whole life, you know. And it is very difficult to turn on and off. It really, and I've seen from the people that I've brought along in administration, this is a process for them. Um, so, most just have to help them out with the process, and part of that process, often Emily, is that they swing to the far other side of the spectrum, where, you know, if you were an instrumental music ed person—my most recent, the person that just took ■ job at ■, was a music ed faculty member on my staff. And, um, I'm sure that they are kind of, uh, thinking about instrumental music ed as a low priority while he tries to figure out how to value those things that are not instrumental music ed, you know. So my advice would be, think very strongly about, and maybe connect yourselves to, another administrator, not in the arts or in music, on your campus, who has essentially made the transition from representing only their own parochial discipline to having to observe that discipline in balance with all the others within that profession.

EM: Okay. That's actually a really good idea. I hadn't thought of it in those terms, per se, but that's excellent. Um, that was pretty much it for what my questions were; do you think there's anything we haven't talked about that we should talk about?

■: Not off the top of my head, I think if some things come up, maybe I'll call your or email you if that's all right.

EM: Yeah, that'd be great, that'd be wonderful. So. Yeah, this was short and sweet, but I think it'll be very helpful. I really appreciate your time.

■: Sure. And you know, you helped manage my time by sending those questions in advance. That really helped. Thank you.

EM: Okay, good. Well, thanks very much, and I hope you have a great holiday break.

■: You too, Emily, take care.

EM: Mm-hmm. Bye.

■: Bye.

APPENDIX F

TRANSCRIPT: INTERVIEW

Dean, School of Fine Arts,
February 19, 2015

EM: Hi, this is Emily McIvor from ASU.

█: Hi Emily, how are you?

EM: Hi, I'm good, how are you?

█: Pretty good, I'm glad we finally connected.

EM: Me too! Um, did you have a chance to read through the questions I sent you?

█: You know, I did.

EM: Ok, good.

█: I don't know if I have any great responses lined up, but I did have a chance to look at the questions.

EM: Okay. Um, well, let's just start at the top. Let me make sure my—okay, my recorder is going, so we're good.

█: Okay.

EM: Um, the first question is, describe your educational background, and then, have you ever received formal or informal administrative training?

█: Okay, um, well, I have a bachelor of music education degree in instrumental and vocal music, and I have a master's, uh, an MM and a DMA in clarinet performance. In terms of formal or informal administrative training, um, at the undergraduate level, I took a class in school of music administration. Uh, that was sort of a, you know, a very comprehensive class in dealing with everything from budgets to organizing inventory, to libraries to parent support groups to time management to dealing with school boards to, um, just good communication, kinds of things. So that's really the only formal course I've ever had, dealing with administration. Um, the informal administrative training, I've had a lot of that over the years, um, through various things that I've attended, whether it's a NASM conference, um, workshops on dealing with difficult situations, workshops on dealing with very specific topics—assessment, um, reaccreditation, all of those sorts of things, budgets, dealing with programs and difficult budget times, those kinds of things, so, I don't know if you'd call that formal or informal, um—

EM: It kind of straddles the line, I think, with workshops and stuff, because you tend to, people tend to go to workshops once they're already in an administrative role.

█: Correct, correct.

EM: So it's sort of on both sides of it.

█: Right. So, I really didn't have any of that, but you talked about, um, in terms of job shadowing and mentoring, you know, I've been at █ now since 1991, and I started here as a faculty member, um, director of bands, clarinet professor, with no administrative responsibilities whatsoever. And over the years, you know, I've worked

for some great chairs, and a really fine dean, who really did mentor me up along the way, um, and then over the course of time, you know, I, um, we're kind of getting into your second question, but—

EM: That's okay.

■: I became a department chair, then an associate dean, and then dean. And so, a lot of that happened because of the good mentoring that I had from that dean, and once I became dean, some great mentoring from some provosts. So, yeah, there's been some good mentoring along the way.

EM: Okay, good...Um, you're right, we essentially covered how did you get to being a department administrator. Um, is there anything you want to add to that?

■: Well, um, I think what led to my position, where I am now, it was just sort of a natural progression, in a natural, I don't want to call it ascension, but, um, being part of the program, and just getting, getting involved, jumping in with both feet, and not being afraid to take on challenges and responsibilities as they arise has really kind of led to some great opportunities for me. And, um, you know, that's been both through the mentorship of great folks that I've worked with, but also through my own initiative and deciding this is what I'd like to do, I'd like to have the ability to affect change in the department, and now in the school.

EM: Okay. All right, um, then, what are some issues that you found challenging as an administrator? This could be pretty much anything.

■: Right. Well, I think, you know, you list some great examples there. When it comes to personnel...um, I think that maybe, if I could take a big-picture approach first, um, just the challenge of getting everyone on board with the same vision, um, if the person can do that, you alleviate a lot of those smaller challenges that can come into the picture, whether it be a budget thing, or a curricular thing, or a personnel issue. Um, you just really have to engage them in the processes of determining what that vision is. Everybody has to be a part of it, and everyone has to feel that they've been a part of it. Um, we've done that through, every year we have an annual retreat at the beginning of the year, when everyone's fresh and positive, and coming off a summer of relaxation, and their minds are really cooking at that time, typically, and some great ideas come from a lot of people besides myself, that's for sure, and uh...but those challenges are just getting everybody on the same page, um, and, uh we have here at ■ tremendous recruitment and retention responsibilities, and that really is a challenge. When it comes to procedures such as graduation requirements, and that kind of thing, we have a, a kind of academic advisor in our unit who essentially handles all of that, that's her only job, is to help with the advisement of students—curricular advisement of students, to make sure that they're staying on track and getting through things, so that doesn't really come down to my desk too often, unless someone misses something and they need to have a substitution written or an exception made.

EM: Okay.

■: Uh, personnel is a daily task, um, even in a small department like this, I've got just under thirty faculty that I work with on a daily basis, and there's always a, I call it the

problem du jour, or the crisis du jour. There's always you know, an issue out there that needs to be taken care of, and uh, you know, those can wear on you, but I had a provost early on in my career—first couple years as dean, I really struggled with that, especially the personnel issues, and, uh, he gave me a really good piece of advice. He said, you know, Al, at the end of the day, when you leave the office, you cannot take these problems home with you. It's got to be like water rolling off the back of a duck. And I've never forgotten that, um, and there is some real truth to that, otherwise, you take those issues home with you, and they can ferment, and just lead to an overall lower quality of life.

EM: Mm-hmm. Yeah.

■: So, personnel issues; budget is always a big concern for us, and that ties back into recruitment and retention. Our budgets are based entirely on credit-hour production so if our numbers are up, and our credit-hour production is up, we're doing good. If not, then we're not doing so well, so...um—

EM: I believe it is that way at ASU—I think it's that way at ASU, too, that it's tied to the number of hours you're producing as a unit.

■: Yeah.

EM: Okay. Um, let's see, what are two or three things you wish you'd known when you first started as an administrator, or in an administrative capacity? And it doesn't have to be two or three, it can be however many you think of.

■: Yeah. You know, I noticed you have on there how to delegate, I would put that as my number one issue, how to delegate, because in a situation like this, it's very easy to just acquiesce to the fact that something needs to get done, and just say okay, I'm just going to do it, I'm just going to take care of it, but it's just one more thing that gets piled onto your plate. Um, another thing that I wish I would've known about is, uh, I don't want to call it theory of management, but maybe psychology of the employee, if this makes any sense. Trying to, um, trying to figure out what it is that they really want, and that they really need to be successful, and helping them get that. To me, that's what it's all about in terms of building a really cohesive unit, um...

EM: Yeah.

■: Obviously, you've got a vision, you've got a strategic plan, you have all of this stuff in place, but what makes the faculty member tick? What is it that drives them? Um, I don't think I've ever had a class, or even gone to a workshop that addresses that topic. Uh, and that's one thing that would've helped me out, especially early on. Because frankly, early on, my first couple of years, I was really a manager. I just made sure things operated well, we stayed within budget, we delivered the curriculum; but I didn't really have that big vision at that time—that I developed over the last 14 or 15 years. So, does that make sense?

EM: Yes, yeah. ...Yeah, you um, I think it's partly just the sense of the learning curve, too, that you get into a role, and you don't want to change the status quo too much when you're first starting.

■: Right, right. ...Office politics, those are different everywhere. Um, some places, there's a lot of that, some places there's not much at all. Um, I'm thankful that there's not much of that here—that's because we're so lean, administratively. We just don't have a big staff, and we're able to—we're pretty nimble, we're able to get things done pretty quickly.

EM: That's nice, that's very nice.

■: Yeah.

EM: Um, okay. Many music administrators return to teaching full-time after serving as an administrator; they often cite burnout. Um, have you ever had any trouble with burnout in your work, and if so, what are some strategies you've used to get around it?

■: Yeah, you know I have, especially in the last couple of years, um...but, you know, I'm sure you've. Maybe you've heard of ■ and gotten some of his sessions—he said something once early on to me, that I thought was interesting, he said, well, if you're burned out, that means at least you're on fire one time. And uh—so, you know, I guess—burnout's not necessarily—I don't view it as necessarily a bad thing. Um, I think it's something that you can recover from, and um, you asked what strategies do I use. For me personally, exercise is a big part of it, um, getting out of the office...I stay connected to the discipline as well, and that's been something that's really helped. I do a lot of guest conducting and guest performing, and guest adjudicating, and it just, you know, getting out of the office for a day and doing something different that's within the discipline is always helpful. Um, if the weather was better here, like it is in Phoenix year-round, I would play golf much more regularly, and maybe be better at it than I am! But I do think it's important to have, um, to preserve your sanity, to have some sort of an external hobby, even outside of the discipline. So I try to get involved with lots of things in the community, and, um, have things to keep me fresh.

EM: Nice...Um, okay, the last question is, I'm designing a—well, the script says graduate level course or seminar, it's looking like it will be more of a sort of doctoral cognate, so there'll be probably four courses that serve as an introduction to administrative issues for people who are looking at becoming music faculty. Um, what topics would you find most relevant in courses like that?

■: You know, I think uh, well, I was thinking about that overnight. There's, as you know right now, there's such an emphasis administratively on data-based decision making. And that's something that I was not that familiar with coming into this role. I think a unit on analyzing data, well beyond a statistics course, but—analyzing data, assessment data, outcomes, making a diagnosis and affecting change in a department based upon data would be a good topic. Uh, another topic I think that I know you've probably already thought about is just the whole idea of dealing with difficult people and difficult situations. Um, you know, there's always going to be that faculty member, no matter where you are, that's just, is going to want to stir things up, and handling that in a calm, effective manner, being able to not let that, um, demand, you know, 90% of your time, there's a thing that most administrators spend about 90% of their time dealing with 1% of the population, and that can happen if you're dealing with some rough faculty

issues. And then the other one that I would find relevant, particularly in my situation right now, is um, how to grow in a resource-stifled environment. How can you grow a program if you don't have the money to do it? And how can you find that money?

EM: Mm-hmm.

■: Those are things that seem to be pretty relevant for me.

EM: Yeah, that's um, very helpful, and it lines up with what I've heard from some other administrators, too, so—

■: Is that your aspiration? Is that something you'd like to do, you want to be a chair or dean?

EM: Yeah, eventually. I also—I'm a little bit unusual—I have a—you know, I have the clarinet degrees, but I also have a master's degree in public administration.

■: That's fantastic.

EM: Um, so, that's where some of this interest came from, I wanted to try and tie the two things together, the music stuff and the admin stuff.

■: Do that. Well, that's you know, that's a really marketable, and great combination of degrees and skills that you have, and I think you're going to have some wonderful opportunities down the road.

EM: That is what I'm hoping for!

■: Do you want to stay in the Arizona area, or...?

EM: Well, all of my family is in Nebraska, so it wouldn't be—

AL: Oh! What part?

EM: Um, I grew up in Omaha, so most of them are in Omaha; my sister and her family live in a small town outside of Lincoln.

■: okay. I know that area pretty well, that's great. Were you at UNO?

EM: Yeah, I did my undergrad at UNO—actually, I did the undergrad, and my public admin degree at UNO, so—

■: Awesome. So you know ■.

EM: Yeah, I interviewed him for this project actually.

■: He's a good friend of mine, a very good friend—we used to hang out at NASM, a lot. He's a lot older than me, of course, but, he's a good guy.

EM: Yeah, he seems to be enjoying retirement quite a bit now!

■: Oh, good for him!

EM: Um, that was pretty much it for me. Is there anything else you can think of that you wanted to add?

■: No, I think that's pretty much it.

EM: Okay. Well, thank you very much.

■: These were good questions, and boy, I wish you well with the project, and I'm glad we were able to connect—

EM: Oh, me too!

■: And I hope some of it helps in your data.

EM: Yes, I think it will. Thank you very much for your time, I really appreciate it.

■: You're welcome. Say hi to ■ and to ■ for me, tell them I'm thinking of them and hope they're doing well, and if you run into ■, please say hi to ■ for me.

EM: Okay, definitely. Thank you very much!

■: Thanks, Emily, good luck.

EM: Bye. Thanks.

■: Bye-bye.

APPENDIX G

TRANSCRIPT: INTERVIEW

Director, School of Music, [REDACTED]
September 16, 2014

[REDACTED]: In higher ed I think we tend to put, ah, we tend to have these leadership roles within areas, so, an area coordinator, a department chair, where...at some places those are rotational, at some places they're elected, and sometimes the election is "well, I've already done it, it's your turn"—

EM: Yeah, who's interested.

[REDACTED]: As opposed to who's really got the leadership acumen. In other places, those roles are searches, you know, we hire somebody for an associate dean role, or assistant dean role; here, the leadership roles are internal, and they're...I made my decisions for [REDACTED] and [REDACTED] based on the fact that they had years of experience in leadership, and [REDACTED] was a director of a school, [REDACTED] has been chair and is frankly, probably the most, he has such great leadership skill without probably ever having learned about leadership—it's just innate for him to understand how to broker compromise, how to let people know they've been heard, um, how to set situations up to that people have a voice but they understand whatever the ultimate decision is. That's just a little aside, but for me, when I was thinking about a doctorate in flute, it was the classical, it was Prokofiev that really did it. I can get this doctorate in flute, but there was this part of me that was not challenged by that, and this administrative side, or analytical side to my brain was hungry too, and that's why I chose the program I chose. I have a pretty unconventional resume, when you look at it. I have a master's in flute performance, and then, based on that, I was assistant dean at [REDACTED], so I got promoted to assistant dean before I started the work on the doctorate, and I thought, I'd better get the doctorate, and I decided to earn the PhD in education, because the program allowed me to tailor what I was doing to music administration, music higher ed. But try to sell that to a committee that's looking at the criteria usually for a director of a school, or a dean of an institution is, that they can be tenured faculty in the discipline, and I don't have a, I'm not [REDACTED] [flute professor], I've not done the kind, the quantity and quality of performances that she's done, the publications she's done as a flutist. I have publications as an administrator and as a person who's a proponent for the arts and creativity, but, so, I think this is an interesting project you're looking at, because there isn't a lot of training specifically in the arts.

EM: I have a friend who's in the theatre program, and he said it's not just the music school—because I'm in music, so that's what I'm focused on—we run into this all the time too. You end up doing work you have no training for.

[REDACTED]: Also look at the curriculum at places, it might be interesting for you as an aside, to take a look at the doctoral curriculum at the top, say top 10 public institutions of music in the country, we're in there because we're 8th, and if you say top 20 that might be too many to do, so, you pick, but I'd look at apples to apples, what program has leadership and higher education as part of a doctor of music performance?

EM: Not very many.

■: I actually don't think you would find, I mean, there are some schools that have a higher ed and administration and leadership class as part of a PhD in music ed, but for the performance degree, not so much.

EM: I've done a little bit of looking and my instinct is that there's probably very little of it, especially in the performance or musicology/music theory, there's more of it in the education side, but even then it's not very...super common. I've looked specifically at arts administration programs, too, and those are...they vary a lot depending on who's running the program.

■: But probably more geared towards nonprofit, non-higher ed, performance-based, administration.

EM: Exactly. The higher education context is hard to find.

■: There are some reactions because of that, so that American Association of Theatre Education has a leadership training program for faculty that happens at their conference, I believe it's in the summer, and that's something that often a school will send, ok, you're the rising chair in this area, or the program coordinator here, we're going to send you to this leadership training program thru the theatre discipline that hopefully will align with your discipline in some way and will assist you. The NASM has now a two-day training program for new administrators that happens two days before the annual meeting, so, Friday-Saturday, annual meeting starts on Sunday. This year it's in Scottsdale. They're also now including in the sessions at the conference, management for middle, seasoned administrators—so, you've been doing this for awhile, how about a refresher course. And I think that can be really helpful, too, for people. So I do know within the discipline, that's an accrediting body and a disciplinary conference, they're reacting to this, they're saying "We do need to really think about this", and the main reason they need to think about it is that it's, um, so, we have this age of administrators that, people in positions right now, who have been in their jobs for awhile, who are going to start retiring and then what's going to move in?

EM: This is what's happened at my undergrad, actually, I just talked to the chair of the department there, and what they had happen was most of the sort of old guard has just retired and they had a big gap in hiring, so there was a gap in age between that sort of older group and the newer crop of younger professors and so then it was who of this younger group is going to step up and take these...very interesting how things have changed there.

■: The issue with that for me, Emily, is that a faculty comes to an institution, and they're required to do—here, it's 40% teaching, 40% research/creative activity, 20% service, so 80% of their time is spent on perfecting their craft as a pedagogue, and in performance, continuing to grow, develop, and expand their reputation as an artist. So, 80% of your time is already taken up, and where are you going to fit in the leadership skill set. I think it's a skill set, and I think there's huge differences between manager and leader, and often what happens when you put somebody in a role they're not ready for and they haven't taken the time to sort of think about, what are the things I like in the leadership, what are the things I think are mistakes, they're not prepared for what is going

to come at them. And it comes at you from all directions. So, um, I think it's an interesting conundrum. I do think that, um, there's other programs out there that are in place, Harvard has three amazing programs, 2-week programs in the summer, a management development program which is for leaders that are in years 1-5, there's a management leadership in education program, for leaders with 5 or more years of experience, and then there's this institute for education management, which is specifically for seasoned people who are in a role where they report directly to a president. So the way Harvard has that designed it's for, ok, who are our newbies, who have potential, and need some, a two-week intensive on what's it like to be a leader in higher ed; the middle is some refresher, but also have you thought about this; and the final program is for those deans or provosts who are looking to move toward a presidential position. Those programs have absolutely nothing to do with the arts, though, so if you go, and I've been to the MLE program, the middle program, and it was phenomenal, but if you go to that program, you're forced to make the connections back to what it's like working in a community of artists, and it's different. I'm biased about that, and I freely recognize it, but working with a community of artists who, on a daily basis are constantly thinking about improvement, and how can I do better, and it's never good enough, it's a whole different world than if we were in medieval literature. I think, even with our scholars, our academics, here, there's still a component of them that's an artist, and that is about the arts, or about music history in a very specific area that I think brings a level of passion and emotion to the table that is different than math.

EM: Yes. I have seen that myself, and it's very difficult to explain that to someone who hasn't seen it. Long story! I sent you a list of interview questions, and we've kind of hit some of that—we talked about educational background, um—

■: So for me it was a choice, and I knew going in that it was going to be a hard road, but I thought, I'm not going to be successful as a leader in higher ed arts programs, with flute. My success is going to be predicated on my knowledge about leadership and about how higher ed works and functions, budgeting, finance, development, all the pieces that go into this job that are not about music, but that I have to make about music—

EM: And if all of those things run well, all the music stuff that happens is so much smoother. In that sense we're trying to facilitate the performance side, and the education...

■: Or the scholar--Really, I think facilitating—my job, and job of leadership as I see it, is to make it easier for the faculty to do their jobs. Right. So if they're trying to do their job and they don't have the right equipment in their studio because we ordered it and it hasn't come, or, they can't teach their class because the equipment in the classroom is so antiquated that what they're trying to do won't work, then we're not doing our job. So, trying to think every day that the role you have is trying to improve everybody else's life, here, and that it's not about you, I think that's, um, there's an ego part of getting promoted to a chair or division head of department chair or director, that if you let influence your thinking, you're not as effective.

EM: Yes. Ok, we talked a little bit about how did you get to be a department administrator, as well...I said summarize your career history, how did you get to where you are now.

█: I started in music admissions...well, that's not really true, I started in the concert hall at █. It was a summer, there was a student worker summer position, I needed a job to pay the rent, and it was interesting, so I worked at the concert hall, and then I got the job for a year. Somebody left, the director said do this for a year. At the end of May, I could've stayed on to work the summer, but I had no benefits, it was a non-benefits job, which private schools could do to full-time people, somehow, I don't know. But a job opened in admissions and financial aid for the school of music, and it was full time, benefits-eligible, everything, and I thought I better look into it, and I got the job. I moved from the concert hall to admissions/financial aid. And I worked there...I was at █ for 18 years. I started out as coordinator of undergrad admissions when my boss retired, I got promoted, but they made an associate director of undergrad and an associate director of grad admissions, and I was the undergrad person, and the grad person was...and this is a good example because I had some innate understanding of leadership and how people like to be treated, and work with others, that my counterpart didn't have, and there were difficulties, and I was fixing those fires and doing my job. He left to go teach high school band, and they promoted me to director of admissions/financial aid. And after two years of that the dean promoted me to assistant dean. I was assistant dean from 1996-2004 when we moved out here [to █]. Um, but as, so it was admissions, then financial aid, then undergraduate advising, and then assistant dean for student affairs. So I was successful, did a good job, and moved up. And that happens a lot of times. But I didn't have any leadership training until I decided I needed some training, and I wanted to go back to school; I had another friend that was getting an EDD at Nebraska, and that program was online, except in the summer, you had to go to the campus for six weeks in the summer. And I ran the high school program for musicians, at █ in the summer, so I thought nah, I can't do that, but I found this other program in town at Loyola University in Chicago, and started taking classes, and instantly could bring back what I was learning to what I was doing and vice versa, and every paper I wrote, every project I did, was in some way related to music, and the school of music at █, except one—one was on tribal colleges, and curriculum in tribal colleges, so that was totally different. Anyway, then we moved out here—I had not, I was in proposal stage, so my dissertation advisor was like, "this is going to delay you at least a year," and I was like, "My husband has this job offer," and then I got a job, and she's like that's going to delay you another year, and then she left to become provost, so she said the only committees I'm going to stay on are people who've defended their proposal and you haven't, and I said would you stay on as a member, and she said yes, so that was great, I just flipped advisors. Um, then, when we moved out, the job that, there wasn't a job yet, I interviewed for a different job, and they created an admissions/enrollment management job for the college for me, so the dean saw something in me and said ok, we're going to create this position. It was similar to what I'd been doing but for all these other disciplines, and it was an opportunity for me to see exactly what you're seeing, that in theatre, in dance, in art, in film, it's not any different—

EM: There's the same kinds of issues arising there.

■: So, that's how, and then I finished my degree, and got promoted to associate dean, and here I am now. And actually the decision was the new dean's to make me director, but he had to pull some strings for that, and the provost was like, but she's not a member of the faculty, she's not tenured, doesn't have tenure; but I think when you look at what we've done in two years, are you really that worried, and I mean, I think that for the most part, faculty are very cool with the decision, and moving forward and life is good.

EM: Good. Okay, where was I. What are some issues you've found challenging as an admin?

■: Um...so, as director, any person in the director role or the dean role, depending on the school, and the way governance works, is in the hot seat in terms of evaluation of faculty. So, evaluating what a faculty member has done for that 40% teaching, 40% research, 20% service, and writing a narrative about that, and then also, placing, giving them a score, is...I think everybody is fearful of evaluations, and then they're defensive, because it's not perfect, and musicians are all about striving for perfection even though it doesn't exist, right? So that's been challenging. My first year, um, I was honest in a few situations, and there were hurt feelings, and then, you know, if you don't, um, have the guts to sit across the table and look someone in the eye and talk about something, you'd best not, you don't want that job, but if you don't care about a situation enough to do that, then, that should influence the way you write an evaluation, probably, right? But it was a learning experience for me in that our faculty read, and not just our faculty, but everybody reads into someone else's language something that's not there. People misinterpret email all the time or they...so I have a style of writing that to some may feel dry, and not fluffy enough. Whereas it might've been that way before me, super-exuberant, bubbly, fluffy language that I'm just not, I'm not used to writing that way, and I think that's—some were used to seeing that, and so that's been challenging. Dealing with the, um...last fall, I had a faculty member quit 3 weeks before school started, and I had a faculty member walk into my office and resign a week before school started. Both performers. Both with studios, both with students that were coming back here because of their teacher. And, um, that, yeah, that was challenging, challenging to try to—now, in one case, the person had lost their spouse, totally surprised me because they were so independent, but, my read on it was obviously wrong, because it really affected the person. The other one, I think, had some health issues that maybe weren't disclosed, and was older, but I still had a hard time dealing with that conversation and not getting angry, because I was thinking about the students, and what am I going to do. Now, it's worked out great, but it was pretty high-stress. I've had a couple situations with doctoral students who I think, and don't take this the wrong way please, but I think there's some doctoral students who get thru the coursework and think I'm done, give me my degree, and I had a faculty member say to me when I finish my coursework, you're 10% done, and it really was depressing to hear that. And, I was like, 10%, what are you talking about, and I asked another faculty member and they were like, yeah, pretty much true, because you've got to do this, this...you know. So we have some students that I think don't see that the comps, written, oral, the proposal, the defense of the proposal, final document, the defense of that, the final recital, that's a ton of work that one has to do. And so, I've had a couple

situations with students where they've surprised me, where my gut says, they seem to think they're further along than they are and they should be handed this, but it's not something you get handed, it's something you have to earn, right, so trying to have that conversation with someone who's not really rationally thinking about it in the same way, that's been challenging too. Um, facilities are a huge issue here. We have beautiful facilities, right, but we don't have enough practice rooms, and there's no way I can just build them; the air handlers in this building and in Gammage, both caused major damage last fall; we just had a leak again in Evelyn Smith, the basement flooded because of the rain last week, so, facilities are another issue that are, like...and that's, ok, so I had in my degree program coursework on organization and governance and how things work, coursework on framing, re-framing, looking thru different lenses at problems, so if you tend to look at a problem as a people problem, or an HR issue, what, systematically, is happening, what's happening culturally, what's happening politically, because there's other, right—so there's a really good text by Bolman and Diehl on re-framing organizations that is used in a lot of higher ed programs, but it's really helpful—that, and Morgan's *Images of Organizations*, because they talk about taking a step back and looking at something through a different lens, and that's something I use every day. Dealing with people, HR issues, budget and finance issues, development, fundraising, so I have all that. I did not have a class on facilities management, and it's, you know, it's a whole other world, and you're dealing with construction people, and they have no timelines, as far as I can tell, and that's freaky when you've got an opera going on in three weeks and the ceiling is fallen through. Then you've got major donors coming that you want to recognize. So that's a long-winded answer, but those are the big ones.

EM: Good examples though. Um, ok, two or three things you wish you'd known when you first got into this kind of work?

■: Um...so, I always thought actually being a dean in a college of the arts would be easier than the director of the music school, because as the director of the music school the faculty come right to me. And the dean has this director, and the faculty go to that person. The dean actually gets the much harder, once they've gone to that person and there's no resolution, right?

EM: It goes up the chain.

■: Right. So, um, some faculty can be completely irrational in the way they handle something, or the way they expect to have it handled, and it's...that throws me for a loop every now and then. "What?" Um...the constant battle, and it's not just here, I think this is everywhere, of the importance of the arts in a research institution, and what the arts bring to the research institution, what it can be involved in. It's not just entertainment, and it's not just fluff and frill and icing, it's, you know, we need to be in the trenches talking about deep societal problems. You know, there's all these studies right now about music and the brain, and kids who study in music, and how better they do—

EM: They do better in everything else.

■: Right, and those studies involve statisticians and musicians and...um, they're working together collaboratively to solve a problem. But I think education, if education were to look at arts pedagogy and think, how can we incorporate that into what we do in

the elementary classroom, and even in college, how can a math professor use skills-based training like an art studio class to teach math, and would that be more effective? So I think there's all these ways in which the arts can influence the university, and can contribute to a research institution that I think get lost, and if you have non-artists at the top, you're constantly educating up, right, and managing up, and saying this is why this is important, and figuring out ways for you to make those examples, or prove those points, so that the administrator sees, oh, I get it now. And that's not going to be, usually, the clarinet recital, right, or the collaborative chamber music recital. It's going to be stuff like what [redacted] [clarinet professor] is doing, because it's music *and* science. It's those intersections of disciplines where you can make the most impact on understanding of what it is we do, what people that don't necessarily, you know, [redacted] [university president] is not an arts guy, but he's sure singing music in a lot of speeches lately, because he's learned about what it is to run a music school. That's the other piece of this: I think a music school is the most expensive school to run on the campus, and there are people that'll walk in and say, what's our return on investment, and what are the benchmarks here that we should be looking at, and why do we need one-on-one instruction, why don't we do group, it'll save us a lot of money.

EM: Right!

[redacted]: No. That's come up, not here, but I've heard at other places, like USC, actually, there was this benchmarking process where they were saying, this is so expensive, why do we need this? And having to articulate that. So that's something I wish I'd known because I would've developed more knowledge and more of a skill set. I think actually our new dean is perfect for right now because of the data that he has in his head about the importance of the arts.

EM: Yeah, I've read a few of his articles for some other papers, it's very interesting.

[redacted]: He just wrote another one, it's in the *Chronicle* right now, on bigger-than-me experiences in the undergrad curriculum and how the arts curriculum can provide those, and he uses [redacted] class, the, um, [redacted] requires students to learn Balinese rhythm and prepare something musical, not using their instrument, but using their body and dance, and some other instruments, to develop a work, so it's that concept of—you're outside of your comfort zone, having to do what it is you're studying, and how does that work.

EM: Cool.

[redacted]: So that's, I think being able to articulate that importance is something I didn't foresee, but it's, you know. Universities never understand music recruiting, the fact that the strength of your school is only as strong as the weakest studio, and that if you don't have any in a specific studio, then the whole school suffers. If you make the analogy about a football team with all kickers, they get it—and I've done that at both institutions I've worked at, I've had to say, what's the strength of the football team if we recruit only kickers? If your whole team is kickers, you're going to lose every game.

EM: Ok. Um, ok, there are many music administrators who have moved up from faculty and go back to teaching full-time after being an administrator. They often say they're

burned out on it. Have you ever run into getting burned out on your work, and if so, do you have any strategies to avoid it?

■: Um, I haven't really experienced it, although I think if I was interim director and associate dean for a third year in a row, I would. Because by the end of last year, I was exhausted. But I also, last year was hard, because the former dean left, and we had an interim dean who, um, I respect very much but he's not a detail guy, and not a memory guy, like, memory, that's another thing I think you have to have, is a steel-trap mind, that you remember everything...so I was helping him, too, and it was just, I was tired—

EM: That's a lot of irons in the fire.

■: ...by the end—yeah, it is—and really I felt like I was treading water. I was doing 50% of this job, and 50% of that job, and, you know, that's like C or D work, right, and it grates on you when you want to be able to do more and you just don't have the time. So, I'm still sort of transitioning. I could see myself get burned out by...um...Bob Keegan writes about the language of complaint versus the language of solution, that one should always be in the language of solution, that the minute you start the whine factor, without, you know—so, and I get emails like that where somebody will identify the problem. Great, I already knew that, not stupid, what's your suggestion? So, trying to get people to always come forward with solution, or here's what I think we could do, I think I would get burnt out if people reverted back to not doing that, and just the whine factor. But yeah...and if I did, there's a, Wallace stages of thought, have you heard of this, 1926 treatise to college students...

EM: I think so.

■: ...about, so he talks about this process of how, taking an idea to reality, or how ideas happen, or how creativity happens, and there's this point at which you can't move forward because you've got to let it, he calls it incubation, and you have to go out, you have to get away from it, and you've experienced this, playing, where you can't get any further until you go away, do something completely different, and then you come back fresh, right. For me that's getting to the mountains and having a camera with me, right, and it's completely away from here, and trying to just disconnect. I'm terrible at that, though, my iPhone's with me, so, I need to learn to not do that. I'm going to try this weekend, actually, it's my milestone birthday on Monday, so...

EM: Wow.

■: I'm an old lady now! Half my life's over. More than half. Anyway, I think that's what I would say, if I was feeling that way, is to get up, get away, take some time to just...

EM: Try to get your perspective back.

■: ■ talks about mindfulness, like meditating, and he does that every day, does that in all his classes in graphic design, and he's worked a lot with, um, cello, ■, and I think that might be helpful too, but for me it's like, completely, no way. I used to play a lot of golf, too, but that I don't have, I don't have the time now. That's like a five-hour...so for me it's like, ok, I'm going to take a long weekend, get away, and come back fresh.

EM: Ok, where am I...the last question I have on here is that my intention is to design a course or seminar for grad students who are maybe interested in becoming faculty members, here's some administrative issues you should know that these are out there for down the road. What things do you think should be included in a course like that?

■: Ok, so I've mentioned some of them. Um, definitely an organization/governance class, and every university is different, every governance system is different, and here I would say the faculty senate is weak in terms of what it can do on its own. It's a reactive model, where stuff comes to it, it approves it or doesn't. Whereas at other places, that senate group is proactive, and coming up with the models, and coming up with the ideas. Um, understanding the way things work. Budget and finance, definitely. Some type of understanding of development, how development works, and what each role has to do. A chair doesn't have to do a lot of development—they might, might meet somebody, might be called in to go to a luncheon or something with a potential donor who's interested in that particular area, but the director and the dean do most of that, you know, taking people—I took ■ out for a hot dog and got \$15000 from him a couple weeks ago, for the piano competition, the prize each year. Um, legal, legal issues, huge—you know, actually, in my program, I had a class in each one of these, so, um, curriculum, understanding of how curriculum works, the historical understandings of curriculum, but then also you know, an understanding of how you're going to get curricular ideas moved, because I can't do them—that's got to come from the faculty, and they have to feel like they own it, and that they're in charge of it, right.

EM: They're the ones that have to do it in the long run.

■: Right. Um, obviously, um, some research understanding in terms of you know, where to go for answers for these specific topics, or how to research legal issues, or who to go to. So like, being able to understand the hierarchy at a university, and looking at what are the resources for me. So, at ■, I've got legal—I've got general counsel, I have student life, and I have counseling, and sometimes, when it's a student issue, it's both of those groups, plus the dean's office, and sometimes it's all three, or all four. When it's a faculty issue, I've got the provost's office and general counsel, and often it's both of them. There's a vice president for budget and finance, there's a person in the provost's office that's in charge of deciding what our budget is, there's the budget guy from ■, and ■ [School of Music business manager], so, really I think that understanding of what all the resources are that are available, that you're not just out on an island by yourself, that you have this team, but how to effectively work with that team and get results, right. Um, I think this idea of reframing comes in with the organization and governance and how to look at problems.

EM: In my public admin degree we talked about it as how do you make culture changes.

■: Sure, so an understanding of culture, and how hard it is and how long it takes, is a big one. That's a big one. Um...I think those are the biggest pieces. Um, understanding the faculty evaluation processes in places. Actually, bylaws, policies and procedures, and Robert's rules of order.

EM: Yes—I'm so glad I'm in GPSA [Graduate and Professional Student Association] because we've been doing exactly those things, and I feel much more prepared for that.

■: Understanding the difference between those—oh, strategic planning. I didn't have that. I have no idea how to do it. I just know, this is my philosophy about that, that a strategic plan is your mission, your goals, and where you want to be, tied to the curriculum and the programs and the faculty that you have, and funding is tied to all of that. And there's what we absolutely must do, it would be great if we could do, and then a perfect-world. In most of my budgeting decisions are, give me those three items, ok, what do we have to do, what would be nice, and what's a perfect world—and sometimes I can get to perfect, in some places, with money, but, so...um, so that's how I'd design it, and I'd look at it with case studies. So, a case study that looks at organization and governance, a case study that looks at a curricular challenge, a case study that looks at legal challenges, or maybe some vignettes or scenarios in each one of those situations, so that you can see, um, oh, why reacting this way might be a problem, or oops, what did you just do, you know, you forgot about sexual harassment law, or whatever. Um, I think it'd be interesting, I actually said to ■ that we ought to offer that class here, that I think it'd be beneficial for our students, and I think if we offered it as a, um, I don't know what prefix, maybe MSI, which is the new PhD prefix for cross-music classes, I can't remember what it stood for, but if we offered it as a 600-level so masters students and doctoral students could take it, I think it would be helpful. And, if based on your review of other schools, you found that not many are doing it, it distinguishes us.

EM: I did a lit review of administrative programs for my bibliography class, and I read an article from a guy who recommended designing a doctorate in music administration, specifically, in the 60s, and basically nothing has happened in that vein since.

■: NASM hasn't changed. Our accrediting body, when I went to NASM in 1996, they passed out the Thanksgiving hymn, b/c it's the weekend before Thanksgiving and they always sing this hymn at the close of the session, and they passed out a TTBB score.

EM: Yeah, that's helpful.

■: And, you know, it was mostly blue—dark suits in the room, even the women were wearing dark suits in the room, but, they were also, um, hard to maybe distinguish that way. I don't wear dark suits to NASM for that reason. So it was TTBB, and there's this phrase in there that's about men, so that, and I was like, whoa, this is weird, this is totally gender, totally a problem, so they did, they changed it, I think, by 1998, there was an SATB version, and they took out the word "men" and changed it to "People" or something, but even that is like, whoa.

EM: And sometimes you can look at that and say, you know they had to change this, because it was probably this before. You can see that in alma maters at all kinds of schools.

■: Okay.

EM: One last question, is there anybody you can think of who might be interested in letting me interview them off the top of your head who would be able to talk about this stuff?

■: So, have you talked to ■ and ■?

EM: ■ is actually on my committee, but I haven't talked to ■ yet.

■: She was director before me. It might be interesting to get her perspective, and to see what leadership training she had. Um, if you're going to broaden this beyond music and you want to include—■ would be good to talk to, and ■, who actually was put into a leadership role and took that AATE training this past summer [spells his last name] he's in Film, Dance, and Theatre. Another person who might be interesting to you would be ■, she's in the School of Art, [spells her name]; ■ was made Associate Director, she's a printmaking person, and she is, this year, acting director for the school while ■ is on leave. So she's been put in this role of, you're leading the school, and she may not have, I don't think she had any leadership background before she became associate director. So that might be helpful for you too. Those are outside of music. A good guy to talk to in music would be ■, interim director at ■, and he just was put in that role over the summer, and so he's sort of new, and another person that would be really interesting would be ■, she is a flutist, I went to ■ with her way back when. She was dean at ■, a new president came in, that was kind of weird, she moved on, and she's now the director of the school of music at ■. And last year actually had two job offers and chose ■ over ■. But she's a woman, her background originally was music history and flute, and I think she has some real innate leadership understanding and ability, but it'd be interesting to hear her story, and hear how she's prepared herself. And she's great to talk to, and let her know I recommended a call. She's busy, but, and the other piece of that is, she'll be here for NASM, so maybe in November...

EM: Yeah, if that happens to be the most convenient option it's definitely available.

HL: And ■ might be another, or ■. I don't know if you knew either of them—so ■ was, they're both former associate directors here who've gone on to be directors elsewhere. ■ is in music ed, so he was associate director here for a long time and he is now director at ■. And ■ was associate director here for a long time and she left to go to be director at ■ and now is at ■. Um, a lot of leaders in higher ed music programs tend to come from music education—seems like there's more leadership, or more understanding of what it means to lead, or, you know, as a music educator, for whatever reason.

EM: And maybe more interest in it, too.

■: Could be. ■ comes from musicology. And she'd be interesting just to find out what was her path, because I think her path was an academic, I mean she has a PhD in music history, and I think she's going to be somebody that you find got promoted up because she showed some skill set, even though she had no training. Okay?

EM: Ok. Great.

■: Cool.

EM: Thank you very much! I appreciate it.

■: Thank you!

APPENDIX H
TRANSCRIPT: INTERVIEW

Director, [REDACTED] School of Music, [REDACTED]
October 14, 2014

EM: Thank you very much for agreeing to do this interview with me. I really appreciate your time.

[REDACTED]: My pleasure.

EM: Did you get a chance to look over the questions?

[REDACTED]: You know, I didn't. I'm sorry.

EM: No, I don't think that'll be much of a problem. Um, they're fairly straightforward questions about educational background, how'd you get to where you are today, that kind of a thing. So, let's just start at the top.

[REDACTED]: Can I ask you a question before..?

EM: Sure, please.

[REDACTED]: How many interviews are you hoping to do?

EM: Um, I'm hoping for about eight. From the people I've contacted, I was hoping, you know, between eight and twelve, and it looks like I'll get eight to ten of them completed.

[REDACTED]: Okay. Let's start.

EM: All right. The first question I have is, uh, please describe your educational background. Have you received any formal or informal administrative training along with the music training that you've done?

[REDACTED]: Um, ok. So, um, I grew up in Kansas City, MO, and went to public schools in the North Kansas City school district, um, graduated from a public high school there, and then went to undergraduate school at [REDACTED], where I majored in music education. This was at a time when you could get either a vocal/general or an instrumental endorsement, and I got all of it, so a comprehensive K-12 certification to teach music in Missouri. And then began teaching in the [REDACTED], which is a wonderful suburban school district on the Kansas side, in the southern part of the metroplex. While I was doing that, I got a master's degree in choral conducting with [REDACTED] at the [REDACTED], at the time probably the best choral conducting program in the country. And, um, and then, uh, as I was nearing the end of my master's studies and in my third year of teaching, I'd had a longstanding affiliation with and relationship with the Salvation Army, uh, both as a musician, but also as a church member—the Salvation Army is an expression of Methodism in the United States. And, uh, they contacted me and said that they had a music administrator job open for greater Chicago, and would I be interested in considering this opportunity, and there would be a job for my wife [REDACTED] as well, so we flew to Chicago and interviewed, and ultimately took the position, where I was responsible for um, programs serving 900 children and adults across the Chicago metroplex, from Rockford, Illinois to Hammond, Indiana. They gave me some administrative training along the way, internally and then they also sent me to certain

kinds of external administrative helps early in my career, there both through what was then called NSFRE, the National Society for Fundraising Executives, where I learned a little bit about development, and then, um, and, well, fundraising, but also community outreach and engagement.

EM: Okay.

■: And then they also supported my doctoral studies at ■, where I was enrolled in a PhD study with ■ at ■, in the school of music there. That—the concentration of my credentials there were in administration and policy research. So, about half of my course content was taken in the graduate school of education at ■, and I studied areas for administration policy research and education law and education finance, and what was called organization theory. So those are areas which were big part of my cognate for a PhD; my dissertation was a philosophy of law dissertation on the constitutionality of gross disparities in the provision of arts curricular offerings between districts within a state under the protection of the 14th amendment. Um, I moved then to the ■, and took a job there as an assistant professor of music ed, but a choral music ed interest, and did some teaching also in tech and in this policy stuff. And wrote a lot in the policy area, throughout my career there, I was there 16 years. But during my first year, I was asked to be part of a team to pitch the idea of bringing the world conference of the International Society for Music Education to ■, to be cosponsored by the city of ■ and the ■, which we did, and at which we succeeded. Shortly after we succeeded, I was brought into the director's office and said, you know, we need somebody to run this initiative, will you take this on as a part of your load, and then over time, as we get closer and closer to the conference, more of your load will be related to the conference, and then, so there'll be some equity and fairness. And oh, by the way, there's no money for this, so you're going to need to fundraise whatever dollars are required for them. So, all of a sudden, all of these tools I had acquired while in Chicago for seven years were put to work on this rather massive project. It was six years in the planning for a six-day conference in 1994, twenty years ago this year.

EM: Yeah.

■: So, shortly after that, the department, the director of the school stepped down, and the associate director ascended to the director's office and needed an associate director of the school, and I got tapped for that job. And I was in the associate director office for five years. During that period, then, the state of ■ has an administrative training program for all chairs, vice chairs, directors, deans, associate deans, and so forth, and it's a series of week-long retreats. They have a facility that they use in central ■, and faculty members, administrators from all of the public universities are invited to be a part of a variety of things that include HR-related issues, that is, human resources-related issues, policy, finance, education finance, politics of education, I studied that in the [unintelligible] as well, so it's all that, the politics of education in ■ is a really important topic because education is so politicized there. Um, and so I went through that entire program, during the course of things; I also was tapped by the, there's a, well of course the ■ Music Educators have on their board a government relations chair, to

which I was appointed, and then recruited by the multi-arts consortium called Arts for a Complete Education in [REDACTED] and was asked to be kind of a government relations person for them too. And so we tried to reform and refashion the way arts education advocacy was approached in the state, from a reactive, protest kind of vehicle to a proactive, advocacy and legislative, um, kind of sponsoring body, where we vetted candidates and we recruited legislators to sponsor legislation to make things better for the children of the state. And that was also kind of a part of my formative time. The director of [REDACTED] left for [REDACTED], and I moved into the director's office for a year as an interim, and during that interim year I was recruited to come to the [REDACTED]. I came here in 2003, and have been director—I'm now in the second year of my third five-year term as director of the [REDACTED] School of Music.

EM: All right.

[REDACTED]: Other than that, I've got nothing to tell you.

EM: [chuckle] Okay, we've basically covered my second question, was how'd you get to the point of being an administrator in your department, we covered your career history, so that's good. Um, what are some particular issues that you found challenging as an administrator?

[REDACTED]: Um, well, uh, I, you know, it's all pretty challenging. Um, staying current in your field is a challenge when the time demands of the job are pretty extensive. Finding ways to protect your time to be able to do your own work, in addition to responding to the needs of your faculty, staff, and students and constituents, is another. Communicating sufficiently and sufficiently frequently with faculty, that they feel empowered, and that the decision making is transparent, but they don't feel pestered or annoyed at the frequency of whatever, emails, meetings, or whatever your various vehicles of communication are. Uh, staying up with the expenses of technology, staying up with the expenses of running the place; managing—in the public sector, managing nearly certain budget reductions on a fairly regular cycle. I've been here, I'm in my twelfth year, and there have been eight budget cuts in that time.

EM: Uh-huh.

[REDACTED]: So it's, it's all of that, those are all frustrations, I guess.

EM: Ok, all right. Um, what are a couple of things you wish you'd known when you first got into this kind of work? Um, you have more of a background in administrative sort of knowledge and theories than many music faculty members do who may have all of their training in music and have no, you know, they've never looked at a budget until they had to run a department or something. So, what were some things that you wish you'd had a better handle on when you got started?

[REDACTED]: Well, when I first started here, I was very well intentioned and eager to make myself available all the time to the faculty, and that is well intentioned but self-defeating. So, if you don't protect certain chunks of time during your day or your week, you inevitably fall behind in your own responsibilities, and then you look like you don't know what you're doing. So it's helpful to have a protected time or day, or day of week—I choose day of week—so I typically don't take any appointments or meetings on Fridays, and so I

come to the office, and Friday is my day to catch up the week that I'm finishing and to plan the week ahead. Um, I plan more than a week ahead, but certainly the week ahead, to understand what's coming up, and what I need to do what I haven't already accomplished. Those are important things. Uh, second thing is, uh, to understand what things can and cannot be delegated effectively. Some things can be delegated effectively, and should be, and other things have to stay in your own portfolio, so, kind of figuring out what those things are. They vary a little bit based on the depth and expertise and initiative of the staff that is available to serve the office, and it's also a function of the circumstances at a given time, given moment, given location.

EM: Okay. Ok...where was I...Um, have you ever had any trouble with burnout? From the research I've done, it seems that many music administrators, they'll go back to being a full-time professor after being an administrator for a few years, and they essentially have burned out on the administrative side of the job. Have you ever dealt with any burnout, and if so, what are some strategies you have used to pull yourself back from that?

■: Um, well, I'm fortunate to be a part of a couple of networks of music executives who do what I do. Of course the big one is NASM, the National Association of Schools of Music, and I'm a commissioner with those guys, so I'm in my last year of being on the commission on accreditation; that's a really deep pool of very experienced music executives who've been doing this stuff, many of them, for decades, and have good ideas and strategies for staying fresh. Just being in their company is rejuvenating, to be honest. Um, the same thing is true of a consortium of public university music executives called the National Association of Music Executives at State Universities, nicknamed NAMESU, acronym, and NAMESU meets once a year somewhere in the country to discuss ongoing challenges, problems, and strategies for meeting them. It's a very rejuvenating and invigorating time that helps all of us in these ways. All year long we also maintain a listserv, so that as issues or problems or challenges bubble up, somebody can just push something to the listserv and get 20 responses back in a minute, or minutes, that can be very helpful and empowering. So that's a good practical kind of resource that all of us use regularly. I am surrounded by very able and inspiring administrators in the other arts areas of my own institution, and so I see them regularly, both formally and informally, we will get together for a cup of coffee or lunch, and talk over issues and strategies, and discuss opportunities for collaboration, really kind of getting on the fun side of things—not only about problem solving but also about opportunity finding, and the realizing of those opportunities. So, those are all strategies that work well for me, and then staying involved in my professional organizations. Um, how shall I say it. Um, some institutions have a normal practice and culture of what's called a rotating chair, so if you're a faculty member in a given department, you're probably going to have your turn for three years to be the chair, and then you're expected to return to the faculty. Everybody takes a turn and the chair job is something devoutly to be avoided at all costs, right. Um, at a, when the schools are big and complex, and, um, the challenges can be considerable, you really need somebody who's not learning the job trying to do that job. You need somebody who's got experience and perspective who's going to come in and kind of hit the ground running.

EM: Yeah, okay. Um, my last question actually is, uh, my plan for my whole project with these interviews is that I'm designing a masters-level course or seminar that will serve as an introduction to administrative issues for students who are looking at becoming music faculty members. And so what topics do you really think should be included in a course like that, what would be really relevant?

■: So, um, I'll need to ask some questions—

EM: Sure.

■: Because I'm not sure I heard the description of the course as accurately as I probably should have. So it's a course at the master's level for students who want to be university faculty?

EM: Yes.

■: And you want to give them some perspective on what the administrative issues are for people who are going to take on faculty assignments.

EM: Yes.

■: Okay. We have such a class but we don't teach it to masters students, we teach it to doctoral students.

EM: I probably should say just graduate-level course. I was reading off of my script, but yeah, um, I intended it for graduate students who are really planning on pursuing faculty work, which probably would be more doctoral students than anything.

■: It is now. Once upon a time in American higher education, the master's degree was considered, for many disciplines, the appropriate terminal credential, right. So, for performers, sometimes for composers, for conductors, the master's degree, fine. But um, here, we really don't do faculty searches any more where the doctorate isn't required as a minimum credential. So, now back to your question. So, there are any number of things that this course needs to address. For graduate students taking a class like this who come from the discipline of music education, the idea of designing instruction for students in a sequential way is a common, regular, normal topic of conversation in their professional lives. But for people who are coming to this from the perspective of composers, theorists, historians, performers, conductors, not necessarily so. So having some basic understanding of scope and sequence, of syllabus design, of assessment protocols, what reliability and validity mean, about the difference between formative and summative assessment, these are all things that are, you know, again, in the wheelhouse of music ed folks regularly, but pretty foreign topics to somebody who's really just been studying their instrument.

EM: Yes.

■: So that would be important to understand because um, they need to, you know, they need to show up and deliver instruction, and have a syllabus for every student, and blah blah blah. So that's one set of things. Second set of things is to have a conversation about different kinds of higher education institutions, not only the difference between private and public, and those differences can be important, because public institutions have one kind of mission, and often one set of stakeholders, external and internal, whereas private

institutions are different in their mission, their stakeholders, their funding schemes, tuition base, student body, you name it. But then, also, the difference between what a community or junior college faculty member's life is likely to be like versus a four-year liberal arts school versus a comprehensive state institution versus a research-intensive versus a research one. You know, I mean it's, those kind of differences are important. Also, the differences in kinds of faculty arrangements. So there are the two large chunks of tenured and tenure-track on the one side and what we now call contingent faculty on the other. But understanding that the, um, there has been a dramatic reduction nationally in the tenure/tenure-track faculty as a percentage of the total faculty cohort, and we now see that to be less than 30% according to the Chronicle of Higher Ed. So there are lots of new opportunities professionally for contingent faculty that include professor of practice, research professor, clinical professor; we're sort of seeing lesser, somewhat thinner, very different from the one-size-fits-all label of "adjunct" that we used to use, once upon a time. Many of the institutions offer multi-year contracts ranging from three to five years, with promote-ability and raises and a whole set of other things. Those are things that young people need to understand because the old ways of, well, just go after a tenure job, will often lead to unemployment. [chuckles] And so, understanding that there are these new ways of being a faculty member in higher education that are worth pursuing, and understanding, and valuing. Um, there, um, there is an ever-heightened expectation that all music faculty members will be technologically competent. So this means everything from how to use basic computing devices to include laptops, tablets, and so forth, to instructional technologies—computer projectors, sound systems, and so forth—to, ah, course management systems, whether it be Blackboard or one of its competitors, um, so that you understand what those resources and other things are. Lastly, there will be an ever-flourishing expectation for every faculty member to imagine ways that some percentage of their courses can be delivered, in part or in whole, online. So, getting some, either courses in your pre-service education experience, or as a part of your faculty development during your tenure earning years, or your probationary years, to learn how to design instruction for online delivery is probably a wise thing to do.

EM: Ok. That was really helpful, actually, it was a great answer.

■: Oh, thank you.

EM: My last question is, um, and I know this is, because I didn't give you much prep for this, but, um, is there anybody else that you can think of off the top of your head who would be willing to talk to me about this and would have some helpful things to add?

■: Well, I think there are several people that are great in this business and very much worth talking to. I really respect the dean of the school of music at the ■■■■■. His name is ■■■■■. Again, last name, ■■■■■.

EM: Okay.

■: ■■■■■ is a remarkable composer, first of all, but a really thoughtful guy on music in higher education. He's a very principled leader, he has a great sense of humor, he finds joy in his work, um, I like him a lot. I draw inspiration from him, so I think you would be wise to talk to him if I were in your shoes, he's exactly the kind of guy I'd want to talk to.

Um, I like [REDACTED]; [REDACTED] is the director of the school of music at [REDACTED] in Pennsylvania. She's also the sitting president of the National Association of Schools of Music. There's probably nobody in the country that knows more about music in higher education than Sue. So, whenever I have a tough question, she's a person I call.

EM: Okay.

[REDACTED]: So, there are two names; I like those names a lot.

EM: Great. Um, let me go through my notes one more time...I think—I think we covered everything I really wanted to ask about, so, is there anything else you can think of that you think I should know?

[REDACTED]: Well, you know, um, yeah, there's one more topic for your grad class, and that is how to find money to do the stuff you want to do. And I've really had a lot of success at doing that, and um, there are two things I would say: one is that there are professionals who do this for a living, so you would be wise to read them, read the people who do this for a living, when they publish books or articles about how you identify money through grants, but grants aren't the only way to find money; how to find money internally, that is within your institution, because there's a lot of it—I know everybody says they're broke but turns out, there's a lot of it, you can't believe them, so you have to know where the money is and how to leverage yourself to get it. You need to know where the money is externally and how to partner with the people whose job it is to find money for the university, to help them be successful by finding money for your project.

EM: Okay.

[REDACTED]: Did you catch the line, the phrase I used, that's really important. You're helping the professional fundraisers be successful by giving them exciting projects and opportunities that they can pitch to their donor base that will inspire them to make contributions that help your fundraiser be successful in support of the thing you want to get done. It's a win-win-win proposition when you structure it that way.

EM: Yeah.

[REDACTED]: And by the way, if you become identified as a person who is successful at bringing resources, the nickname sometimes is called "rainmaker"—

EM: Uh-huh.

[REDACTED]: Uh, if you're identified as somebody who brings resources to an institution, that is never frowned upon. [chuckles]

EM: Very true.

[REDACTED]: It's always a good thing.

EM: All right. Um, that covers everything I wanted to cover, so...

[REDACTED]: So where are you in your program?

EM: I'm in my last year of my DMA, so I'm a clarinetist by training, you know, so I'm doing a performance degree, but I also have a degree in—I got a master's in public

administration that I finished in 2013. So, um, you know, I was looking for a project that would sort of bring both of those things together, the music stuff and the admin stuff, and this is what myself and my professors came up with. So I'm aiming to graduate in May, and I'm hoping to be done with my interviews within the next month, and then get cracking on my paper.

■: Well, you know, you can get cracking right now with a review of lit and the introduction to the problem—

EM: Yes, I've done the—

■: You can probably get three chapters done right now.

EM: Actually, because I had never done the bibliography class, I didn't do it in my master's, I did it in my doctorate, I actually did a lit review, so I have that part done. But getting the content of what I want the class to look like, and transcriptions are going to take me awhile, that kind of stuff, so—

■: Yeah, you, is it literally, and it's transcription without attribution, right? It's not, "■ said, blah blah blah blah blah," right, or are you? What was your plan?

EM: Um, I'm not really planning to identify anybody.

■: Right. You could use pseudonyms, that's another way to get it done.

EM: Yeah. But I'm planning to keep it, you know, one administrator said this, another person said this, yeah.

■: Right, right, perfect. Well, I wish you every success.

EM: Thank you very much for your time, I really appreciate your help today.

■: My pleasure, good luck with this, and say hello to all of my ASU friends, will you?

EM: Okay, I will do that, thanks. Bye.

APPENDIX I
TRANSCRIPT: INTERVIEW

Chair, Department of Music, [REDACTED] (retired)
September 17, 2014

EM: Okay, it's up and running. Um, so the first question—

■: First of all, I started my career as a high school, my first teaching job, I was the only instrumental teacher in the district, so I did 5-12 bands. I was there for 3 years, and I guess I should preface some of this with, um, the fact that many music educators, particularly those that have a high school band, choir or orchestra, end up being an administrator, de facto, because you have so much organizational and budget and planning, and all those kinds of things that a normal teacher doesn't have, and so, some of the leadership stuff comes from that. Anyway, I was there for three years, and then I took, I was hired, ironically I was in AZ at the time, and got a call from my mom and dad, said, hey, the superintendent at this school, about 20 miles from my home, is trying to get a hold of you, the band director there just resigned, late—we were visiting friends, he was in the air force in Tucson, and we had some friends from when we lived in Ashland that lived in the Phoenix area, so we visited them while we were there as well. So I was hired as the director of bands at [REDACTED], where I was responsible for the, all of the bands, and the coordination of the system, and there was, the choral program was a mess, and the elementary general music teachers didn't do anything but teach them how to sing, and they'd put on these great big productions in the spring, so by the time the students got to 5th grade they still weren't reading any music. So we had to teach them how to read music as well as how to play the instruments. So I was such a pain in the butt to the superintendent, and he said, you know what, I'm sure these problems are real, and I want you, I'm going to appoint you the department head for music for the school district, and then you'll be have the position from which you can work to get some changes made. So, by being a pain in the butt, I ended up as the department head for music in the schools, and it was a good thing—I did administrative support there, and, um, and we had a pretty good team, we had to replace a couple people that left or retired, and it was a chance to do a better job hiring. So my first administrative, formal administrative post was that one. One of the things you ask in the question is, have I ever received any formal or informal training. There was, I had a class in grad school at the University of Iowa, all the music ed people were required to take, in foundations of music education, which also involved a little bit of administrative leadership and some of the conceptual things there, and there were several different things we had to read; we also had a philosophy class, and we did comparative philosophies, and that was probably borderline training as well, but I really haven't had any formal training. I'd have to say that the best training I have had, is I have worked with and for several outstanding administrators, not necessarily in music. The man who was the longtime director of the school of music at Iowa is a name you probably know, [REDACTED].

EM: Yeah, uh-huh.

■: [REDACTED] was not only an authority on the clarinet, but he was one of the finest administrators I've ever seen work. And so I'd never had him for a formal class—

we were all required to take these repertoire courses on chamber music that he was an expert on, too, he literally wrote the book, the first books, on repertoire for percussion instruments, and so, observing him was important, and then the years at [REDACTED] when [REDACTED] was the Chancellor and [REDACTED] was the Vice Chancellor, they were both great administrators. And then, as luck would have it, when I became the chair at [REDACTED], we, the outgoing dean was probably one of the most incompetent administrators I've ever seen in my life, and so I think also you learn by watching people doing stupid things, and you try not to replicate them. But he was leaving at the time I became the chair. This is before you were there, but what happened is the department was in terrible shape. The dean was after us all the time, we were in a jam, so he brought in this department head who was probably the most unethical and disgusting human being I've ever known in my life. And so, he was there for 2 years, trying to destroy the department—he proposed to the upper administration that they eliminate all the music faculty and convert to a graduate only program in opera. And his background was in opera direction and English literature; he had no teaching background at all. Anyway, we ended up giving him a vote of no confidence and demanding that the dean fire him, which the dean didn't want to do, and so the upper administration came in and about 3 or 4 weeks into the fall semester he was fired, and I was to take the chair's position. So I started that, I was the marching band director, the director of bands, the only music ed professor—the other one was partially retired, but all he taught was a music for brass instruments—student teaching supervisor, conducting teacher, and department head, all at the same time. And so, that year, [REDACTED] appointed an interim dean, because the dean was leaving, he took the job as head of the school of music at [REDACTED], where he ended up getting fired there too; anyway, he appointed the lady, I don't know if you ever knew [REDACTED], I'm sure your mom did.

EM: I've heard the name.

[REDACTED]: She was Assistant Vice Chancellor, and she is a tough old bird. But she was really, really good to me, and good with me, and helped me solve some of the systemic problems that were there. And after that, [REDACTED] came in as dean, and [REDACTED] not only became a good colleague, but one of my best friends. She was a solid administrator, she didn't have the kind of people skills that some people do, but she was good at what she did, and she had a lot of follow-through and a lot of initiative, and for 11 years we had a great string together and when I started as the department head at [REDACTED], we had fewer than 90 music majors, both graduate and undergraduate; we generated less than 3000 credit hours a year, and when I stepped down as the chair in 2006, and primarily I stepped down because I thought 14 years was enough time, and my wife was retiring, and I thought I'd like to go out being a band director, focusing more on my students and less on trying to keep the faculty herded. So when I stepped down, we had 256 music majors and generated almost 14000 student credit hours.

EM: Wow.

[REDACTED]: It was essentially the same number of faculty lines. We did gain—the assistant band director was a new line, and when several people retired, I had 4 retirements in the first 5 years I was there—now, two of them were partials, but we turned those 4 positions into 6

positions. And so, we had a few more faculty, but the biggest change was that I was able to hire people to do something. Previously, there were two string teachers, you know David Low, did you ever know [REDACTED]?

EM: Hm-um.

[REDACTED]: He retired before you, I know, but anyway, basically between them they may have had three or four majors. We had two piano teachers, we had maybe 4 or 5 piano majors; we had 2 voice teachers, we had maybe half a dozen voice majors; and I was the, and [REDACTED], the oboe teacher, also did the orchestra, and he did no recruiting except if I would identify an oboist, he would talk to them. I was the only full-time person in the winds/brass/percussion area, did all the recruiting, so when, and I think this is a good leadership and administrative point, I'll speak to in more detail later, but one of the things I realized early on is that we all make the music—musicians and we train the musicians, but we don't all speak the same language. And in particular, many people who are solo artists, particularly the piano people, the guitar people, and sometimes the string people, what it takes to get to the level of performance that they have, they have to be single-minded, and focused, and intense in what they do, and keeping out all the distractions, and especially if they've never been part of an ensemble, as many pianists haven't been, and many guitarists haven't been, and even many singers, the concept of working with others is not part of their experience at all. So, I learned very early that I had to talk to those people differently than I talked to the choir director, or the music ed professor, or even, in fact, people like [REDACTED], who, although she was focused and intent in her clarinet study, and did her master's degree in that area, she still had a broad background as a music ed major, and having the ensemble experience, so we basically, we didn't always speak the same language, but we understood each other. And so it's the, when I was on sabbatical in 2000, and [REDACTED] was the interim department head, it was a complete disaster. He's a good person, a good man, a good friend, but he... I used to spend, I'd come in every Thursday afternoon with him, try to help him understand the budget, and doing paperwork, and finally the dean called me while I was on sabbatical and said, we've got these major projects that he's just incapable of doing, would you come in and do them? And I said, well I'm on sabbatical, so I went in to work in her office at least 1-2 days a week just to try to get things done. And so, that was really a pretty key factor to me. But back to the original question, I really haven't had any formal experience, but the most important experience I've had is just being around some really good people, and trying to model what they did, and with [REDACTED], and I think this is, you're going to try to turn this into some kind of a course or something, I believe?

EM: Yes.

[REDACTED]: Project? I think one of the most important things you do in any leadership position, department chair or dean or whatever, is understand the role that you play, and be certain that you can communicate with the people that you have to work with up and down. And in particular with the dean, the dean—she makes the final decisions in the college. And my relationship with her was such that any topic was free for discussion, and once the decision was made, we would support each other in that decision. I felt like I could talk with her about almost anything, and she would bounce ideas off me before making decisions because she knew I would look out for what was best for the college, best for

the students, and she didn't always take my advice, but more times than not, she did. So in the 11 years we worked together, there were three issues with which we parted company; on two of them, my position was probably right, and on the third one hers was right. One was a personnel decision, one—well, two of them were related to personnel. We had a young orchestra guy, [REDACTED] was his name, is this before your time?

EM: I think that was before I was there, yeah.

[REDACTED]: You had [REDACTED], probably.

EM: Yes.

[REDACTED]: Well, [REDACTED] took the job at [REDACTED] as an errand position, [REDACTED]—ah, the orchestra guy, had MS, and so he was the assistant with the [REDACTED] Symphony, [REDACTED] was his name, and that August, his MS really flared up, and he came to me and said I can't do the orchestra anymore, so we were in desperate straits there to try to cover the orchestra. We hired [REDACTED] on a one-year position, he applied for the permanent position, but he let it be known to the entire faculty he really didn't want it, he didn't like the job. He wanted a bigger and better job, and so, in the interview, I asked him flat-out, are you really interested in staying here, and he looked like I'd kicked him in a tender place on his body, I mean, so the faculty wanted to go ahead and offer him the job, regardless; my recommendation to the dean was that we hire somebody else, but—and she loved him, he was a really good-looking guy, and he had a very nice personality, and I had nothing personal with him, it was just, I wasn't real happy with having people on the faculty who didn't want to be there.

EM: Yeah.

[REDACTED]: So I recommended we hired the other person, she overruled me. And it ended up at, he took the job, was there for another year, and in the middle of summer, left for a different position. So that's when we hired [REDACTED]. So, anyway, but there was never—I would give her a hard time if she made a decision that I didn't particularly think was the right one and it would backfire on her, and she did the same thing with me. But it was a great relationship, and I think understanding your role, and sometimes you have to communicate things to the people that you're responsible for, the music faculty in my case, that wasn't necessarily what I wanted to communicate to them. And on the other hand, I had to communicate things to the dean sometimes that she didn't want to hear. But that's, you have to maintain that confidence in the people you report to all the way up the line, and all the way down the line. So I, uh, I think that, it's working with people who are really, really good at that, with dealing with the people issues, which is the hardest one in any kind of administrative position—I think that's something that I tended to be pretty good at, and I think the faculty respected me for it too. When I decided that I was not going to continue as the chair, I think every single one of them came into my office at some point and said, won't you please reconsider. And [REDACTED] was the first one in the door. Anyway, that's the first question.

EM: Ok. We've kind of covered number two as well, how'd you get to the position of being a department administrator.

■: And, um, in the first instance, it was just, he said you're going to do this, and so I did it. The second instance, it was kind of curious, because on two different occasions, the dean, including the one I was just talking about who went to ■■■■■, at some point came to me and said, we want you to be department chair, and then, both times, it was the dean before that one, and he demanded that I take the chair's job, he'd fired three people in the first three months he was there as the department chair. Well, that was my second year at the university, I was still un-tenured, I didn't have my dissertation done, and he wanted me—and I was doing all the things I just said to you, before, I was the band director, and basically the music ed professor too. And he called me over to his office and gave me a grilling that, I think he was trained in the gulags in Russia, because he beat me up in the most unmerciful way, demanding I do this, and I just said, no, I won't do it. And then ■■■■■, who was the dean who went to ■■■■■, at one point, ah, ■■■■■ had been the department chair, ■■■■■, he and ■■■■■ were like oil and water from the get-go, and finally he had enough with ■■■■■ and he asked me to do it, and I said no, I won't do it. I said ■■■■■, you and I cannot work together. In fact, ■■■■■ coined this phrase, ■■■■■ was like the Platte River, a mile wide and an inch deep. He could talk about anything for about three minutes, and that was the extent of his knowledge. But he had no follow-through, and an administrator that doesn't have follow-through is dead in the water. So, and then, the department head at ■■■■■ was, just, I honestly was probably the only one on the music faculty at that time who could get it done. And the relationship with all the upper administration, and we were in desperate straits, and so...they went to bat, and then the interim dean I told you about helped me, and ■■■■■ [couldn't understand] helped me, and so I took it by default, and really, honestly, a lot of the changes we made in those first two years wouldn't have happened had it not been for the confidence the faculty had in me, that the decisions I was making were the right decisions. Of course I consulted with them, but still, ultimately, the changes, we changed the curriculum entirely, we changed the focus of the faculty—so instead of hiring a violinist who could do nothing but play the violin, we decided to hire people who could do at least two things. They had to be able to teach an applied area, but they also had to be able to do something besides that. Having two pianists, two string teachers, and ■■■■■, to his credit, was a great music history professor as well, but ■■■■■ was never really strong at teaching anything, and neither of the piano teachers could teach anything except, and they weren't really that good at piano, and neither of the voice people could do anything except sing and teach singers.

EM: Um-hm.

■: So it's hard to have comprehensive programming with people like that. That's why we hired ■■■■■ to do jazz and trombone, ■■■■■ to do multicultural music and percussion, ■■■■■ was originally hired to teach music theory and flute, and so on, and when we hired ■■■■■, he'd been a department head at Alaska, so we thought he could serve in some role there, but he just didn't have the personal background for that. Anyway, as a result, we had uncommon growth and development over that time.

EM: Cool. Okay, um, what are some issues that challenged you as an administrator?

■: I would have to say the most critical one was time. I refused to, the department head's load at ■■■■■ is supposed to be three-quarter time; well I gave three of those hours

to [REDACTED], who was always good at the paperwork and cranking out the reports and things. And then I assigned a couple of other people some of that workload time as well, so basically I only had three workload hours for department head, and then three workload hours for director of bands, but I also still conducted the wind ensemble. The first two years I did the marching band, although the second year is when we got the line to hire [REDACTED], and he took it over during that second year. Um, but then I also did some of the graduate work until we hired the first music ed professor, and that was the first hire we made when I became department chair, was somebody to do music ed, because I was the only one, really, that could do it. We hired [REDACTED], who was there for four years, and then went to [REDACTED], and then hired [REDACTED]. But, I just...the time to do all of the different things you have to do, the department administrator's job takes a lot of time. So fortunately I don't have to sleep very much, and I would frequently work from 10 to 1 or 2 in the morning at home, trying to get caught up on emails, caught up on reports, caught up on preparing my classes, and, I just, I really felt that the, there were times I felt I wasn't doing anything well because I was doing so many things. So, time, trying to, and time management I something I've talked about and taught, and I've actually done training sessions for young administrators on it, but it just takes too much time to do it, and if you've got another full-time job...if I could've been just the department head, which I didn't want to do, uh, then, I think it would've been better, but in any event, time was a problem. I think the, maybe, in terms of other frustrations, is the faculty tend to see the program in the eyes of how they were trained. So [REDACTED], for example, when I would talk with him, he'd say, and even in hiring or decisions, he always wanted to hire people who looked just like him. And some of the other applied faculty were the same way. [REDACTED], who had a music ed background, and his wife taught part-time for us, he tended to see the world entirely in the role of the way it developed in his life. So, going into that knowing it, um, it didn't lessen the fact that it was a frustration. I'll give you an example with somebody that I know that you know, and that's [REDACTED].

EM: Uh-huh.

[REDACTED]: [REDACTED] came to us, this was his first college teaching job, he was, um, had two degrees from Cincinnati. Throughout his time at [REDACTED], he could never get, come to an understanding that [REDACTED] was not Cincinnati, and the orchestra conductor at Cincinnati played a different role than what he needed to play at [REDACTED]. Um, and so, he would get himself into trouble with students or with other faculty, and he would come to me, and I would give him advice, and he would promptly ignore it and go on his merry way. And finally, it got to a point, and he and [REDACTED] were—they had this love-hate relationship, [REDACTED] was always in complaining to me about [REDACTED], [REDACTED] was always in complaining to me about [REDACTED], so, finally, one day I scheduled a meeting with both of them. They came into my office and I said, I'm here to inform you that as of today I'm no longer the director of orchestral activities at [REDACTED]. And they looked at me stunned, and [REDACTED] said well, I'm the director of orchestral activities, and I said, great, we're making progress, now start acting like it. But he ended up getting tenure, but no promotion, because the faculty were not happy. Among the many things, I could not get him to go out to schools to work with the orchestras, to try to recruit students. He kept

saying to me, well, that's not my job, that's [REDACTED] job, and that's the violin teacher's job, well, the violin teacher is part-time.

EM: Yeah.

[REDACTED]: And the viola teacher is part-time, and the bass teacher is part-time. And I said, [REDACTED], if you want to have an orchestra to conduct, then you're going to have to do some recruiting too. But he never, I mean, again, he saw his role as being what he observed at Cincinnati. He never got into his system the role that he needed to play at [REDACTED]. So the frustration with things like that, that people were either unwilling to look at things objectively, or unable to look at things objectively, and try to look at the bigger picture in making decisions. And more of my time was spent in dealing with the issues they created for themselves, than anything else. Strong, solid faculty, people like [REDACTED], for example, and once we hired [REDACTED], and [REDACTED], there were rarely issues with any of them, because they took responsibility. And [REDACTED], in particular, was a really good hire, because he has a bigger picture of things than anybody else on the faculty. What happened with [REDACTED], she was supposed to be teaching theory, but she really doesn't like theory, and didn't want to teach it, and then her MS flared up pretty badly about her second or third year. So I went to [REDACTED] and [REDACTED] and I said, you know, I really need to reassign her because this is too stressful for her, so I did a reassignment with her duties, and fortunately, at that time she had a few more flute majors, which made for me with her workload as well. But she's not a big-picture person, and she's pretty myopic too. She's more of the performer side, and again, it's the thing that makes her so good. She's done a great job of developing a reputation for the flute studio at [REDACTED]. And the only problem is that she really needs to be at a larger institution, but I don't think she'll ever be able to do that, her performance level would deteriorate, not get better. So anyway, let's see, I made some notes, here, I'm not really, I'm really not very good with a cattle prod. I am much better with a rope, and I would tell people, in fact, [REDACTED] and [REDACTED] both commented on this to me when I announced I was no longer going to be the chair, they said, we love working with you and for you because when we come to you with some wild-eyed idea, you say what do I need to do to help you, and let's go with it, and then the only thing you did was tied a rope around us from time to time, and pulled us back a little bit, but I didn't need the prod. So faculty members that needed prodding were not easy for me. I would much rather help people reach the goals that they have, rather than keep kicking them in the butt to get them to do something. So, I mean, that's just a shortcoming with me. I know other administrators are better at that than I ever was. And, um, I guess, that's the most important thing. The other thing that was a frustration to me was that our budgets, our budgets were never even in the middle of the average for schools of our size, and it's something I worked constantly on. Now, during my time, well, even before I became chair, I raised a lot of scholarship money from donors and things... I think probably, the endowment that I was responsible for, in whole or at least in major part, probably were over \$6 million during my time. And that helped our scholarship fund. The first year I was at [REDACTED], we awarded \$700 in scholarship money.

EM: Whoa.

■: That, total. And then that dean that tried to force me into being department chairman, he went to Florida for an NASM conference which he had no business going to anyway—he took his wife, he took his brother, and his brother’s wife with him, and he took his mother, and he spent \$7000 on a week in Florida, which was all we had in that fund at the time. That fund was the wrong money, and we did have a few other small scholarships, but that money was supposed to be for scholarships and he spent it all. So, anyway, when ■ [former Chancellor] came, I kept lobbying her and lobbying her, and finally in our 2006 NASM report—■ was the chair of that, by the way—the chancellor and the vice chancellor said—hang on a minute, my wife’s calling...hi, honey, I’m on the phone with Emily right now, ok, all right, will do. Thanks, bye-bye. I have to go pick up my wife, she had a pottery class this morning. So anyway, I was talking about the budget stuff. They went to meet with the chancellor and vice chancellor at the end of the review, and ■ said—they met with both of them at the time, ■ was the interim vice chancellor at the time—they said, you have an amazing program here, the students are passionate about what they’re doing, the faculty are engaged, in fact, we can’t figure it out but they even like working with ■, and they went on and through the list through the kudos, and he said, you don’t deserve any of it. ■ sat there stunned. He said, the budgets they have to work with, I don’t know how they do it. There’s a lot of entrepreneurship, ■ out there hustling people for support all the time, but you don’t deserve it. So, they left, and ■ called me and said, I want you to come to lunch. So I went to lunch with her a couple days later, and she said, I talked to ■, we’re going to be boosting your budget. So the next academic year, I’ve asked and identified some sources, we can increase the budget. Well, then she got fired that August, so it never happened. And, so, the frustration with trying to break the loaves to feed the multitudes was something I was constantly trying to do. It just requires prioritization with faculty, now, I was pretty good about writing grants and proposals, too. One year I got about \$120000 for instruments from a proposal I wrote.

EM: I think I remember that, actually.

■: What?

EM: I think I remember the instruments.

■: Okay. And then another year we got funding to create the technology lab, that was another 100-and-some-thousand-dollar investment. And I got a grant to do, when we put the new photocopy machine in, we made the workroom there, had to run electricity in because there wasn’t enough in the building, so we did, added outlets in all the practice room areas, and security cameras, and things like that, all those things I got money for. Even money for new band uniforms, and things like that, so I was pretty good about that, but again, that takes time to do. So other than that, I didn’t really find being an administrator that difficult.

EM: Ok.

■: Um, the next question you ask is about two or three things you wish you had known, I discovered a couple of them I think just from being a band director. You’ve got to treat everybody fairly, and sometimes, being, and I think this is something I learned pretty

early in my career by observing some band directors that I admired who were really good at this as well. Being fair doesn't mean necessarily you treat everybody the same.

EM: Yeah.

■: You've got to be fair in the decisions that you make with everybody, and explain. I think I also, I discovered probably later on in my career that we don't all speak the same language. I was working on my doctorate, and I observed faculty issues at Iowa, and I came to realize that really, during those first few years at ■, I realized I had to talk to the vice chancellor, who was responsible for fund B, which was marching band, and in those days was gospel choir, athletic bands, you know, he had to be the owner of all original ideas. So I learned quickly that I had to plant the seed of things in him, letting him know about issues I saw down the road, and then he miraculously came up with the decision that we need to identify those and solve them. So...but being fair up and down the line I think is important, and I think I learned more of that on the job than anything else. Um, I don't know that there's anything else I wish I'd known. Again, I had such strong role models, all three of my degrees, but particularly in the band directors but also in trumpet teachers that I had, at all three institutions that I went to, the trumpet teachers were among the best faculty members in the applied areas. And the three or four major band directors, one from ■ where I did my master's degree, who was a lifelong friend and mentor, ■ was the director at ■, and ■ at ■, these guys were all incredibly good at what they did, so I had those models as well. And I think that just being around those people, it was probably later in my life that I realized how important they were, but they really helped forge the first in me.

EM: Ok. Um, ok, so the next question is about burnout—a lot of people, they get into being department chair, or director of a school for a while, and then they return back to being a full-time faculty member, and they say it's because they've essentially burned out on the work. Did you ever run into problems with that, and did you have any strategies you used to try to avoid getting burned out on the work?

■: Oh, I can't say I got burned out. I do think it's, I think it's really important, in fact this is something I talked with faculty about, and one of the things I'm quite a bit of is institutional reviews for NASM. And I frequently will talk with them and say you know it's really critically important that you find the time, or you make the time, to stand back and look at things from a bigger picture, from a bigger perspective. Music faculty get so busy doing what it is they do, they don't have time to stand back and think, look, and plan. And I think the fact that I tried to find ways to do that, and frankly, doing the institutional reviews, or guest conducting, or visiting professor positions and things at other institutions are great refreshers because it gives you a perspective on things that you wouldn't normally have. You realize that maybe the things or situation you're dealing with are tough, but others are worse. And wherever I went, I would try to spend some time visiting with the administrator, the dean or department chair, whatever, and just talk with them about things. I found ways to refresh myself, and really, I guess the, if I was burned out in any way, I never felt when I was the chair I had enough time to devote to the wind ensemble, which was the thing that was the most...and so, when I went to ■ to tell her I was not going to continue as the chair—that's when ■ was

leaving, and she tried to convince me to be the dean. Anyway, I just told her I wanted to end my career by doing what I did when I got into it, and that was working with kids. So, um, I think I missed that, I did not have near the time to study and plan as I really wanted to have, and so, I guess that the burnout was in a little different way with me, was that I wasn't doing the thing that I really wanted to do, and I was wanting to get back to that.

EM: Ok.

■: By the way, ■, when he did our NASM review, when I picked him up at the airport, we went to dinner that first night, and he, the other guy was from the University of Idaho, I think his name was ■, and I told them at the time, that the faculty doesn't know this, but the administrators do, I've informed them that at the end of this year, once our NASM stuff is all done, I'm going to be finished as the chair. And the two of them looked at each other and then turned to me and said, well, welcome to the club. And that's when ■ stepped down as the dean at ■.

EM: Uh-huh.

■: And, so, um, anyway, your last question, I have taught, when we first started the master's degree program, I developed a proposal for a course which is called organizational administration in music education.

EM: Ok.

■: And, my purpose for that was to deal with some of the issues we've been talking about, that most music teachers have to deal with in some way, and if they don't deal with them, that creates other problems. For example, they need to know something about affirmative action, about hiring policies, hiring requirements, and then they need to be involved in hiring music faculty. Administrators, principals and superintendents, don't know how to hire music faculty. The music faculty members need to be—but in order to that, music teachers need to speak the language of administrators. Otherwise, they're never going to get anywhere. And so my purpose for that class was kind of what you're talking about. And so if you'd like, I'll send you a copy of the syllabus—

EM: I would love that. That would be very helpful.

■: And I've got the, uh, a bibliography with it. The big problem that I see you're going to have is there's not really a good textbook for this topic.

EM: Yes, I've done some lit review stuff and I have discovered that, there's not a lot of even research happening on this stuff, so there's really no good textbooks or anything.

■: I'll tell you also that, twice during my department head time, I presented a session at NASM in the preparation of college professors, or of graduate students, who were going to make a career in higher education, and how they need to be prepared and trained for that role.

EM: Yeah.

■: So I brought together three of the finest college administrators who were working at top institutions, ■ was at ■ at the time, he's probably the best college administrator I've ever known, he's an amazing guy, and I don't know what your

requirements are for interviewing people, but if you can, he would be a good one to contact.

EM: What was his name again?

■: Then at [REDACTED]. If you want, I'll check him out and get some contact information.

EM: That would be fabulous, that'd be great.

■: Ok. Then, the guy that was the dean at [REDACTED] before [REDACTED], he's a choir guy, can't think of his name right now, but if he is still around you should interview him too because he was amazing, an amazing administrator.

EM: Ok.

■: I just can't think of his name. I've reached that stage where I'll think of it at 3:00 in the morning and call you back.

EM: Yeah.

■: So, anyway, I will put together some materials and send them to you, and I'll attach them electronically so you'll have them—

EM: Ok.

■: And if I can think of anybody else, [REDACTED] was another administrator at [REDACTED] after [REDACTED]. And [REDACTED] by the way became the president of [REDACTED]. But he went from [REDACTED] where I first got to know him and he revolutionized the school of music there—they went from being a department of music to being a college of musical arts in about ten years. And then at [REDACTED] he did an amazing job, and then went to [REDACTED], and then became the president of [REDACTED]. I'll find out how to contact him and get that to you.

EM: Ok.

■: I'll also get [REDACTED]. He was at [REDACTED] as the assistant director of bands and assistant dean, and then he went to [REDACTED]. I thought that [REDACTED] took him to [REDACTED] after he got there, and so then when he retired or left [REDACTED] and whatnot, [REDACTED] became the chair. So those are a couple, and then the guy at [REDACTED], I'll think of his name and send it to you. Or you can ask [REDACTED], he'll know how to get a hold of him.

EM: Ok. Great.

■: Anyway, I'll get this stuff together and get it sent to you.

EM: Great. Thank you very much for going through all of this with me, I really appreciate your time.

■: I am glad to help you, and thank you very much for all you did for me, with the incredible job you did as a clarinet major at [REDACTED].

EM: Thank you. All righty, well, I think that's about it, so have a great day.

■: Tell your mom hi for me.

EM: I will. Bye.

■: Take care, Em, bye.

APPENDIX J

IRB APPROVAL



EXEMPTION GRANTED

Joshua Gardner
Music, School of
-
Joshua.T.Gardner@asu.edu

Dear Joshua Gardner:

On 9/4/2014 the ASU IRB reviewed the following protocol:

| | |
|---------------------|---|
| Type of Review: | Initial Study |
| Title: | An Investigation of Administrative Training for Music Faculty |
| Investigator: | Joshua Gardner |
| IRB ID: | STUDY00001526 |
| Funding: | None |
| Grant Title: | None |
| Grant ID: | None |
| Documents Reviewed: | <ul style="list-style-type: none">• McIvor_Consent, Category: Consent Form;• McIvor_Protocol, Category: IRB Protocol;• McIvor_Interview Questions, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);• McIvor_Recruitment Script, Category: Recruitment Materials; |

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2) Tests, surveys, interviews, or observation on 9/4/2014.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Sincerely,

BIOGRAPHICAL SKETCH

Emily McIvor grew up in Omaha, Nebraska. She received a Bachelor of Music in Clarinet Performance from the University of Nebraska at Omaha in 2007; a Master of Music in Clarinet Performance from Indiana University in 2009; and a Master of Public Administration from the University of Nebraska at Omaha in 2013.