CREATIVITY AND LEADERSHIP:

THE HIGHER EDUCATION

MUSIC ADMINISTRATOR

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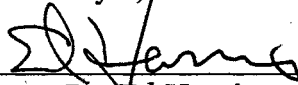Oberlin College
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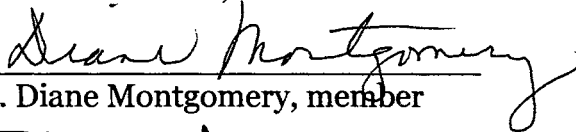
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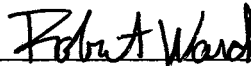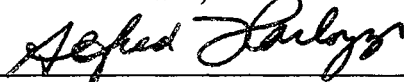Dr. Adrienne Hyle, Chair and dissertation advisor

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CHAPTER ONE

DESIGN OF THE STUDY

A wide variety of leadership theories has been described, analyzed, and used during the past century. Northouse (1997) provides an in-depth presentation and examination of many of these different leadership theories, including the following approaches. The trait approach was one of the first theories developed, in the early 1900's. Style approach, focusing on what leaders do as opposed to who they are, became popular next. The 1960's saw the development of the situational approach, the premise being that different situations require different kinds of leadership, which led to contingency theory, suggesting that leaders should be matched purposefully to varying situations in order to be effective. In the 1970's, the characteristics of those being led were included in leadership studies, in the path-goal theory, suggesting the importance of subordinate motivation. Further enhancing the importance of the followers, the leader-member exchange theory emphasizes the interactions between leaders and followers.

Today the most widely used leadership theories are a combination of transactional leadership theory, which focuses on the exchanges that occur between leaders and followers (Northouse, 1997), and transformational leadership theory, which includes the leader-follower connection "that raises the level of motivation and morality in both the leader and the follower" (Northouse, 1997, p. 131). Some of the more popular authors include Burns (1978) and Bass (1990) and their research on transformational leadership.

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Vaill (1989) and De Pree (1989) argue that leadership is an art as well as a science, Covey (1991) suggests that leadership is principle-centered, Kouzes and Posner (1993) focus on credibility as the cornerstone of the effective leader relationship, Nanus (1992) describes leadership as visionary, and Wheatley (1992) analyzes leadership as a science. Senge (1990) deals with the learning organization and uses the term creative tension to describe the energy that comes from that gap between vision and reality. Organizational theory and its implications for leadership have been researched and developed by Bolman and Deal (1997), and more specifically, higher education organizational theory has been developed by Birnbaum (1988).

While research including the description and analysis of variations on creativity theory did not begin until the middle 1900's, the area of creativity is equally replete with its own theoretical concepts and constructs, as is leadership theory. During World War II, J.P. Guilford (1941) assisted in the development of a test that would help determine the best candidates for future pilots in the air force. The successful candidates tested not only as intelligent, but able to respond to emergency situations with innovation. Guilford's involvement in this test development led to his further research in originality and flexibility, which in turn led to research in creativity. In 1950, when Guilford became president of the American Psychological Association, he stressed the importance of studying creativity as an important part of intelligence (Guilford, 1987).

Since that time, many domains in addition to psychology have included the study of creativity. In Piirto's (1998) and Davis's (1999) comprehensive syntheses of creativity research, they summarize the variety of fields which already include creativity in their research: psychoanalysis includes creativity studies from a mental health/medical point of

view (Freud, 1976; Kris, 1952; Kubie, 1958); philosophy takes a causal viewpoint (Lossky, 1997); the humanities include the study of the biographies and phenomenological practices of those involved in the fine arts, such as dance, literature, music, visual arts, etc. (Gardner, 1983); and the domain of business includes the study of creativity as a means to the goal of entrepreneurial innovation (Amabile, 1996).

There are many different theories and definitions of creativity. Most definitions use an interrelational combination of one or more of the following elements:

- The creative person, with emphasis on the characteristics of the person

- The creative process, with emphasis on the combining of ideas, and/or the perceiving of relationships

- The creative product, with emphasis on originality of the product

- The creative press, with emphasis on the environment (Davis, 1999).

Following are some of the more contemporary theorists of creativity. Koestler (1964) describes creativity as a bisociation of ideas, that is, the intersection of one domain with another; the more unlikely the association, the better. Sternberg (1988) has developed a three-facet definition of creativity based the intersection of the personality traits of intelligence, cognitive style, and personality/motivation. Amabile (1987, 1996) describes a three-part model of creativity: domain-relevant skills, creativity-relevant skills, and task motivation, emphasizing the importance of intrinsic rewards. Gardner (1983) has developed a seven-part theory of multiple intelligences. Simonton's model of creativity (1988) includes three components: variations of shapeable mental elements; a reduction of these elements to only the most reasonable; and finally, a stable incarnation, that is, a solution that is particularly useful or suitable to the problem.

Csikszentmihalyi (1996) distinguishes between Creativity with a capital "C" and creativity with a lower case "c." The system for Creativity consists of three interrelated parts: Creativity occurs when (1) a person, using the symbols of a given (2) domain, has a new idea or product, which is accepted by the (3) field for inclusion in the domain. Written with a lower case "c," creativity is that which individuals may not necessarily share with anyone else, but is modeled after what is understood about Creativity.

Statement of the Problem

In spite of thousands of studies and scholarly works, there is yet a complex relationship between creativity and leadership. There still exists no agreement on the definition or measurement of leadership, with or without creativity (Birnbaum, 1988). "No clear and unequivocal understanding exists as to what distinguishes leaders from nonleaders, and perhaps more important, what distinguishes effective leaders from ineffective leaders" (Bennis & Nanus, 1985, p. 4). Piirto (1998) and others believe that creativity may be the missing component that will lead to a resolution of this dilemma. An example follows.

> We want our outstandingly talented students to be creative leaders. Here the implication is that intelligence and creativity are meshed and not separate. This idea is promoted among educators of the talented, who say that talented children will save the world as our future leaders, and that with their creativity they will help the world solve its problems. (Piirto, 1998, p. 29-30)

Although research in leadership has touched on characteristics or components that could be related to what is now defined as creativity, current leadership theory neglects this remarkable notion within its tenets. The lens of Csikszentmihalyi's (1996) creativity

holds great promise for this exploration, because of its inclusiveness of the complexity of creativity, and its flexibility of application to a variety of situations and personalities.

Purpose of the Study

The purpose of this research is to study the role of creativity in leadership by studying music administration at the university level. The following questions drive this study:

1. How is leadership described by higher education music administrators?

2. In what ways does creativity theory explain these descriptors of leadership?

3. What other realities are revealed in addition to those related to creativity?

4. How useful is Csikszentmihalyi's (1996) definition of creativity in explaining this phenomenon under review?

Orienting Theoretical Framework

Creativity has many definitions and many theories, with some definitions considered theories, and some theories considered definitions. Unlike others, Mihaly Csikszentmihalyi (1996) distinguishes between Creativity with a capital "C" and creativity with a lower case "c." Written with a lower case "c," creativity is that which individuals may not necessarily share with anyone else, but is modeled after what is understood about Creativity. Creativity (with a capital "C") changes some aspect of culture. It is understood by others, it is accepted by experts in the field, and then it is assimilated into the cultural domain to which it belongs. The system for Creativity consists of three interrelated parts:

(1) the domain, which consists of a set of symbols, rules and procedures, is embedded in the culture, and has a symbolic logic shared by a particular group of people;

(2) the field, which includes all those individuals who decide whether or not a new idea or product will be included in the domain; and

(3) the individual person. Creativity occurs when a person, using the symbols of a given domain, has a new idea or product, which is accepted by the field for inclusion in the domain. This new idea or product is accepted by the next generation not as a novelty, but as a part of the domain.

Csikszentmihalyi conducted a study (1996) of 91 exceptional individuals, using an in-depth analysis of their interviews. The purpose of the study was to help "illustrate what creative people are like, how the creative process works, and what conditions encourage or hinder the generation of original ideas" (p. 12). The respondents were selected using the main condition of having made a difference to a major domain of culture. The list of respondents includes Pulitzer and Nobel Prize winners, Emmy award winners, and their like.

Csikszentmihalyi (1996) believes creativity not only to be complex and difficult to explain, but the personality of the creative individual adapts to its particular domain. Nonetheless, he believes that the creative personality is different from others, and moves from one extreme to another, with equal intensity, and without inner conflict. He organizes pairs of "apparently antithetical traits that are often both present in such individuals and integrated with each other in dialectical tension" (pp. 57-58). These traits include the pairings of: highly energetic/restful, smart/naïve, playful/disciplined, imaginative/grounded in reality, extroverted/introverted, humble/proud, traditional/rebellious, passionate/objective, and suffering pain/feeling joy.

Csikszentmihalyi (1996) describes the classic organization of the five steps of the creative process which begins with a period of preparation, then incubation, insight (sometimes called the "Aha!" moment), evaluation, and finally, elaboration. However, he states that, taken too literally, this organization distorts the creative process, which may, in fact, be more recursive than linear.

Knowledge and training within a person's domain is also very important. To be well trained means that a creative person has the knowledge base to be able to judge whether or not a creative idea or product is worth its being pursued further. Csikszentmihalyi defines the flow of creativity in terms of love of the work that is being done.

There are nine main elements to describe how an enjoyable experience feels:

1. There are clear goals every step of the way.

2. There is immediate feedback to one's actions.

3. There is a balance between challenges and skills.

4. Action and awareness are merged.

5. Distractions are excluded from consciousness.

6. There is no worry of failure.

7. Self-consciousness disappears.

8. The sense of time becomes distorted.

9. The activity becomes autotelic (an end in itself). (Csikszentmihalyi, 1996, pp. 111-113)

Creative individuals appreciate creative surroundings, and creative individuals are in control of how and when they spend their time.

Through rich narrations, Csikszentmihalyi (1996) provides descriptions of the early, middle, and later years of the lives of his respondents.

> …what allows certain individuals to make memorable contributions to the culture is a personal resolution to shape their lives to suit their own goals instead of letting external force rule their destiny. Indeed, it could be said that the most obvious achievement of these people is that they created their own lives. And how they achieved this is something worth knowing, because it can be applied to all our lives, whether or not we are going to make a creative contribution. (p. 152)

In their younger years, these creative individuals had parents whose most important contribution was to teach them the importance of honesty.

> Many respondents mentioned how important a father or mother had been in teaching them certain values. Probably the most important of these was honesty. An astonishing number said that one of the main reasons they had become successful was because they were truthful or honest, and these were virtues they had acquired from a mother's or a father's example. (p. 166)

Ultimately, in no creative field could these individuals have been successful if they were not truthful:

> Why is honesty considered so important? The reasons given share a common core, even though they vary depending on the respondent's domain of activity. The physical scientists said that unless they were truthful to their observations of empirical facts, they could not do science, let alone be creative. The social scientists stressed that unless their colleagues respected their truthfulness, the credibility of their ideas would be compromised. What the artists and writers

meant by honesty was truthfulness to their own feelings and intuitions. And

businesspersons, politicians, and social reformers saw the importance of honesty

in their relationship with other people, with the institutions they led or belonged

to. In none of these fields could you be ultimately successful if you were not

truthful, if you distorted the evidence, either consciously or unconsciously, for

your own advantage. Most of the respondents felt fortunate to have acquired this

quality from the example of parents. (p. 167)

The study culminates with a rationale for encouraging creativity, and

Csikszentmihalyi suggests seven major elements that will help make creative

contributions possible: training, expectations, resources, recognition, hope, opportunity,

and reward.

There are two main reasons why looking closely at the lives of creative

individuals and the contexts of their accomplishments is useful. The first is the

most obvious one: The results of creativity enrich the culture and so they

indirectly improve the quality of all our lives. But we may also learn from this

knowledge how to make our own lives directly more interesting and productive.

(p. 10)

Procedures

Given the problem and use of an *a priori* analytical theoretical framework, the

procedures described below are those of an explanatory case study (Yin, 1994). Included

in this section is information regarding the researcher, with biographical and

methodological implications. In addition, data needs, data sources, data collection and

presentation, data analysis, and a brief summary of the entire procedure are discussed.

The Researcher

I graduated as Valedictorian of my high school class in 1971, from Coronado High School, Lubbock, Texas. I attended Yale University my freshman year, and received my Bachelor of Music in Vocal Performance and Master of Music in Opera Theater degrees from the Oberlin College Conservatory of Music in 1977.

By 1992, when I began collegiate level music instruction, I was married, with children, and had had a career as a professional classical singer, including regional opera work, Latvian concert tours, and an a cappella quartet. From Texas Tech University, Lubbock, Texas, I moved to my appointment at Northwestern Oklahoma State University, Alva, in 1995. I began as an adjunct instructor; there were only a handful of students who were vocal music education majors needing vocal instruction. By 1999 my husband (NWOSU's Choral Director; now Chair of the Music Department) and I had built up the vocal program enough to warrant my position being changed into a full time position. The appointment to a full-time position necessitated my earning a doctoral degree, and so I enrolled at OSU in 1999, in the Ed.D. program, focusing on educational leadership.

In studying leadership theory in my various classes, I came to understand that the best model of leadership was the transformational leader (Northouse, 1977). The example set before me with the highest regard was Gandhi. I found little useful inspiration in this construct. Indeed, I was offended by the thought that if I were not able to "transform" someone I was not the best leader I should be. If I were not transformed by a leader, that would also be an indication of less than ideal leadership. I found in a

class on creativity a suggestion for theory and role model of leadership that intrigued me. This explains and supports the focus of my study on leadership domain.

As part of my Masters Degree requirement in Opera Theater, I directed a town and gown production of Britten's *Noye's Fludde*. It was a success, both scholastically and artistically. I again realized personal fulfillment through leadership when I became a teacher of other singers, and the drama coach for operatic productions. Working at a small university, I am employed not only as an instructor of singing, but as the foreign language diction teacher, vocal pedagogy teacher, and operatic coach, as well as class and private piano, sight singing, and ear training teacher of all music majors. To my surprise, I enjoyed it all. I enjoy developing my own ability to nurture in interested students the skills necessary for success in a musical profession. The program of study for the Ed.D. at OSU is flexible enough, and my advisor sensitive enough, to realize my desire to include music, and its larger domain of creativity, into my studies of higher educational leadership. In retrospect, my program of study appears to have been preconceived to lead to a study that combines the precepts of music, creativity, and leadership.

Data Needs and Sources

Data needed to complete this study include descriptions of leadership from various music administrators. Six higher education music administrators were selected as the subjects for this study. A "snowball" process of identifying possible music administrators/participants began with Mr. William Ballenger, Chair of Oklahoma State University's Music Department. In this "snowball process: One respondent is located who fulfills the theoretical criteria, then that person helps to locate others through her or his social networks" (Warren, 2002, p. 87).

Data Collection and Presentation

The interview served as the predominant data collection strategy. The interview protocol (see Appendix A) was based on that developed by creativity researcher Csikszentmihalyi (1996, pp. 393-397). In its original form, brackets are inserted on occasion, to be filled in with the participant's domain. For this research project, the participant's domain was leadership of people, and the field included music administrators. The list of questions was shortened to accommodate the parameters of this study.

Six music administrators were interviewed either at their respective universities, over the telephone, or through internet conferencing. It was in the stories of each participant that a depth of understanding occurred. To that end, the interview process included questions that encourage the sharing of stories about the role of creativity in music administration, as opposed to questions that deal pointedly with aspects of creativity. The interviews contained a number of common questions, but each interview was not necessarily in the same order, or with the same wording. The priority was to keep the interview as close to a natural setting as possible, with genuine and reflective answers developing the themes. These personal in depth interviews lasted approximately one and one-half hours each.

With their permission, the administrators' conversations were recorded and then transcribed. Each participant had the opportunity to read and correct or edit for accuracy his/her own interview materials, as well the final draft of the document. The coded data is cumulatively presented in Chapter Three, organized chronologically and thematically.

The categories of Chapter Three emerged from the data; they are not simply answers to protocol questions.

Data analysis

The coded data is then analyzed in Chapter Four through an *a priori* lens. The collected data are cast against the following topics which emerged from the research of Csikszentmihalyi (1996):

The creative personality

The classic organization of the five steps of the creative process

The systems model of the internalized creative process

The flow of creativity

Creative surroundings

The lives: the early, middle, and later years

In addition, disparate topics that emerged from the data are presented and analyzed.

The following timeline was followed:

1. Snowball method of subject selection, beginning with Mr. William Ballenger, Chair, Music Department, OSU occurred fall semester, 2003.

2. Interviews with six music administrators either at their respective universities or by internet conferencing occurred at the beginning of the spring semester, 2004.

3. Presentation and analysis of data written, beginning in the middle of the spring semester through summer, 2004.

Significance of the Study

The study the role of creativity in music administration at the university level enables an assessment of the usefulness of creativity theory as a frame for understanding leadership.

> ... creativity cannot be understood by looking only at the people who appear to make it happen. Just as the sound of a tree crashing in the forest is unheard if nobody is there to hear it, so creative ideas vanish unless there is a receptive audience to record and implement them. And without the assessment of competent outsiders, there is no reliable way to decide whether the claims of a self-styled creative person are valid. (Csikszentmihalyi, 1996, p. 6)

In addition, this study will add to the body of research on leadership, inform the practice of leadership by music administrators and others, and may enable the creation of a leadership creativity theory.

Research

This research will add to the knowledge base by adding a study that has not been done yet. Leadership has not been studied through the frame of creativity to the point of inclusion of the creativity frame in leadership literature. This study will bring that inclusion one step closer. Likewise, leadership of people is not acknowledged as a domain in creativity research, although, based on criteria given for domain acceptance, it could and should be included.

Practice

This research will also add to the field of leadership practice, particularly higher education leadership, and especially music administration. When creativity is recognized

as a frame through which leadership can be observed, the prospective music administrator and the teacher of higher education leadership will be able to use creativity theory as a legitimate frame for the training of leadership.

Theory

This research will explore the notion that leadership can be analyzed through creativity theory. Leadership itself is not considered a domain of creativity, just as creativity is not considered a lens through which leadership can be observed. However, in observing the two theories of leadership and creativity in combination may inform a theoretical frame that can house both.

Finally, this study is significant because it simply exposes more people to the topic of creativity:

> There is every reason to believe that attitudes and personality can be changed to produce a more flexible, creative, and self-actualized person. Simple exposure to the topic of creativity … can raise *creativity consciousness* – probably the single most important part of becoming a more creative individual. (Davis, 1999, p.103)

Chapter Summary

Although research in leadership has touched on characteristics or components that could be related to what is now defined as creativity, current leadership theory neglects this remarkable notion within its tenets. The research in creativity and creativity theory hold promise in understanding leadership. As has been recognized by Piirto (1998) and others, creativity may be part of a useful solution. The methodology used in Csikszentmihalyi's (1996) study of creativity and its role in understanding discovery and invention was used in this study of creativity and its role in understanding leadership.

The purpose of this research is to examine the notions of leadership held by higher

education music administrators through the lens of creativity theory as defined by

Csikszentmihalyi. Six higher education music administrators were interviewed for this

study. Leadership, as defined by higher education music administrators, viewed or

analyzed through creativity theory, and the accounting of additional data unrelated to

creativity that emerged, enable an assessment of the usefulness of creativity theory as a

frame for understanding leadership.

Reporting

Chapter 2 of this study includes an overview of creativity research as well as a

literature review of research that includes both creativity and leadership. Subsequent

chapters present the data, and then analyze the data through the lens of creativity. Chapter

Three categories emerged from the data. In Chapter Four, an a priori lens was used in

analysis. Collected data were cast against Csikszentmihalyi's 1996 framework

description of creativity. The final chapter includes a summary of the study, conclusions,

reflections, and an assessment of the usefulness of creativity theory as a frame for

understanding leadership.

CHAPTER TWO

LITERATURE REVIEW

Included in this chapter is a brief overview of creativity literature, beginning with

the standard definitions of creativity, including the classical theoretical approaches, and

eight of the most popular contemporary theories and theorists. Then, studies which

include leadership with creativity theory are reviewed.

Definitions of creativity

Using published studies of creativity, it is possible to categorize five definitions of

creativity, three classic theoretical approaches, and eight contemporary theories. The

creative person, the creative process, the creative product, and the creative press

(environment or climate) are used to classify creativity research, theories, and definitions.

Torrance (1988) relates these four elements in his research. By choosing a process

definition for research purposes, he then asks what kind of person can be successful at

that process, what kinds of environments will facilitate the process, and what kinds of

products will result from the process.

Creative person

Recurrent personality and biographical traits of creative people are part of the

answer to "A creative person is someone who is ..., or has these characteristics..." "True

realization of creativity comes through hard work, tolerance for ambiguity, preference for

complexity, passion, motivation, and discipline. That has been emphasized repeatedly

through studies of creative people and their interactions with their domains of creativity" (Piirto, 1998, p. 380).

Creative process

Torrance (1995) describes creative thinking as the process of becoming aware of the problem, making guesses or formulating hypotheses to solve the problem, testing out these possible solutions, and finally communicating the results. The Creative Problem Solving (CPS) model (e.g. Parnes, 1981; Treffinger, Isaksen, & Dorvel, 1994) includes six stages: mess finding, fact finding, problem finding, idea finding, solution finding, and acceptance finding. Another concept of creativity as a process includes the combining of existing ideas, or perceiving the relationships between ideas that were previously thought to be unrelated (e.g. Perkins, 1988; Rogers, 1962).

Creative product

Most definitions of the creative product include worthiness along with originality of the product: "Creativity is an ability to respond *adaptively* to the needs for new approaches and new products. It is essentially the ability to bring something new into existence purposefully" (Barron, 1988, p. 80). Barron emphasizes fitness in aesthetic and ecological form as well as the ingeniousness and cleverness of the creative product.

Creative press

The creative press is defined as the "social and psychological environment" (Davis, 1999, p. 47). Definitions or theories of creativity are not based solely on whether or not a creative environment exists. However, the role of society and culture is included in all serious writings and theories of creativity. Cultures can repress creativity "by stressing conformity, tradition, duty, obedience, role obligations, inflexible rules, and the

status quo in general" (Davis, 1999, p. 47). The absence of serious threat to self, the willingness to risk, and openness to the ideas of others are necessary for the healthy functioning of the mental processes of creativity.

Mysterious mental happenings

The definition of creativity as an unconscious process, an inexplicable happening, remains. Jung (1933) said that while a reaction to a stimulus can be explained, the creative act, the absolute antithesis of mere reaction, will forever elude our understanding. Quotes from personalities that the world has acknowledged as "creative" can readily be found in the domain of the fine arts. The following from Mozart is an excellent example:

> When I am, as it were, completely myself, entirely alone, and of good cheer – say traveling in a carriage, or walking after a good meal, or during the night when I cannot sleep – it is on such occasions that my ideas flow best and most abundantly. *Whence* and *how* they come, I know not; nor can I force them. Those ideas that please me I retain in memory, and am accustomed, as I have been told, to hum them to myself. If I continue in this way, it soon occurs to me how I may turn this … agreeably to the rules of counterpoint, to the peculiarities of the various instruments, etc. All this fires my soul, and provided I am not disturbed, my subject enlarges itself, becomes methodized and defined, and the whole, though it be long, stands almost complete and finished in my mind, so that I can survey it, like a fine picture or a beautiful statue, at a glance. Nor do I hear in my imagination the parts *successively*, but I hear the, as it were, all at once. … All this inventing, this producing, takes place in a pleasing, lively dream … the

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committing to paper is done quickly enough, for everything is ... already finished;

and it rarely differs on paper from what it was in my imagination. (Mozart, 1952,

pp. 44-45)

Classic theories of creativity

Three theoretical approaches to creativity are recognized as classic. They include

psychoanalytic theories, behavioristic and learning theories, and a self-actualization

approach.

Psychoanalytic theories

Psychoanalytic studies locate creativity in the unconsciousness, or in the

preconsciousness. Sigmund Freud (1976), Ernst Kris (1976), Lawrence Kubie (1958),

and Harold Rugg (1963) are psychoanalysts who have presented studies in creativity.

The recognition that preconscious, or non-conscious thinking is important to creativity

explains why "creative people have strong needs for privacy, away from the demands of

conscious realities, and why daydreaming and incubation – both of which are forms of

pre-conscious activity – can produce creative inspirations" (Davis, 1999, p. 52).

Behavioristic and learning theories

Behavioristic theories argue that there is no such thing as creativity. All behavior,

even that which is called creative, is controlled by responses to rewards and punishments.

Skinner (1971) and Maltzman (1960) are behavior theorists. Staats (1968) examined how

stimulus-response psychology can explain creativity as a new combination of previously

unrelated ideas. Mednick's (1962) concept was similar:

a highly creative person is one who possesses a large number of verbal and non-

verbal mental associations which are available for recombination into creative

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ideas. A less creative person is one who is able to respond with just a few, highly dominant mental associations. (Davis, 1999, p. 54)

These theories are criticized as oversimplified and reductionist.

Self-actualization approach

The main thrust of the self-actualization approach is that a creative person is also a self-actualized person, that is, "a fully functioning, mentally healthy, forward-growing human being who is using his or her talents to become what he or she is capable of becoming (Maslow, 1968, 1970; Rogers, 1962)" (Davis, 1999, p. 54). According to Rogers (1962), important considerations for self-actualized creativity include:

1. *Psychological safety.* This is the creative atmosphere, a flexible and receptive environment. It is entirely a matter of attitudes.

2. *Internal locus of evaluation.* This refers to personal characteristics of self-confidence and independence, a tendency to make one's own judgments, and a willingness to accept responsibility for one's successes and failures.

3. *A willingness to toy with ideas, to play with new possibilities.*

4. *Openness to experience.* This includes a receptiveness to new ideas and an attraction to new interests and experiences in the external world. (Davis, 1999, pp. 52-53)

<div align="center">Contemporary theories of creativity</div>

Three contemporary theories of creativity recognize the complexity of the creative process. Investment theory, interactionist theory, and interdisciplinarity theory all use cause and effect as their constructs.

The investment theory of creativity uses terms and concepts found in business to view creativity (Rubenson, 1991; Sternberg & Lubart, 1992). For example, "Investing in one's own creative research or theory ideas, although risky, can reap great profits" (Davis, 1999, p. 59).

The interactionist model of creative behavior (Woodman & Schoenfeld, 1990) ties together personality and environment as much as possible. A flow chart begins with antecedent conditions, that is, the person's history, moves through the person's personality traits, which, when combined in various choices, cause a response to the contextual and/or social influences of the situation. Following various paths through this process, creative behavior then causes consequences.

Interdisciplinarity theory combines the subjectivity and intuition of the arts with the objectivity and quantification of science. "One example of a tie between art and science is experimental aesthetics, the effort to understand and measure human experiences elicited by graphic art, music, and literature" (Davis, 1999, p. 61). The stronger impact on the understanding of creativity, however, has emanated from the works of the following creativity researchers.

Contemporary creativity theorists

The names of five contemporary theorists are so strongly associated with their own developed theories that the theories themselves are recognized by association. These researchers include Arthur Koestler, Robert Sternberg, Therese Amabile, Howard Gardner, Dean Keith Simonton, and Mihaly Csikszentmihalyi.

Koestler (1964) stated that the creative act occurs when one realm of experience, (visualized as a plane) intersects with another realm of experience (another plane). The

creative act is an act of bisociation. The more unlikely the combination, the more extraordinary the accomplishment.

Sternberg (1988) developed a three-faceted model of creativity, based on the characteristics of the creative personality: (1) intelligence; (2) cognitive style (a preference for low conventionality); and (3) personality/motivation (including tolerance for ambiguity, flexibility, drive for accomplishment and recognition, perseverance in the face of obstacles, willingness to grow in creative performance, and moderate risk-taking (Davis, 1999).

Amabile (1988) also developed a three-part model of creativity. The characteristics of the creative personality that she places in her model are: dominant-relevant skills, creativity-relevant skills, and task motivation.

Gardner (1983) developed a theory of multiple intelligences, including linguistic, musical, logical-mathematical, spatial, bodily-kinesthetic, and personal intelligences, both internal and external.

Simonton (1988) created a chance-configuration theory, in which persuasion and chance join together. To solve a problem, there must first be a means of generating ideas. Second, there must be a way to select only the best of those generated ideas. Lastly, the selected, best idea has to have a way to be preserved and kept, to become part of the normal environment.

Studies including leadership with creativity theory

While the literature regarding creativity is expansive, and the literature regarding leadership is also expansive, relatively few studies exist that relate the two. More often, a

study will conclude with a recommendation for further investigation into the possible relationship between creativity and effective leadership.

Early research that recognizes creativity as part of leadership

As early as 1948, Stogdill's survey of the literature on leadership included creativity as one of the traits and characteristics of leaders. Preceding Guilford's landmark speech in 1950, the term 'creativity' was not commonly used. "Originality" was the term used in only seven out of 124 studies: "Although the number of studies containing data on this trait is rather small, the magnitude of the correlations found suggests that the relationship between originality and leadership is worthy of further investigation" (Stogdill, 1948, p. 48). With correlation coefficients ranging from .38 to .70, originality was higher on the average than any other leadership trait excepting popularity.

Adolescent education research that recognizes creativity as part of youth leadership

Six forms of giftedness were defined by the federal government (Marland, 1972) and then used as the basis for programmatic and curricular materials in adolescent education. Of the six forms, general intellectual ability, specific academic ability, creative or productive thinking, leadership ability, talent in the visual or performing arts, and psychometer ability continue to be widely used within the literature and profession. However, leadership remains the least articulated of the curricular areas for gifted students (Foster, 1981). The scarcity of investigative studies regarding the development of leadership in gifted young people indicates a need for more attention to this particular field of study (Karnes & Meriweather-Bean, 1991). Nonetheless, leadership characteristics of gifted adolescents have been identified as: the desire to be challenged,

creative problem-solving ability, critical reasoning ability, initiative, persistence, sensitivity, self-sufficiency, tolerance of ambiguity, the ability to see new relationships, and enthusiasm (Black, 1984: Chauvin & Karns, 1983; Plowman, 1981).

A creativity test for grades 4-6, called the Structure of the Intellect Learning Abilities Test, developed by Meeker (1985), includes assessment in the categories of evaluation, leadership, and creative thinking (SOI:ELCT). It:

> measures eight cognitive activities connected with creativity, all of them
> divergent thinking: divergent symbolic relations, divergent symbolic units,
> divergent figural units, divergent semantic units, divergent semantic relations,
> divergent semantic transformations, divergent figural relations, and divergent
> figural transformations. Factor-analytic studies support the construct validity of
> this test and inter-rater reliabilities are often very high (up to .99). (Cropley,
> 2000, ¶ 5)

Black (1984), in the creation of a leadership model particularly applicable to gifted youth, defines leadership as a "creative response" (p. 5):

> Creating is the best word to describe the process of fostering leadership in gifted
> students. Creativity is the major component of leadership, and the substantial
> body of work on creativity (see Tannenbaum, 1983) is far more applicable to
> leadership than the writings that purport to be about leadership. Leadership is
> creativity applied to motivating the behavior of others. ... Current models of
> "leadership," irrespective of their origins or the prestige of their advocates, teach
> only an understanding of human interaction. The participant learns to evaluate his
> own and others' behavior against some model. (p. 6)

Black's intent is to describe a program that can be used by teachers to help students become leaders, presuming that professional journals will provide the kind of guidance and inservice that teachers need to become better leaders themselves.

Armed services research that recognizes creativity as a part of military leadership

Since Guilford's participation in the development of a test for future pilots, the armed services have continued to investigate the inclusion of creativity theory into their development of military leadership: Creativity has found to be an effective part of leadership in the army (Zaccaro, et al., 1995) and valuable in international negotiation and mediation (Spector, 1995). In an experimental simulation of an impasse resolution, Spector trained his subjects in creativity heuristics, that is, analogical reasoning.

> Analogical or metaphorical reasoning is the inferential process by which a resemblance, similarity, or correspondence, perceived between two or more things in some respect, suggests that they will probably agree in other ways as well. When using analogies, the problem is restated in terms of something very familiar. By comparison and through different lenses, new ideas and options may be generated. (p. 87)

The implications of the study suggest a possible usefulness of creativity heuristics in resolving ostensibly intractable negotiations, and that the teaching of such creativity skills ought to be consciously taught as a skill of negotiation.

Business research that recognizes creativity as a part of entrepreneurial leadership, with implications for educational leadership

The domain of business has amassed a wealth of literature that validates the inclusion of creativity in its goal of entrepreneurial success. In 1984 Amabile (1996)

created a standardized, quantitative measure of work environment factors that might influence creativity positively or negatively, a questionnaire instrument called "KEYS: Assessing the Climate for Creativity." This instrument has been used primarily with businesses and industries. However, Flynt (1997), used KEYS in her study *Perceptions of stimulants and barriers to creativity in the work environments of deans and department chairs: A KEYS(©) survey*. The sample consisted of 13 deans and 68 department chairs located in the southeast United States. The survey is designed to identify a total of ten scales: eight work environment scales, six describing stimulants to creativity and two describing obstacles; and two outcomes scales, rating overall creativity of the work environment, and overall innovation. Flynt found that the concepts of freedom and overall creativity in the university are different than those found in business, and therefore did not find the instrument to be successful overall.

However, a more successful transition from business to educational leadership was defined by Sisk (2001) in a research study that focused on the behaviors of individuals who were identified as demonstrating leadership effectiveness in their organizations. The study gave attention to the role of leaders as they developed leadership in co-workers to increase effectiveness and effect change in organizations. Sixty middle managers, senior managers, and CEO level leaders were interviewed and studied with nine structured questions regarding leadership, creative leadership, change, communication, success, and mentoring. In addition, the leaders ranked their own leadership behaviors, using the Creative Leader Behavior Scale (Sisk & Shallcross, 1986). Creative energy was identified as the primary focus to build an infrastructure for

effective change. Basic values identified for leadership included creativity, empowering, humor, play, and rethinking.

1. One of the most important training techniques is to model the skills of focusing, empowering, facilitating and transforming.

2. Creative leaders use a straight-forward approach to shift employees from dependence to independence.

3. Creative leaders are willing to take risks on people.

4. Goal setting and reinforcement are essential to develop creative leadership and to implement change. (p. 286)

The study ends with implications for education, including requirements for administrators initiating change:

1. To involve the teachers in decisions and meet with them regularly on a face-to-face basis.

2. To give teachers feedback on their performance based on a checklist of shared behaviours and results.

3. To make positive reinforcement a priority at every level of the school district. (p. 287)

Effective teacher training is described; key actions to manage strategic aspects of a change initiative include: defining the need for change; developing a shared vision of the results of change; creating design teams; developing a communication strategy; and providing training for the essential skills.

Organizational research that recognizes creativity as part of leadership

Sisk and Shallcross (1986) identify creative leaders as the critical ingredient in successful organizations. Characteristics that help creative leaders maintain and develop leadership include the ability to decentralize authority to encourage and allow autonomy and entrepreneurship. This decentralization includes risk taking and risk seeking. Sisk, from a giftedness paradigm, defines leadership as "one who leads others to lead themselves" (p. 493).

> Creative leadership can be expressed by four attributes. First, there is *vision* to
> see things as they are, but to also see things as they can be. Vision includes the
> idea of helping others to build and to share a common vision. Kanter (1989)
> states that no lasting achievement is possible without vision. Second, there is the
> *courage* to risk-take and to risk-seek in order to carry out creative leadership.
> Third, there is *absorption* or the ability to shut out the world and the petty day-to-
> day routines and cares. The creative leader becomes truly absorbed in the creative
> act. And fourth, there is *talent* or the self recognition and appreciation of one's
> talent to become a creative leader in multiple fields, including art, science,
> mathematics, and other areas. These four factors ... interact within one's time,
> history and culture to impact and to empower personal creative leadership ... In
> defining the product aspect of the model, creative leadership results in products
> that embody the characteristics of creativity, innovation and entrepreneurship. (p.
> 493)

In a review of a number of studies concerned with leader creativity, Mumford and Connelly (1999) draw the conclusion that creativity may be an essential component of

effective organizational leadership: "Leaders need a set of complex thinking skills to solve novel, ill-defined organizational problems, they must be able to interact with followers in ways that encourage and manage subordinate creativity" (p.144). Leaders' creative efforts, however, cannot be equated with those observed in more autonomous fields, such as in the arts and sciences. Not only do leaders have to formulate viable solutions to novel organizational problems, they:

> must be capable of formulating workable solutions that can be implemented in dynamic social settings. As a result, leaders' creative efforts require organizationally based and socially based creative thought, as well as the kind of problem-focused cognition traditionally of concern in studies of creativity. These observations are noteworthy, in part, because they indicate that new, more complex models may be called for in seeking to understand creativity in non-traditional fields such as leadership. (p. 144)

Public school administration research that recognizes creativity as part of leadership

Public school administrators have been the subjects of a few leadership studies that use the theory of creativity as their framework. Goertz's (2000) study entitled *Creativity: An essential component for effective leadership in today's schools* was designed to determine whether or not the creativity descriptors of: passion for work, independence, goal setting, originality, flexibility, wide range of interests, intelligence, and motivation were present in her population of four principals from southwestern school districts who had achieved a score of 4.0 on the National Association for Secondary School Principals Assessment Center. Using a multi-method analysis of both the principals' questionnaire that Goertz herself developed, and in-depth interviews,

frequency of creative behavior data was compiled. The study concludes that effective principals:

> perceive themselves as having passion for work, independence, goal setting, originality, flexibility, wide range of interests, intelligence, and motivation as indicators of leadership which suggests the need to consider creativity for preparation programs that train future leaders to develop their creative potential to the fullest. (p.158)

The purpose of Schmook's (1996) study was to investigate the perceptions of principals and their teachers regarding the principals' leadership practices and creativity traits. Using Goertz and Lemley's (1991) CSPQ (Creativity Self-Perception Questionnaire) and CTOQ (Creativity Teacher Observation Questionnaire), and Kouzes and Posner's (1988) LPI-Self and LPI-Observer (Leadership Practices Inventory), the research population consisted of 20 principals and 172 teachers in designated Break-the-Mold schools, recipients of Florida Incentive Planning Challenge Grants. The study concluded that the Break-the-Mold principals demonstrated five of the leadership practices and the eight traits of creativity as included on the questionnaires. "This study has barely tapped the essence of leadership and creativity in the educational arena. In order to better understand the role of creativity within the domain of leadership more research is needed" (p. 121). While comments were elicited from principals and teachers, they were not used for this study. Schmook recommends further research based on such comments, suggesting a case study method with in-depth interviews, as a rich source for information regarding the relationship between leadership and creativity.

Higher education administration research that recognizes creativity as part of leadership

Higher education also has its few studies that suggest creativity is an important quality for a leader to have. Using a short survey of 11 community college presidents who were formerly community services administrators, the ability to tolerate ambiguity and the willingness to take risks were noted as necessary for academic leadership (Vaughan, 1987). These are commonly used descriptors of creative individuals (Davis, 1999).

In an ERIC search using the separate creativity descriptors as defined by Piirto (1998) of "hard work," "tolerance for ambiguity," "preference for complexity," "passion," "motivation," and "discipline," coupled with the term "education," literally hundreds of citations can be found that acknowledge an aspect of creativity as important to effective education, without the acknowledgement that that aspect is also part of the creative personality.

The identification and definition of competencies needed by future community college presidents was the purpose of a Delphi study, that is, one that allows for consensus to be developed on issues that are opinion based. Keller (1989) distributed questionnaires to 27 community college presidents, who reached a consensus or stability on 41 competencies. Creativity and leadership were found to be among the 41 competencies. Creativity/innovation was defined as "The ability to introduce and make changes, even with limited resources" (p. 157), and leadership was defined as "the ability to influence people so that they strive willingly and enthusiastically to help accomplish individual and institutional goals" (p. 159). However, leadership itself was not identified as creative.

In another Delphi study, creativity/innovation was one of 25 competencies that came to consensus as being critical for community services/continuing education directors (Amunson & Ebbers, 1997). This study confirms the previous studies done by Vaughan (1987) and Keller (1989) that there is a commonality of administrative competencies, including creativity, which can be transferred to the community college presidency.

Using an informal survey of St. Cloud State University department chairpersons, Litterst (1993) identified St. Cloud's department chairpersons as faculty midlevel managers who are given much responsibility without accompanying authority. One colleague responded: "I wish I could think of something I do that is creative – mostly I put out fires. And, when I'm not putting out fires, I'm trying to avoid starting them" (p. 6). With a 20% response rate, Litterst identified some qualities of the creative leader: an attitude of vision; communication skills of participative decision-making; sensitivity to organizational climate; management skills of doing more with less; seeing each colleague as a potential creative leader; and personal skills of managing time between work and leisure. She recognizes not only a dearth of research regarding leadership and creativity in the educational setting, but a wealth of literature that identifies the need of creative leadership in schools.

Higher education music administration research that recognizes creativity as part of leadership

A field that lends itself to the study of the relationship between leadership and creativity is one where the two domains meet: higher education music administration:

Music chairs, and, ultimately, faculty and staff within the department, who do not

pay attention to non-music considerations affect the capacity of the department to

achieve its mission. For an organizational structure to function with efficiency

and effectiveness it needs conformity, consistency, and stability. Music as a

creative process needs none of these. Music as an institutional process, however,

requires all of them. (Miller, 1993, p. 25)

Pedagogues in the field of arts administration recognize the need for greater

supervision in an area that has goals as vague and diverse as artistic collaborations. The

institutionalizing of creativity is its antithesis. However, it is institutions that can most

readily provide the favorable conditions and facilities towards the nurturing of creativity.

In a study dealing specifically with music administratorship (Brown, 2001), 408

music administrators currently working at NASM (National Association of Schools of

Music) accredited higher education programs responded to questionnaires on a five-point

Likert scale. Asked to indicate whether the main criterion for their selection as the

current music administrator was musical or administrative skills, 13.3% of the

respondents indicated both. In the same vein, participants were asked to indicate whether

the most important criterion for selecting a music administrator was musical or

administrative skills, and 17.5% indicated both. By disqualifying the preceding

responses, the remaining responses for both questions were overwhelmingly in support of

administrative criteria, 91.5% and 86.8%, respectively. When asked to describe the

characteristics of the ideal music administrator, respondents cited: collaborative and

cooperative, consensus builder, empowerer, facilitator, visionary, fair, discerning, honest,

and supportive. Two responses were humorous, citing 'sainthood' and 'benevolent despot' as ideal leadership type.

Six nationally recognized higher education general music educators were the focus of a qualitative study that identified developmental commonalities of leading general music educators (Alig, 1992). Methodology included in-depth interviews using the Kilpatrick-Cantril Self-Anchoring scale (the participant is asked to rank a qualitative statement on a ladder scale of numbers), life lines (the participant is asked to state any significant events and/or turning points in her/his life and write them down along a line drawn on a piece of paper), school and life metaphor activities, observations, and questionnaires (the Baumann (1967) modification of the Barrett-Lennard Relationship Inventory Scale) sent to three persons sharing a close personal relationship with each subject. Findings include the shared quality of creativity throughout the participants' lives, and that they valued creativity in others' lives. While they were not in agreement as to a definition of the term, creativity was cited as the greatest single factor to predict student teacher success, to solve problems in the classroom, and to make an experience meaningful. In analyzing leadership styles, Alig found that no particular leadership style fit any participant, but that various facets of many styles comprised each participant's leadership style.

Music deans believe that they differ from deans responsible for other academic departments in creativity, complexity of operations, high costs, arts advocacy, public visibility, and fund-raising responsibilities (Huffman, 1997). Using a naturalistic inquiry approach, Huffman distributed a self-administered descriptive questionnaire that

addressed personal characteristics, major areas of responsibility, estimated and ideal time spent in the major areas of responsibility, and recommendations:

> The creative, artistic dimensions of the discipline affect all aspects of the position. The handling of artistic aspects (writing, conducting, and performing music) adds a dimension not clearly understood outside the discipline ... it is of great importance for a music school dean to commit time to maintaining and developing her/his personal artistic skills. A music school dean must understand the characteristics of highly artistic people and know what motivates them to perform at top capacity. (p. 139-140)

Conclusion

While this is not an exhaustive review, it includes the major studies that connect leadership effectiveness with creativity theory, and particularly those that make a connection between creativity and leadership in the field of higher education music administration. Many of the studies that do not include a qualitative method of inquiry recommended that one be done. While investigating another factor regarding leadership, creativity is discovered, and additional research is recommended. That creativity theory be used in the development of leadership training programs is also recommended. However, in a review of leadership literature, creativity theory is not yet used as a frame through which effective leadership is studied.

> Creativity is believed to be important by many organizational practitioners and consultants, and has been endorsed by various researchers of the highest individual quality and reputation. Despite this, creativity still stands outside the orthodoxy of management studies, and is not taken seriously enough to make

much contribution to the ongoing debate about the nature of management studies. (Rickards, 1999, p. 35-36)

Chapter Summary

This chapter begins with a brief overview of creativity literature, including the standard definitions of creativity, the classical theoretical approaches, and eight of the most popular contemporary theories and theorists. Then, the relatively few studies which combine creativity theory with leadership are reviewed. Included are the following categories of research that recognize creativity as part of leadership: the first recognized studies; adolescent education; armed services; business, with implications for educational leadership; organizational research; public school administration; higher education administration; and higher education music administration. While this is not an exhaustive review, it includes the major studies that connect leadership effectiveness with creativity theory, and lead to those that make a connection between creativity and leadership in the field of higher education music administration.

Often, a study will conclude with a recommendation for further investigation into the possible relationship between creativity and effective leadership. Many of the studies that do not include a qualitative method of inquiry recommended that one be done. While investigating another factor regarding leadership, creativity is discovered, and additional research is recommended. That creativity theory be used in the development of leadership training programs is also recommended. However, in a review of leadership literature, creativity theory is not yet used as a frame through which leadership is studied.

CHAPTER THREE

DATA PRESENTATION: LIVES AND LEADERSHIP

Included in this chapter are the following sections: data needs, sources, and

collection; organization and presentation of data; and the data presentation itself. The

data is presented in two main sections. Under the lives of the music administrators are the

subsections of the private life of the music administrator, the professional life's journey

of the music administrator, and the present and the future. Then, under leadership through

the lens of the music administrator are the subsections of the deanship, relationships,

working habits and insights, and leadership components. Each of these sections ends with

a summary, as does the entire presentation.

Data needs, sources, and collection

Data needed to complete this study include descriptions of leadership from music

administrators. A "snowball" process of identifying possible music administrator/

participants began with Mr. William Ballenger, Chair of Oklahoma State University's

Music Department. Six administrators of music departments or schools of music in

higher education were recommended by at least two of their peers as candidates for

interview on the topic of creativity and leadership. All six, who also happen to carry the

title of dean, agreed to be interviewed. One dean was interviewed in person, one was

interviewed on the telephone, one dean's interview began with Internet teleconferencing,

but ended on the telephone because of Internet traffic interference, and three deans were

successfully interviewed via Internet teleconferencing. Therefore, four and one half of the six interviews were conducted with face-to-face communication.

It is in the stories of each participant that a depth of understanding occurred. The interview process included questions that encouraged the sharing of stories, and was modeled after the protocol used in Csikszentmihalyi's 1996 study. The interviews had a number of common questions, but each interview's questions were not necessarily in the same order, or with the same wording. The priority was to keep the interview as close to a natural setting as possible, with genuine and reflective answers developing the themes. These personal in-depth interviews lasted slightly less than one and one-half hours each.

Organization and presentation of data

Following is a description of leadership as presented by six deans of music departments or music schools of higher education. To preserve their anonymity, each dean has been identified with a gendered first name, not his/her own: Dean Alex, Dean Bryan, Dean Charlie, Dean Dennis, Dean Edward, and Dean Flora. The universities to which they refer are randomly numbered; for example, University One and University Four are referred to by Dean Alex, University Two and University Three by Dean Bryan, and so forth. When a particular dean is not mentioned in one of the following descriptions, it is because the answers to the questions did not reveal the information as categorized, as opposed to a purposeful omission of information that is not similar in content to those mentioned.

This presentation is collective and organized chronologically, following a progression that is founded purely on my own coding and concepts of logical succession. The categories emerged from the data. It begins with the early remembrances and private

life of the administrator, then addresses the professional journey of the administrator, including perceptions about leadership and the deanship itself.

The lives of the music administrators

The data organized regarding the lives of the music administrators is subdivided into three categories. First presented is the private life of the music administrator, then the professional life's journey of the music administrator, and finally, data regarding perceptions of the present and the future.

The private life of the music administrator

The following section includes data regarding childhood remembrances of the six deans, and observations of their current family situations. These two subsections are then followed by the deans' comments regarding the balance between their own private and professional lives, now and before they entered administration, as well as how they spend their free time, now and before they entered administration.

Childhood remembrances

While each dean remembers something unique to his/her own history, as a group the childhoods of these deans were wholeheartedly nourished by strong and loving sets of parents. Dean Alex is one of five children, and he was the only child to enter the teaching profession like his father before him. His father's reputation as a "wonderful, caring teacher" made an impact on Dean Alex. His father was also proud of Dean Alex's entering the teaching profession. Dean Alex particularly remembers the "unconditional positive regard" of his parents:

As a senior in high school, a huge high school, more than 5,000 students, I decided to audition for the lead in the musical, and I'd never been on stage before.

And I remember my singing audition went really well, really wowed them. My acting audition was terrible. And I was not cast, and I was not crestfallen. As I look back on that, I think to myself, "What a remarkable thing for a 16 or 17 year old boy to say to himself, 'I think I'll try that.'" And then get up and do your best, and then accept whatever comes down the pike, and not feel that it was somehow a failure. It was just another experience. I think my parents gave me something that was quite precious. And I don't know whether they set about giving it to me; I was the third of five children, so maybe they gave it to all five, I don't know; but it gave me a security as a kid that I have hoped I've passed on to my daughter; but I think it was critical for me.

Dean Bryan recalls his mother playing piano for him while he played trumpet with his first teacher, who happened to be his father. They were both very supportive then, and they have continued their support throughout Dean Bryan's career: "That was just part of the fabric of the Bryan family, and it's stayed with me for all these years."

The emotional solidity that he sensed from a stable family and a very close and consistent circle of friends is what Dean Charlie recalls from his youth. Being an only child, he recalls the approval and praise of his parents, and especially "having an enormous circle of colleagues and playmates at various times in my life."

The ideals of honesty, hard work, caring for people, and pursuing one's passion were common threads in the upbringing of each future music administrator. Dean Alex credits his parents for giving him a work ethic. This has helped him when he is solving problems, to "just stay with it until I can find a way that things make sense."

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Dean Dennis recalls the self-confidence and common sense that his parents were able to instill in him. His farmer parents made sure that he was able to take music lessons, regardless of financial constraints in other aspects of their lives. They espoused the ethics of hard work and sacrifice to attain personal goals, while demonstrating complete confidence in Dennis's ability to attain his own personal goals.

Dean Flora recalls her parents as eminently sensible people who had a lot of fun and worked hard. They gave her a sense of fair play and honesty, and an appreciation for hard work, without a large sense of ego.

Dean Edward is also an only child, and he attributes the special relationship he had with his parents to being an only child:

Mom and Dad were always very supportive and really very permissive. They allowed me to kind of explore my own interests and dreams. I tell this story about my dad because I think it was another one of those pivotal moments one has in one's life. My dad and I were having a conversation when I was a teenager, and you know how sometimes teenagers in a moment of lapsed judgment will ask opinions of their parents (laughter) and so I did. I talked to Dad, and said, "Dad, what do you think I should do, professionally, when I grow up?"

My dad was a businessman, a mathematician, an actuary and insurance executive, and I was ready for him to give me this business answer and I was ready to then argue with him. It was like, you know, sometimes you set up your parents. And my dad trumped all that of course, by saying, "Well," he said, "I think you should think about what you choose to do when all your chores are

done, and your homework is done, and you can invest your time anyway you like and then see if someone would ever pay you to do that."

And that was amazing advice. That obviously stays with me, because I was involved in every kind of music thing both at church and at school that you could imagine. And so it was really clear what that thing was, and I think Dad knew that very well, but he also knew I was afraid to pursue that music interest because I was afraid I'd starve to death, because I had such a misunderstanding of what the music professions are like. ... There's a story that explains how my parents have been amazing cheerleaders for my choices in life.

Current family situations

Without exception, the six deans have strong, supportive relationships with their spouses, many of whom are also musicians. Dean Alex's wife is a music educator; she is very supportive of her husband's career. They talk every day about their jobs.

Dean Bryan has developed an appreciation for mutually supportive relationships:

Well, I've unfortunately gone through several spouses, (laughter), so we won't go there. I think my spouse has always been supportive of me in my administrative roles, and with my current wife, I'm very supportive of her work as well. I think we view each other not only as spouses, but as professionals in our field. And I think *that's* the healthiest thing that can happen, this situation where spouses can view each other and respect each other professionally as well as personally.

My wife is a musician also, a musicologist, and we discuss what the role of the job is in relation to life in and our relationship. There are lots of issues that

I take home, and my wife and I enjoy talking about them. She's a very sharp person, and sometimes she's my best advisor, and I hers.

Of his wife, Dean Charlie notes:

> My wife is, in my humble opinion, a very, very smart woman. I seek her advice on a lot of things. She is extraordinarily intelligent. She knows a lot about music and she brings a lot to the dinner table discussions, a lot of wisdom. As a clinical therapist she holds a certain amount of wisdom about human behavior, propriety, ethics, and those sorts of things, so she has been really very helpful and also a very stable influence on my emotional life.

Dean Dennis states that his wife has made tremendous sacrifices for his career, and recently, he felt that it was time for him to do the same. Last year, University Six, Dean Dennis's alma mater, asked him to interview for an administrative position. His wife was offered her job a week after Dean Dennis's interview, so he withdrew his candidacy. She is now director of music education at a local university. Her favorite question, when Dean Dennis is deliberating is: will he be able to live with himself, with the choice that he is making?

Dean Edward and his wife have been married 27 years:

> My wife is on sabbatical this year. I asked her to take the year off with this new job here and so she's kind of being a full time coach, helper, support, cheerleader, nag, all the great things a wife is, to make sure that we have a successful first year here.

Dean Flora believes that she has been blessed with a man who wanted her to go as high as she cared to go, and he helped to make that possible for her. Before his

retirement, his was the kind of work where he was more movable than she, and she feels

that they were very fortunate in having the flexibility their life style offered.

The deans have strong ties to their children, all of whom are adult, and many of

these children have also entered the music profession. Dean Charlie states that he wanted

to be as good a father as he could be for his children. That meant spending a lot of time

with them in the formative years and beyond, and it meant recognizing that his success

and his career were not exclusive of his success as a parent. Now, Dean Charlie sees both

grown children as extremely successful, and he feels that part of that success can be

attributed to the model they had in both of their parents balancing devoted family lives

with reasonably successful careers.

Dean Alex's daughter began her college career as a music educator, but graduated

as a vocal performance major. While her parents encouraged her to attend any school she

wanted, she chose to attend University Four, where her father is dean:

> And so, that's been interesting too. I liked having her close by, but it was
>
> maybe a burden for her, to be the dean's daughter, and known as such. I think it
>
> might have hurt her a little bit, in just a small way, which is, I think the faculty
>
> were reluctant to give her solos and special attention because they were afraid
>
> someone would think that they had done that because she was the dean's daughter
>
> instead of she was the best candidate for the job. But I think she likes the fact that
>
> I'm the dean, and she was proud of me while she was here.

Dean Edward summarizes the concept that all of his immediate family is in the

music business:

I'm not sure that it's so much that they've influenced my goals as an administrator; it's just that they're an amazing, most important part of my life, and we're all involved in music. My son is finishing his undergraduate degree in music composition at the school I just left, and is now planning his life, getting ready to get married, and getting ready to pursue graduate studies in music. All of us are kind of in the same line of work, if you will, and so – countless ways. I don't even know how to begin to answer the question, except that we all kind of understand this business.

The balance between private and professional lives

All the deans agree that the balance between private and professional lives leans much heavier towards the side of time spent professionally. While Dean Charlie recognizes the separation between private and professional time, he embraces the opportunity to further his professional tasks during private time:

> First of all, being a musician, being a university professor, and being an administrator, is a life calling and not just a job. We are on duty, as it were, for many more hours during the day than just the time that we are assigned to classes or the eight hours or whatever that is the natural workday or the workweek.

Dean Charlie's wife gets home from work around 9:00 or 10:00 at night, and their children are in graduate school. Therefore, he considers that early evening solitude his personal down time, when he usually tackles more work for school. While Dean Charlie saves Saturday for domestic chores, he considers Sunday an opportunity to put in a full good day's work at the computer at home finishing up reports, writing, and reading for school.

The deans say this is an issue with which all music administrators struggle. Dean Bryan feels that he has learned from the example set by one of his former deans, not to let the job consume his personal life:

Well, that's something that we all struggle with. And I made a commitment to myself and to my wife, when I took this job, that I wasn't going to retire with leftover vacation days. Because you can do that, and you can get a lump sum of money when you retire for all the vacation days you didn't take, and I think it's important not to let the job run your whole life.

My dean that I worked with at University Three seemed to work all the time, and I don't think he had any personal life whatsoever. And I can't live that way, and so I learned from that to say, "No, I'm not going to do that. I can be just as successful as he can, by putting things in perspective."

Dean Bryan admits that, when he first started teaching, he would work from seven in the morning till eleven at night, every day. He says it didn't take long for him to get to the burn out stage. Now he recognizes the need to separate and balance his personal and professional lives. He and his wife enjoy spending time together, cooking and sailing on the weekends, and they try not to let the job interfere.

In music, there are many evening concerts and activities. On the night of a concert, when he knows he will be returning, Dean Bryan leaves the office an hour or half hour early. It gives him a little bit more time to have a leisurely dinner with his wife before they go to a concert. He says that he tries to work hard at school, leave it there, and then go home and don't work on it again until the next day when he returns and works hard again, making productive use of his time at the office.

Dean Dennis agrees that there has to a line that one can draw; one has to be able to say no. He notes that a person could work as a music administrator from 7:30 in the morning until the evening. Specifically, Dean Dennis has decided to attend very few individual student performances; however, he attends all faculty and ensemble performances. He tries to leave his work at the office, except for checking email on the weekends. If he needs to continue work, he will stay at the office rather than bring work home.

The deans say that they need to learn how to stop for the day, even if projects are not finished and get away, perhaps even establish some ritual times for personal and family pursuits. Dean Alex states that he could work year-round, every day and night, and still not have enough time to do all things he might wish to be able to do:

I have finite time, and the possibilities for doing things to advance the school or the department are almost infinite. So de facto, everyone in this position has to make choices about what you'll do and what you won't do. You might think of it in terms of a prioritization. This is something *really* important, I gotta do this; this is less important, if I don't get to it, it's not going to be the end of the world. What that means for somebody in the business is you don't finish the job any day. So every day, sometime between 3:30 and 8:30, I say, you know, that's all I'm going to do today. There's more to do, it's sitting right out there on my desk, but for today, I'm done.

And people need to learn to do that. If they have any other things that they want to sustain in their life, like family and friends, you know, professional interests or hobbies, or something like that, you literally have to schedule them in,

save time for them. And I think those are important to keep people healthy, mentally healthy. A lot of us are type A personalities; it's hard to stop working, to go do the things that keep us complete human beings.

Dean Edward goes to the movies with his wife every week:

I spend more time with my colleagues than I do with my family to be honest; I mean, I think most of us do. [However, my wife and I] go to the movies together every Friday night, unless it's just absolutely unavoidable, and if it's unavoidable then it becomes Saturday night or Thursday night, but we try to see 52 movies a year minimum.

Dean Edward's family schedule includes some other important family times, Sunday morning at church, and Sunday night at home: "We try very hard when we're in those kind of special times that the laptop stays in the case and the phone doesn't get answered, and we try to stay away from work."

However, Dean Edward also includes work for school as part of his private activities:

And for the longest time, I deliberately devoted part of my Saturday to go into the office, and then I would carve out some other part of the work week, but Saturday was great because the phone didn't ring and because nobody walked into my office, and I didn't get those intrusions to a thought process. When you're trying to get your mind straight, and particularly when you're trying to write at some kind of level, whether it be for administrative or scholarly purposes, it's just important for me that I just don't have any of that distraction.

Dean Flora states that she has never been very good at finding a balance between private life and work. During the early stages of her career, the job was all-consuming to her; her husband was very tolerant, and her children were out of the nest, so she feels it was easier for her than it would be for a younger person who is still raising a family. She feels she has learned, although she believes it has taken her a painfully long time to learn, that it is a good idea to go away every once in a while and have a weekend or a couple days away, where one is not thinking about one's job.

Preadministrative/administrative life style: free time

Free time is not a common element in the pre-administrative or administrative life-styles of the six interviewed music deans. While various free time activities such as athletics, sports, movies, reading, church activities, domestic activities, sailing and "little vacations," are mentioned, so, too, are statements such as: with two careers going on, with children at home, recognizing the parameters of the job, recognizing my temperament: it was/is difficult to find private time.

Some of the deans simply do not recall having any free time. Dean Edward does not recall having any free time as a faculty member. Dean Bryan believes that, as a pretenured faculty member, he spent more time on the job outside of school hours than he does as an administrator, although, as a faculty member, he had a little bit more flexibility in his hours than he does now.

Dean Alex did not have a lot of free time as a faculty member, he came to realize, because of his temperament. He enjoyed the collaborative scholarship, and the service component found in the opportunity to teach another class, or to talk to a group, or

interact in some way. One of the most significant things Dean Alex believes he did was help design some software for music educators:

So that's what I did when I wasn't teaching, some of those kinds of collaborative things. I got involved in faculty governance, I served on so many committees because I was the one who was available, and I think I actually have an ability to manage committees and contribute positively, kind of move things along at a good pace.

As a dean, Dean Alex says he finds it harder these days to take an afternoon and go play golf, or go for a sail, or get home before dinner.

Some deans make a purposeful effort to leave the job at the office. Dean Dennis lists movies, reading, tennis, eating out, and church activities as free time activities he and his wife enjoy together. He makes a concerted effort when he goes home, to leave his work at school.

Dean Charlie says that friendships are harder to form now with one's peers, since they are on other campuses, or on one's own campus but in different disciplines. His free time, therefore, is spent in athletic activities, playing racquetball, and/or maintenance weight lifting.

Some of the deans were able to explain how their free time, perhaps in the early evening or late at night, or the weekend, is used for research or a school related project, something that asks for more solitude than is available at the office. Dean Charlie's wife comes home around 9:00 or 10:00 at night, and their children are both in graduate school. Therefore, there is a period in the early evening when Dean Charlie is home alone:

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So preparing the meal and that sort of thing falls to me. But also, I view the time, by the time I get home, and eat, settle down and everything, that's my down time. That's my private time with which I have allowed myself to do anything that I want, every evening. In many cases this means that what I want to do is to finish a project that's related to school. What I want to do is I sort of convince myself that I really want to finish something that is due in a while and I need to spend some time doing it. Or, it sometimes means that I read. I try to read things that are simply – well, I read non-fiction by and large.

Dean Charlie's usual Saturday is a relaxing day of reading, get domestic tasks done such as grocery shopping and haircuts, but he considers Sunday a day of work:

So I put in a full good day's work at the computer at home finishing up reports, writing, reading, things that I need to get done during the week. As you know, we all need time to focus on some projects in blocks of time and the two blocks of time that I have are Sunday; if necessary I take part of Saturday.

Of note is the statement from two deans recognizing that their administrative careers began after their children were grown and on their own. Dean Charlie recalls:

Faculty member days are synonymous with the time when I had two kids at home so there was more of a scramble to find private time because we are a two career family, and I have to respect the fact that my wife needs private time as well.

He then states that the beginning of his work with administration coincided roughly with the time that their children went off to college.

Similarly, Dean Flora recalls, as a faculty member, having only little vacations here and there. With two careers going on, she and her husband were both very busy. Her administrative career also began after their children were grown and on their own.

Summary

While each dean remembers something unique to his/her own history, as a group the childhoods of these deans were wholeheartedly nourished by strong and loving sets of parents. The ideals of honesty, hard work, caring for people, and pursuing one's passion were common threads in the upbringing of each future music administrator.

Without exception, the six deans have strong, supportive relationships with their spouses, many of whom are also musicians. They have strong ties to their children, all of whom are adult, and many of these children have also entered the music profession.

All the deans agree that the balance between private and professional lives leans much heavier towards the side of time spent professionally, to the point of calling music administration a life's calling, and not just a job. They say that this is an issue with which all music administrators struggle. It would be impossible, even if one could work around the clock, to get everything done that one wanted to accomplish. Therefore, one needs to learn how to stop for the day, even if projects are not finished, and get away, perhaps even establish some ritual times for personal and family pursuits.

Free time is not a common element in the pre-administrative or administrative life-styles of the six interviewed music deans. While various free time activities such as athletics, sports, movies, reading, church activities, domestic activities, sailing and "little vacations," are mentioned, so, too, are statements such as: with two careers going on,

with children at home, recognizing the parameters of the job, recognizing my temperament: it was/is difficult to find private time.

Some of the deans simply do not recall having any free time. Some make a purposeful effort to leave the job at the office. Some of the deans were able to explain how their free time, perhaps in the early evening or late at night, or on Saturday or Sunday, is used for research or a school related project, something that asks for more solitude than is available at the office. Of note is the statement from two deans recognizing that their administrative careers began after their children were grown and on their own.

The presentation of data leaves the topics of family and private lives to move to an overview of each dean's professional history. Opportunities for, and styles of leadership, as well as a thirty-year look back on paradigm change are included.

The professional life's journey of the music administrator

Included in the following section are the histories of the dean's professional journeys. Their first entrances into the academy are noted, and emerging leadership opportunities and positions found along the way, which led to the acquiring of the current deanships. Leadership opportunities as dean are then documented. This section ends with the current work method, paradigm, and intensity of work of each dean compared with the same when the deans first entered administration, and includes each administrator's recollection of views of the world and of him/herself, thirty years ago.

Entrance into the academy

Whether the deans began their careers as teachers in public schools or at the university level appears to be irrelevant to their current status. Also inconsistent from

dean to dean at this point in their lives are their professional aspirations, opportunities for leadership advancement, and the influence of others.

Dean Alex recalls being a junior high school band director, and believing that that position was "my life's calling, the extent of my aspirations." His entry into university teaching came after several unsuccessful searches at University One, Alex's alma mater. The search committee finally asked Alex to fill the empty position. For three of his first four positions, either in public school or at the university level, Alex was someone's assistant. He feels he was advantaged by being so partnered with people who were experienced and capable; he believes he is better, more comfortable, and more self assured, after being "on somebody's team for a while."

Dean Edward also started out teaching at a junior high. After one year on the job, he was named department chairman of a faculty of two. He appreciated the modest duties that the job entailed, such as running meetings, following protocol and writing minutes. After three years, he was offered the position of music administrator for a national non-profit organization, a position he held for seven years, while earning his PhD.

Dean Bryan also started out in the public school system as a high school music teacher. However, unlike Dean Alex, Bryan was not satisfied with remaining a high school music teacher. He made his next goal the position of college band director. Once he achieved that goal, he wanted to become department chair in a school of music. After that goal was met, he desired to become an assistant to a dean of music. He achieved all his professional goals.

Dean Charlie's goal as a graduate student was to teach, develop research, and become involved in musicological and music organizations on a national level, through a university teaching position:

> I did find out very quickly, when I became a professor, that I could
> tolerate the committee assignments, I had something to contribute to the
> committee assignments, and my opinions of my observations on the issues being
> discussed were valued by colleagues.

After assuming the chairmanship of a musicology program, Charlie then became a department chair, then a division head, and then an associate dean.

Dean Dennis also began his teaching career at the university level, holding the various positions of band director, clarinet teacher in the studio, and classroom teacher. Dennis began to consider administration after an administrator piqued his curiosity, by asking him if he himself had ever considered administration. The further encouragement of others paved the way for Dennis's entry into administration.

Dean Flora recalls always being interested in administration, even as a graduate student. She was hired ABD at a music conservatory, at the assistant professor level. She eventually became head of the music education department, with tenure. While there, her views were shaped particularly by a long retired dean of the conservatory, whose influences in organization and excellence were still impacting the school's direction.

Emerging leadership opportunities and positions

During their varied careers, an enormous range of opportunities, some quite serendipitous, influenced the paths of these six professionals before they acquired the positions they now hold. They were at the right place at the right time, and they were

considered for leadership opportunities that emerged. These future deans presented an impression of capable leadership potential, or capable leadership in their then current positions, which caused them to be considered for leadership positions that they themselves were not even aware, existed.

Dean Edward recounted the following:

Shortly after I took my first academic appointment at University Nine, I was invited to a dinner in honor of the secretary general for the music education arm of an international not for profit organization. I discovered (this is in the early part of my second semester of my academic career) that the city of Metropolis was trying to make a bid to bring the World Conference of the music education arm of this international not for profit organization to the United States, and specifically to Metropolis. So I went to the dinner and I schmoozed with everybody who was there, and we had a great time. A couple of weeks passed, when my chairman called me to his office and he said, "Edward, you have administrative background." I said, "Yes, I do." He said, "Well, we don't know if this project is going to come to fruition, but if it does, I can't release myself from my duties as director of the school of music to give leadership to that. I need to assign someone. You're the person I think I'd like to assign." So I said, "Well, it sounds like a lot of fun."

Of course, I wasn't smart enough to ask what was involved or what my responsibilities might be, or how daunting the tasks might be, but I said, "Oh, gee, that sounds very exciting and very interesting," and so, lo and behold, the bid came through, and we were invited to host the conference. And it was then that I

discovered that I had to raise half a million dollars to make this happen (laughter), and that I had to try to coordinate sixty countries on six continents, and that I had to develop a six day program, and that I had to make it programmatically, musically, artistically, and pedagogically diverse and interesting in a host of ways, and I had to coordinate a convention center that had not yet been built, and place this conference into this facility, assuming it would be built on schedule, etcetera, etcetera, etcetera.

So, ignorance is bliss many times in this business (laughter), and that was an experience that was wonderful and daunting at the same time, but it did change me in terms of my vision of the world, and the way music education is practiced around the world; it changed the way I think about networks; it changed my relationship with all kinds of technology, like the technology we're using now [referring to Internet teleconferencing], and it really shaped me in important ways.

Dean Alex was happy to take on a leadership opportunity as a young faculty member, never realizing how the knowledge and experience he gained would enable his leadership in the future:

Each school has representation on the general faculty committee, and when I was a young professor, I think I was about 33 or 34; I was elected to represent the school of music on the general faculty committee, a three year term, which is very standard. That proved to be really educational for me. I got a chance to see the workings of the university, on matters like institutional review boards, and benefit packages for the employees, and retirement programs, early retirement programs, and faculty malfeasance, things that had not been clear to me before.

And so I was developing in those three years, I think, a much sounder understanding of the complexity, the dynamics of the university, not just in the classroom, but throughout the management dimensions of the university. And then what *really* affected me was, in that third year, I was elected chair of the committee, *by* the committee.

So here I was, an untenured assistant professor, in the central position of faculty governance of the university, which put me meeting with the president essentially as a peer, maybe half a dozen times that year, and with the provost probably 25 times. At first that was a little off-putting for me, I felt so young, and it was hard for me even to call those folks by their first names. But that experience equipped me for management in ways that I realize now were very powerful.

Dean Alex spent time during these earlier years in the development of some nationally best-selling music education software. He also recalls being identified as "the glue" of the university's program, the one who always returned the phone call, answered the email, the one who was available when someone needed help:

I was perfectly content doing that. I never set out to be *the* person, but after some years I looked around, and realized that I *was* the person for all of these faculty members and for their students. Parenthetically, I had a little guilt when I left the department, because I knew they couldn't possibly take up the slack (laughter).

Flora's administrative career began when the dean of Music Conservatory One resigned. After only one year of leadership, the dean had decided to accept another offer,

and the faculty was at a loss as to who could replace him on such short notice. At the

time, Flora was head of the music education department. Almost immediately, the

president of the university asked Flora to serve as acting dean. Flora says she was

excited, thrilled, and she ultimately loved the work. When the conservatory hired a

permanent dean, they created an associate deanship for Flora.

Dean Bryan recognizes the serendipitous nature of his own entry into a deanship

position:

Well, most people, you know, in our business, don't start out wanting to

be administrators, nor are we ever prepared to be administrators. But I think

probably the event that was pretty significant for me was my final year at

University Three. I spent seven years at University Three as assistant dean. And

in my seventh year, I got a call from the provost, and he said, "The school of

theater is without a dean, and I'd like you to do that for a year." I said,

"(sigh/pause) You're kidding." (laughter) And he said, "No, I'm not kidding," and

I said, "Fine. Great. I'll do it."

And it was a way for me to test-drive being a dean, and be able to walk out

the door at the end of a year. The odd thing was that the faculty wanted me to

stay. And I said, "You gotta be crazy. Nobody in music would ever hire a theater

person to be their dean. What are you thinking about here?" And I actually

applied for the position, and got to be a finalist, and decided, "Wait a minute. I'm

not ready to leave the music scene yet." But I think that that year was a turning

point for me that said, "Yes, you want to do this. Yes, you *can* do it; you do know

how to do this. Yes, you *can* deal with some of the development issues and fund

raising issues," which I never had to deal with before.

Acquiring of the current deanship

More often than not, the current position was purposefully sought after and

acquired by the deans. Dean Bryan chose not to be a candidate for the permanent position

of dean of the school of theater at University Three, realizing that he wanted to continue

in the field of music and music administration. The position of dean of the school of

music at University Two became available, and Dean Bryan was the successful candidate

for that position. Similarly, Dean Dennis chose to apply for the position of dean of the

school of music at University Thirteen, where he was the successful candidate.

However, two future deans were decidedly not interested in their current

positions; they were aggressively pursued by others to accept the positions they now

hold. After holding the position of associate dean at Music Conservatory One for several

years, Flora became music director of University Eleven for four years. The next eight

years were spent as dean of Music Conservatory Two. She then retired, sold the house,

and moved to the southwest, where she began receiving persistent calls from her alma

mater. Because of her love for her alma mater, she agreed to return on a temporary basis

as dean of their school of music. It has now been more than four years of temporary

deanship that has interrupted Dean Flora's retirement years.

Dean Alex was also pursued by others to accept the position he now holds:

I was not the department chair, I had never been an assistant dean, or

associate dean; I had this particular experience as the senate position of faculty

governance, and I kind of coordinated the music education program. My

predecessor at University Four, who's someone I've known for a long while -- he was a good friend -- when he announced his retirement, I had no thought that I would ever leave University One. It was my alma mater, it's where I grew up, I was valued there, I had work that fulfilled me, and so I had not thought of applying for another position or moving into administration. But at least three or four of the faculty at University Four independently, including two of them who had been former doctoral students of mine, called me, and said, "We're having this search, and we'd like to invite you to be a candidate, you'd really be great."

Coincidently, that was my only quarter that I had leave from University One. And what I really had was an unstructured quarter. I had no classes to teach. One of the things I did that fall was paint my house. And I found myself -- the house is empty, my wife's at work, my daughter's at school, painting the house is a nice, quiet, contemplative activity -- I gave it three coats, so there were a lot of hours when I was there, thinking about what mattered to me, and what I valued about my university, and parts of my job, and it was during those times I decided that I would apply for this job.

Emerging leadership opportunities as dean

The individuality, the uniqueness of each university, of each situation, of each dean, is nowhere so vivid as in the descriptions of the specific programs developing at their institutions. In addition to new facilities and improving faculty, an arts entrepreneurship day, a chamber music institute, a music research institute, a summer workshop for music administrators, a platform of study to redefine the professional musician as affected by the Internet, are all a result of the generalized statement that these

deans want to make a difference at their institutions. The similarity in these disparate

programs is their interrelationships with other domains, ones that are not commonly

recognized as pertaining to music.

Both Dean Charlie and Dean Dennis emphasize the ability to make a difference,

to change, to make improvements in the level of education, quality of faculty, and quality

musical experiences that students have surpasses everything else that they do as leaders.

Dean Edward agrees that his goal is to leave each institution better than he found it. He

has created a program to better his institution by ridding musicians of what he describes

as isolation:

> Music people are used to isolating themselves. We start with practice
>
> rooms where we isolate ourselves and work on music problems, and then we build
>
> communities, ensembles and other kinds of things where we isolate ourselves --
>
> quite literally physically isolate ourselves so we don't bother other people while
>
> we're doing our work and preparing what it is that we do. And then we go about
>
> doing our work and it's very wonderful, and it's very satisfying and time
>
> consuming, and all of it leads to isolation.
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> And I mean isolation of our discipline from the rest of the academy. I
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> think an administrator in music needs to think very carefully, constantly think
>
> about ways that you can connect with the rest of the academy in interesting kind
>
> of collaborative ways that create an awareness of music that we lament otherwise.
>
> If you think that the way the community, whether it be the academic community,
>
> or the community at large, is going to become aware of, in touch with, value, the
>
> school of music and its community, I don't think concerts are it. I think it is

incumbent upon us to go out to wherever it is that the community is gathering, and to plug in.

Dean Edward recently produced a new venture, an arts entrepreneurship day at University Ten. The purpose of this day was to have a conversation among interested persons about how one starts arts related businesses in the twenty-first century, for example, a music store, a performing brass ensemble, a not for profit dance studio, a for profit dance studio, anything:

We did this as a consequence of my accepting an invitation by the director of the state center for entrepreneurship in the college of business administration to attend a meeting where he talked about what his center exists to provide, which is the infrastructure support so that students at University Ten who are interested in business formation and wealth formation can start their business dreams before they graduate. *Before* they graduate.

And so we actually have a physical plant with offices where kids can go and start businesses, and they have a receptionist and they have telephone and copier and other kinds of things, depending upon the nature of the business that they're going to start and then they have this network of connections to future capitalists, to CPA's, to attorneys, to a variety of other kinds of things, as they think about forming new businesses. So he began to talk with me about this, and I said, "Well, have you ever done anything in the arts?" He said, "No, but I'm looking for somebody, a department who would partner with me." I said, "Pick me."

University Ten, Dean Edward's home, has a three year old chamber music summer festival, which will now combine with a first ever chamber music institute, again, coupling the business side of professional musicianship with the artistic side. Not only will this give musicians the practical tools they need to be able to produce music, it has gained the university a nationwide publicity and notoriety that would be cost prohibitive if it had been merely part of a marketing campaign.

Dean Alex's sense is that schools thrive on the quality of the personnel and faculty. He believes that he has contributed, strongly, towards developing and hiring a faculty and a staff at this particular school "that is really quite extraordinary, and that functions and ranks among the best in the country, and I'm proud of that."

Dean Alex also recognizes that higher education music administration is a field that has no training system in place, no course of study to take. However, at University Four, a summer workshop for new music deans and department chairs has been offered for the past 20 years, and Dean Alex is now a contributing leader:

So, every year, 15 people come in, in crisis, typically. They don't know *how* they're going to do what they're been asked to do. Or maybe they've already been through a year, and they just are at sea. It's not rocket science; we give them some tools, some understandings, some opportunities, and almost to a person, they leave really invigorated. They finally have *a* set, if not the final set, of tools that they need to do their job.

It's your dissertation topic, it's one that needs to be done, but it's almost laughable. I'm in a field that nobody ever trains to be in.

Dean Bryan is particularly proud of his leadership in the development of a music research institute at his university:

Well, I'm tempted to say surviving four NASM (National Association of Schools of Music) accreditations (laughter), but I guess that's not really true. I guess the thing I'm most proud of has happened most recently here, where we've just filled a distinguished professor position with a nationally known music education researcher in music psychology, music medicine, and so forth. Convincing him to be interested in coming to work here, and providing the opportunities that we could provide for him by doing the research that *I* needed to do to put together a package of opportunities for him, it was really a major coup for us, and I'm very proud of that. His specialty is neural imaging of musicians, and here at University Two, we're close to three world-class medical research facilities, and those kinds of interactions and connections that we were able to make with those institutions helped attract him here to the university.

Now, to be starting a music research institute at the university, I think is really going to put us on the map. That's probably, to date, the thing that I'm most proud of, and I'm hopeful that it's going to pan out the way I think it will.

Dean Flora has been dean of several music departments and schools. She notes the construction of new facilities such as concert halls and theaters as an accomplishment of her leadership, in addition to the hiring of faculty who have been able to change the course of the schools towards the better.

Currently, Dean Flora's attention has been drawn to several events and situations that are causing her to think about the professional lives music students will face in this

century. For example, there has been a prediction of the demise of the classical recording

industry; and, perhaps or perhaps not related, symphony orchestras throughout the nation

are in financial trouble, some unable to meet their payrolls. Because she is aware of a

changing musical environment, she is starting informal discussions with her faculty, to

assure that modifications, if need be, can be made in what and how the students are

learning, to be successful in the field of music.

The Internet as a mode of conveying the musical product of the university is the

topic of another study she is conducting, which leads to the broader question of the

university as conservator and preservationist and possibly promulgator of new serious art

music through the use of the Internet. Her goal is to leave a platform of initial studies for

the next dean, so that progress may continue regarding the changing musical climate.

The current work method, paradigm, and intensity of work of each dean compared with

the same when the deans first entered administration

Generally speaking, the six deans believe that their work methods have not

changed significantly. Any paradigm shift can be attributed to the rise of technology

and/or the rise of self confidence. However, intensity of work has increased since their

entry into administration, and it causes the deans concern for their own well being.

Current work method. The six deans are in agreement, that the way they work

now is not fundamentally different than when they first entered administration. Some of

them do recognize, however, an increase in the amount of time spent on the job. They

ascribe this to an increase in the understanding of the job. It takes more time now, to get

more done.

Dean Alex suspects that the way he goes about work now is not basically different than when he first began administration. He still does the same things, he believes, as when he was a junior high school band director: he still manages people's egos and the morale issues, he still has a budget, and he has concerts and venues to promote. He does note, however, that as his understanding of the deanship grows so too, does the length of time he spends on the job:

I suspect it's not fundamentally different, the way I go about it. It is odd to me; I have to note this, that it takes me longer; I spend more time working now that when I first started. And I don't think that's because I'm less effective, less efficient. I think I'm actually just doing more, that I keep expanding my understanding of where I belong, and how I can be of help and service. My understanding of the job just continues to grow, and so, I find it harder these days to take an afternoon and go play golf, or go for a sail, or get home before dinner or things like that.

Sometimes, this increase in time is attributed to the purposeful increase in involvement of others, which the deans say is necessary for a project's success. Dean Bryan also does not feel that much has changed in the way he goes about doing his work. He does spend more time getting things done, however, because he has become aware of the importance of buy in. That simply takes more time:

I guess if anything, because of my responsibilities at the moment, I'm more aware of buy in, and so forth, from faculty. Earlier on, I really wasn't in a situation where I had so many people to deal with. I guess if my process is

different, it takes longer to get something through and established, because there are lots more steps that I go through now than I probably did earlier.

Dean Charlie believes he is far more secure in his own position as a leader, and therefore he can afford to seek, and take, advice:

I think that initially, when I was really thrust with some very unexpected decisions and difficult decisions as an administrator, my instinct was simply to go off and solve it. That was not very good; I mean, initially, to be honest, that's not the best way to do it. You've got to think about the solutions, but then bring them to the faculty for further discussion, recognizing that – and this has happened to me – they might say you're really all wet. So, I'm much more comfortable with that kind of give and take with the faculty than I was, say, five or six years ago.

Dean Dennis agrees that the change in how he goes about his work has to do with the decision making process. He believes that the culture of higher education used to give the person in his job the authority to solve everything independently. Now, however, chairs and deans are looked to for ideas, and then the sharing of those ideas with the faculty, so that the faculty may have a major input into decision making.

Another slight change in the way the deans work is credited to the addition of support staff, who aid the deans in their responsibilities. Dean Flora attributes her time saving to having a wonderful assistant. Otherwise, she does not feel that there is very much change in her working methods. She feels she is more assertive in recognizing her own work needs, and she has also become more willing to blow with the breezes that go through the building from time to time. While she has become a bit more efficient in the amount of time it takes her to work, she still finds dictation a very fast and efficient way

to do routine correspondence; however, when she has to do more thoughtful writing she does it herself on the computer.

Dean Edward also involves more people in his method of work, but he attributes that change to his having a staff and being able to delegate:

Having a staff makes it possible for me to keep a number of projects and things going, because they each have persons who are shepherding them, and we get together and try to work on things. It requires an assembly of all the persons who would be involved in that remedy, and then a kind of a set of discussions, followed by a set of decisions about how we're going to go forward. So I guess the big difference is that I'm much less the solo player than I once was.

Paradigm shift. One dean, Dean Edward, recognizes a paradigm shift in the way work gets done because of technology:

It's this whole email/Internet shift in the way we do everything from communicate with each other, communicate with staff, communicate with students and share the mission of the institution, recruit students, everything is kind of driven by this new technology, so I suppose it's the single largest paradigm shift.

The other deans feel either no paradigm shift, or only a very slight one, in an increased recognition of their own capabilities, and therefore an increase in confidence, and a recognition of whose input to value more, and whose to value less. Dean Dennis does not believe that he has experienced a paradigm shift in his work since he entered administration. While the way he goes about accomplishing his goals has changed, the

goals are still the same, as they should be. If Dean Alex has gone through a paradigm change, he does not consider it a profound one:

I have come both to value the input of others more, and also recognize the limitation of the input that comes from people who've not *really* been able to experience or see the complete perspective. Both of those, I suppose, is a *slight* shift in paradigm. I'm now more confident, that I *alone* among these people, whom I work with, really understand my job. But I'm also increasingly aware that there is an intellectual capital among the people with whom I work, that their opinions are typically wise, that their buy-in is important, they have to own the decision as well as I do. I think I've always believed that, though, I don't really think that's a change.

Intensity of work. Intensity seems to increase as the deans gain experience, and it is something that the deans are aware of that needs to be held in balance. Dean Bryan feels he is no less intense now than when he first entered administration, when he felt he worked non-stop. Now, however, he does try to bottle that intensity into certain parts of the day rather than others, in an effort to compartmentalize it a little bit more. He feels he probably takes himself a little less seriously, as well.

Dean Dennis agrees that his level of intensity is something that needs to be checked. He is concerned that, the older he gets, the more intense, or passionate, he becomes about his work. While he wants to remain passionate, he also wants to remain professional and detached in a positive way. He is not happy when he goes home, only to have job related ideas and problems on his mind all night. Although he doesn't want to wake up at three and three-thirty in the morning, sometimes he does.

Dean Dennis has discussed this issue with some of his colleagues at NASM (National Association of Schools of Music). There is a legitimate concern for the administrator who really cares about what he/she is doing, who might become too involved, too intense, and/or too passionate for his/her own well being.

The administrator's views of the world and of him/herself, 30 years ago

Some deans believe their views of the world and of themselves have changed in almost every imaginable way in the past thirty years. Dean Bryan believes that he was probably a lot more insular and a lot less global in his thinking and his view of the world:

> Because 30 years ago, I had never been out of the country, barely had been out of the state, you know; hadn't worked with a wide variety of people and situations and a wide variety of art forms, and this, that, and the other. So I think as I've gotten older and more experienced at this business, I've become more global.

Dean Bryan also recognizes that this change in world view has also impacted his view of himself. He has probably learned to focus more on the big picture of things rather than so much on the details:

> The details come. And sometimes I can delegate the details, but the big picture of an issue is where I put my focus and emphasis now, [in a way] that I probably wouldn't have thirty years ago, because I would have been looking at all the trees. But now I'm looking at probably a bigger picture first, rather than these specifics.

Other deans believe that they have virtually the same perspectives of the world and of themselves as they did thirty years ago. Thirty years ago, Dean Dennis never

thought that he would be an administrator. However, he does not believe that his view of the world has changed. He has had a consistent environment of support from his home life and now from his marriage. He has always been looking for that perfect performance, or trying to make things perfect, whether he was working in the yard or trying to address the concerns which would make an impact on a school of music.

Some of the deans held teaching positions thirty years ago, either in public schools or at the university, never even considering a higher education administrative leadership position. Therefore, they believe that their views of themselves have changed considerably. Thirty years ago, Dean Charlie wasn't any kind of teacher, much less an administrator. He was a student, in Europe, writing his dissertation:

> Right then my goal was to get a university job, get involved in teaching, develop a research agenda that could be fairly productive, and become involved on a national level in things like American Musicological Society, CMS (College Music Society), and so on. Music administration – I wasn't even sure what it was. Of course I never even met a dean or school director. I couldn't define what that was at all.

Dean Alex was a junior high school band director thirty years ago, and that was the extent of his aspirations:

> I thought that was my life's calling. And unlike most of the people in higher education, I never decided that I wanted to do higher education. That never even entered my mind. I never applied for a job at University One. They just called one day and offered it, because they had a couple of unsuccessful searches.

So yeah, all that's gone on in the last thirty years has made me a lot different, I think.

This was the year of the Viet Nam War, and the Munich Olympics. Dean Alex was inspired to lead a life that would matter to someone else, a life of service:

Back in those days, we used to laugh at people who were business majors, because they didn't seem to have a heart or a soul. And so I determined, right about that time, that the most noble thing to do with your life was to teach, was to commit yourself to empowering, enabling, uplifting the next generation. And that I retained, even though my job's a lot different, and I get paid a lot more, I still think that I'm part of this noble profession.

One dean, however, already knew as a teenager that he would study music. Thirty years ago, Dean Edward was a teenager, and his world-view was different in almost every imaginable way, although at eighteen he did know that he wanted to get a PhD in music:

That was something I wanted to do but it wasn't so much a professional goal as kind of a personal goal that I set for myself, something that I wanted to accomplish just for the sake of accomplishing it.

Some of the deans believe that their world view has not changed significantly. Yet some of them do recognize a change in their ability to see things more globally, less insularly, to be able to focus on the big picture rather than the detail. Musically speaking, this means having an increased awareness of the breadth of variety in our populations and their musical diet.

Dean Flora believes that her views of the world and of herself were not very much different thirty years ago. She is the same person she was then, although she may have a somewhat broader outlook on the people who are our populations now, and the breadth of the musical diet. She has many friends who wring their hands about the classical music scene, but Dean Flora does not. She believes that music is enjoyed and participated in by more people than ever, and at a greater and higher level of knowledge than ever. People are going to continue to derive pleasure and joy from music just as the earlier generation has. They may turn to different styles and types, but they will follow the same mental and emotional pathway, and that's what gives Dean Flora heart as time moves on.

Summary

Whether the deans began their careers as teachers in public schools or at the university level appears to be irrelevant to their current status. Also inconsistent from dean to dean at this point in their lives are their professional aspirations, opportunities for leadership advancement, and the influence of others.

During their varied careers, an enormous range of opportunities, some quite serendipitous, influenced the paths of these six professionals before they acquired the positions they now hold. They were at the right place at the right time, and they were considered for leadership opportunities that emerged. These future deans presented an impression of capable leadership potential, or capable leadership in their then current positions, which caused them to be considered for leadership positions that they themselves were not even aware, existed.

More often than not, the current position was purposefully sought after and acquired by the deans. However, two were decidedly not interested in their current

positions; they were aggressively pursued by others to accept the positions they now hold.

The individuality, the uniqueness of each university, of each situation, of each dean, is nowhere so vivid as in the descriptions of the specific programs developing at their institutions. In addition to new facilities and improving faculty, an arts entrepreneurship day, a chamber music institute, a music research institute, a summer workshop for music administrators, a platform of study to redefine the professional musician as affected by the Internet, are all a result of the generalized statement that these deans want to make a difference at their institutions. The similarity in these disparate programs is their interrelationships with other domains, ones that are not commonly recognized as pertaining to music.

The six deans are in agreement, that the way they work now is not fundamentally different than when they first entered administration. Some of them do recognize, however, an increase in the amount of time spent on the job. They ascribe this to an increase in the understanding of the job. It takes more time now, to get more done. Sometimes, this increase in time is attributed to the purposeful increase in involvement of others, which the deans say is necessary for a project's success. Another slight change in the way the deans work is credited to the addition of support staff, who aid the deans in their responsibilities.

While one dean recognizes a paradigm shift in the way work gets done because of technology, the other deans feel either no paradigm shift, or only a very slight one. These slight shifts are defined as increased recognitions of their own capabilities, and therefore

an increase in confidence, and a recognition of whose input to value more, and whose to value less.

Intensity, however, seems to increase as the deans gain experience. This awareness causes concern for the well being of the administrator.

Some deans believe their views of the world and of themselves have changed in almost every imaginable way in the past thirty years; others believe that they have virtually the same perspectives of the world and of themselves. Some of the deans held teaching positions thirty years ago, either in public schools or at the university, and never even considered a higher education administrative leadership position. One dean, however, already knew at the age of eighteen that he wanted to earn a PhD in music, while another felt generally inspired to a life of service.

Some of the deans believe that their world view has not changed significantly. Yet some of them do recognize a change in their ability to see things more globally, less insularly, to be able to focus on the big picture rather than the detail. Musically speaking, this means having an increased awareness of the breadth of variety in our populations and their musical diet.

The observation of the private and professional journies of the music deans is concluded. The next section presents data regarding the present and the future, as observed by six deans of music.

The present and the future

Thoughts and comments regarding the present and the future, as observed by six deans of music, are presented in the following categories: the most important task or challenge at present, and the task or challenge which takes up most of the administrator's

time and energy. These two categories are followed by a study of planned changes in how the administrator works, and finally, personal goals that have been especially meaningful over the administrator's career.

The most important task or challenge at present

While the specific most important tasks or challenges facing each dean at present may by different from each other, in general, the challenge is the same, in providing leadership, justification, and rationale for moving the program forward, for constantly striving for improvement.

Dean Charlie has been at University Fourteen for five years, in which time he believes they have solved the problems that were inherent when he came in, and they have addressed some of the long term concerns that they hadn't even thought about. He is at the point of working with the faculty to find more long term, long-range issues to tackle.

The greatest task at hand for Dean Edward is their current strategic planning process, getting their arms as a group around a set of shared goals and objectives that would carry them forward for the next four or five years.

Dean Dennis believes that his greatest challenge or task at present is the one that is always present, and that is to continue to provide the leadership, justification, and the rationale to the faculty to move the program forward, to constantly strive for improvement. Whether the task is a change in curriculum or recruitment priorities, or a more accurate addressing of the concerns of society, teaching, or of the profession, Dean Dennis believes that if one is not moving forward, one is moving back.

He relates this concept to practicing one's musical instrument. He says that it takes a certain amount of practice a day to stay where the musician is. If the musician is not willing to go over that, he/she is not going to progress, and if the musician is not progressing, he/she is going back. Dean Dennis believes that this philosophy has never changed for him.

Dean Bryan's most important challenge at present is trying to make a difference, trying to make some changes "without it coming down to an autocratic edict from the top." In dealing with certain accreditation issues, Dean Bryan needed to explain to the faculty that their school of music did not have a choice of whether or not to comply, only how to comply:

> I'm in the third year here, in the year where I'm trying to make some changes in how we do business, and how to make the school of music more unified in terms of the requirements and procedures for students, so that the voice people don't do it this way, and the instrumental people don't do it that way. We've got a very congenial group of faculty, and they work together well. They've just been allowed to go their own directions, however, and that doesn't work well, really, when you're talking about a unified school of music. So somehow, I have to work on banking on that congeniality and collegiality of faculty to get these kinds of changes done.

When he first arrived at University Two, Dean Bryan led the school of music in a semester of strategic planning. Rather than meet the divisions (keyboard, voice, instrumental, music education, and composition, history, and theory) as groups to determine where they should be going, he created five groups by randomly assigning

faculty to groups. In addition, each meeting was comprised of a different group of faculty. Dean Bryan believes that he used the congeniality of the faculty to an advantage by organizing the meetings in this manner, and he caused the faculty to be able focus on the issues at hand, and not on their division's take as to what the issues ought to be.

Some specific tasks or challenges facing the deans at present include locating resources for more money for financial aid and non-existing facilities. University Four does not have the mechanism in place to deliver either, and Dean Alex sees it as his challenge to contemplate how he might help to make those two things happen over time. He believes that he has largely completed one very important task, that of assembling "the team."

Another specific task or challenge is defining the university's role at this particular time in the classical music field. Finding answers to the following questions is another top priority: Whether or not the recording industry is dead, or dying, does it fall to universities and schools of music to serve as conservators and preservationists and possibly promulgators of new serious art music? Is it possible to use the Internet in this fashion?

The most important task at present for Dean Flora is what she calls a stock taking of the school of music, with an interest in the changing climate of the professional music industry, especially the recording industry, as well as University Twelve's use of the Internet in presenting its musical products. It has been five years since their last accreditation review, and she thinks now is a good moment to pause and see where they are headed for the future.

This was prompted by some observations that Dean Flora was able to make: a representative of the ASOL (American Symphony Orchestra League) is predicting the demise of the classical music recording industry, and Dean Flora recognizes that, indeed, recording companies are in deep trouble. The Detroit Symphony Orchestra recently were not able to meet their payroll, and they've had to renegotiate a bit.

Over the holiday period, Dean Flora had the time to start thinking about these issues. While paying attention to her own grandchildren, who were busy listening to all kinds of garbage music, she began thinking about what professional lives their students will face in this century. Several things occurred to Dean Flora, and she thought it was a good time to go to the faculty, and suggest looking at these issues together. She wanted to see if they can reassure themselves that what they are teaching and doing is the correct path, or whether they need to make some modifications because of a changing musical environment. They are beginning those discussions, not as a strategic plan, but in small groups who simply go off to talk together.

Dean Flora appointed a committee last semester to study the legal and technical issues related to putting their musical product on the Internet. After a favorable report, University Twelve's music school is going to start that enterprise. Dean Flora has been thinking about the university's role at this particular time in the classical music field, whether or not the recording industry is dead, or dying: does it fall to universities and schools of music to serve as conservators and preservationists and possibly promulgators of new serious art music? Rather than create a recording company at University Twelve, is it possible to use the Internet in this fashion?

This is Dean Flora's greatest task or challenge at present, and it has been

promoting some very interesting discussions at her music school. Dean Flora is planning

on retiring again, not in the too far distant future, and she would like to leave University

Twelve's music school with a little platform, so that when the next dean comes in, the

faculty has already given thought to certain things, and the new dean can move forward

without having to reinvent the wheel.

Taking up most of the administrator's time and energy

All six deans agree that what takes up most of their time and energy is not the task

or challenge that they described as being the most important for them. Rather, they

describe their time and energy being taken up by other issues some of the deans have

labeled the mundane, or everyday and every hour maintenance, or "administrivia." These

issues fall under the general headings of ritual, acknowledgement, and making people

feel their partnership or their connection to the university. Specifically, tasks that take up

most of the six dean's time and energy include going to meetings, writing reports,

managing the processes for tenure and promotion, initiating and supervising searches,

working for the school of music's publications, conversing with the faculty and people

off campus, budgets, responding to memoranda requesting information, facilitating

musicians for commencement, standard paper work, as well as things like announcing the

public phase of a two billion dollar campaign.

Dean Alex refers to Steven Sample's 70-30 rule, which states if one is able to

spend as much as thirty percent of his/her time on the things that really matter, that is a

lot. The other seventy percent, Dean Alex says, is ritual, acknowledgement, and making

people feel their partnership or their connection to the university. For Dean Alex, that

means going to meetings, writing reports, managing some of the processes for the way

tenure and promotion occur, initiating searches and supervising how they proceed,

working for the school of music's publications, the magazines, brochures, ads and things

like that. Dean Alex feels that it is only about thirty percent of the time, maybe at best,

when he can say he is working on something really critical, something that matters,

something that is going to influence the way the school evolves.

Dean Charlie agrees, saying he spends most of his time dealing with the mundane.

For Dean Charlie, that means conversing with the faculty via email, and conversing with

people off campus. He represents the school to donors and others, as well as to various

units within the university, and he spends a lot of time being concerned about budgets.

Dean Dennis refers to the every day and every hour maintenance of the

department, and addressing people's needs, when describing how most of his time and

energy are spent. Dean Edward uses the word "administrivia" to describe the tasks of the

job that too often take up too much time and actually siphon energy and enthusiasm away

from larger, more important issues. He describes it as fighting the battle of time

management and priorities every single day:

> The other things that I refer to as administrivia in a rather non-respectful
>
> way are nevertheless important and have to be accomplished. I mean, I can't
>
> ignore memoranda requesting information, or that I facilitate musicians for
>
> commencement, or that I do a number of other things that are, in the grand
>
> scheme of things, both important and unimportant at the same time. They don't
>
> really move the mission of the school forward, but to do them badly is to
>
> embarrass the institution and compromise its ability to move at all. So it's this

perennial balancing act. I don't spend as much time as I would like to on what I consider to be the most important issues because my job requires that I balance the minutia with the grand.

Dean Flora states that more of her time and energy are spent on other issues, rather than the most interesting issue to her of the role of the university in the realm of professional music in the future. Included in this time and energy are the standard paper work, as well as things like announcing the public phase of a two billion dollar campaign this spring.

Planned changes in how the administrator works

Any changes in how the six deans are planning to make in how they actively work are either insignificant to their administrative lives as a whole, or they are continued improvements on how they already work. Two deans want to learn more about how to go about doing things in general, one using the resource of other administrators around the country, the other using the resource of different disciplines within his university.

Dean Bryan is not planning on any significant changes. He is just trying to learn more about how to go about things, using the resource of other administrators around the country:

> I suspect as I learn things, I'll try things, and see if they work or not. I don't think you ever stop learning. You don't ever stop thinking of ideas and new ways to do things. I don't have a specific plan for that yet, and I think a lot of it will come along serendipitously as I read and study and talk with other administrators around the country. That's a great resource, is just to be able to talk with other people.

NAMESU (National Association of Music Executives in State Universities) has a list serve, and it's wonderful, because if I have a question, saying, "Well, do you give teaching load credit reduction for playing in a faculty ensemble?" I'm wondering, gee, who else does that, so I put it on the list serve, and in a period of a half hour I've got thirty or forty responses from around the country, and that's a very valuable thing, so I learn a lot from that organization.

Dean Charlie would also like to learn more about how to go about doing things, but he would like to use the resource of different disciplines within his university. Learning how they tackle their problems and issues, he would then refine what he learns, to apply to the school of music. Specifically, he would like to research the theater and visual arts schools. Not only is he close to the directors of those two schools, but theater and visual arts are Dean Charlie's other interests besides music:

> For example, we have something going called post-tenure review. Every five years faculty are reviewed, after tenure. And there's somewhat of a variance as to how different units throughout the university deal with this issue. Broadly, we all follow the same guidelines. But in practical terms, there are considerable differences because of the disciplinary differences. So I think I just want to find out. That was just one example. I just want to be broader in my awareness of how different disciplines in the university solve problems.

Two other deans are trying to improve their administrative styles, one who wants to improve his initial reaction upon receiving someone who is going outside the chain of command in his/her communications, the other who believes that the concept of shared governance is one with which he will always need to keep working.

Dean Alex wants to improve his initial reaction upon receiving someone who is going outside the chain of command in his/her communications:

You know, your brilliant percussionist comes in with an exciting idea, and they're really fired up about it and "Can we do this?" And there's a real temptation to say, "Yeah! I can make that happen," which would thrill the percussionist, and disappoint every other person along that line. So, one thing I have had to work on, I've gotten much better at it, I want to get to be perfect at it, is saying, "Boy, that's a great idea. You need to take it to Joe, and you and Joe then take it to Sally, and then you and Joe and Sally take it to Bill, and if Bill's on board, then let's talk about how we're going to fund it."

Dean Dennis believes that the concept of shared governance is one that he will always need to keep working on. He acknowledges that it is not within his nature, but he will continue to strive for faculty involvement in everything possible.

A fifth dean, after making a conscientious effort to attend every student ensemble concert and every faculty and guest recital on the campus during his first year as dean, will not continue to do that. Dean Edward felt it was important that the faculty know that he supports them, and that he knows them and knows their work. However, he will not continue to do that to that degree, going forward:

But in the first year it was important that if a faculty was going to perform, I was going to hear them. If they were going to conduct a concert, I was going to hear that concert. If they were going to host a reception following, I was going to appear at the reception because people want to know about the new director, because they want to show me their stuff. And it's real important that I do that

and that they know that I care very much about them. That is something that they didn't always have in the past and they seem to value very much.

The sixth dean does not anticipate making any changes. Dean Flora advocates always keeping one's eye on the big picture and encouraging one's faculty and students to do likewise. Students often ask her what she would expect of them when they graduate, and she will tell them that she expects them to go out and be the leaders in whatever communities they find themselves. They have a big initial stamped on their backsides from University Twelve, and they are supposed to know something. She expects them to exercise that part of their brains, as both advocates and thoughtful contributors, to the cultural life of their communities.

Personal goals that have been especially meaningful over the administrator's career

The personal goals of the six administrators are as varied as they could be. Some goals are family oriented, such as being a good father. Dean Alex cites this as one of his personal goals: "My role as a father has been the single most important role I've played; probably also the most satisfying. My daughter is really a very special young woman. We're close, and I hope we'll stay that way."

Sustaining the family, sustaining and nourishing the marriage, and staying in touch with parents and in-laws have been the personal goals of Dean Edward:

Sustaining my family, communicating with my family; sustaining and nourishing my marriage; staying in touch with my parents and in-laws despite vast, vast distances. My son, who lives in Metropolis, talks to me two to three times a day. That's a pretty nice feeling. And he calls me. That's a nice thing for a

dad of a 22 year old, to know that his son wants to talk to him and values what he has to say.

Dean Flora's personal goals include time for personal physical health, personal activities, and retirement the second time around. She advises everybody from the students on up, to get exercise and to move the bones. While she says she has not been very good about following that advice, she is doing it now. She is also trying to carve out more time for her own activities than she used to be able to do. Dean Flora feels blessed with a wonderful staff, and she believes that helps enormously. In so many places the head administrator in music is overwhelmed with all the minutia as well as the grand thinking, but Dean Flora's position is not like that, and so she feels fortunate. While she thought she had done this once, Dean Flora and her husband need to rethink their financial planning so they can retire.

The remaining goals that the deans cited are what they would hope the personal view of themselves could be, in their profession. Dean Alex hopes that his work as dean will be viewed as good:

> I haven't had a long list of goals to be rich, or to be famous, or to retire young, although that one's beginning to appeal to me sometimes (laughter). I'd like my work to be viewed as good work. Maybe that's been a goal. I'm proud of the music education software program I helped develop. Not because it's mine, but because I think it's good, and it makes a difference, and people respect it. That matters.

Another personal goal of the professional life of dean would be to enjoy the work to the point of not realizing when it is time to retire. Dean Bryan believes that his personal goals have changed very often, and they may still be changing:

First my goal was to be a high school music teacher, which, ok, I got there. Then my goal was to be college band director; well, ok, I got there. Then suddenly my goal was to be an administrator, so somebody had decided that for me, and I got there. And then my goal was to be dean of a music school, where I don't have to report to anybody but the provost, so here I am. And so I keep asking myself, "Ok, you've accomplished your goal, your ultimate goal -- or have you?"

And it's something that I think about considerably, because I'm leery of the wandering nomad syndrome of administrators who last two or three years, or spend two or three or four years in a position and then move on to something else. There are quite a number of people in our profession who have done that, and I struggle with the idea, "Is this where I'm going to spend the rest of my career, in this institution, in this position?" It very likely could be.

I suspect, if there was another goal, it might be dean of fine arts, a college of fine arts somewhere. But, I don't know that I'm going that way or not. It's still going around in my head, and I probably won't make that decision for a while. My goal, I guess, is to enjoy my work and then when it's time to retire, I won't realize that it's time (laughter). Although that sounds pretty good these days (more laughter).

To be able to separate his need for personal friendship, approbation, and acceptance, from his need to do what he knows is right for the school of music is the personal goal of Dean Charlie's professional life:

It has been extremely difficult – I'll just speak personally – to separate. I mean, as an only child, as a person who grew up in a neighborhood with a big circle of colleagues and friends whose approbation and acceptance were extremely important to me, it is very difficult to sit alone in an office, to make decisions in which you know that you're going to please sometimes at best 51 percent of the people. Sometimes, if you're lucky, you get to 90 or 95 percent.

But some of the decisions, particularly with tenure decisions or reappointment decisions, I mean, you have to let people go sometimes. If you simply make all the positive decisions you're not making any decisions at all.

I am not friends with the faculty. I'd like to be, in another planet, at another time. There are faculty here who I admire greatly, with whom I have an infinite amount in common. It is very clear that we could become very close friends very quickly, but we can't do it. And yes, occasionally I have to make decisions that affect *those* people and they don't like it either.

Another personal goal of the professional life of dean is to always try his best, and feel good about himself at the end of the day. Dean Dennis's personal goal has been and still is, to always try his best. He may fail at some things, but it will not be for lack of work, or practice. The way he can have peace of mind, and be able to live with himself when he retires, is to know he has done everything he can to make a positive influence, regardless of the title of his position. While he would like people to think well of him, his

overriding goal is to be able to feel good about himself at the end of the day, to be comfortable with what he has done, to be able to sleep at night with what he has done during the day.

Summary

While the specific most important tasks or challenges facing each dean at present may by different from each other, in general, the challenge is the same, in providing leadership, justification, and rationale for moving the program forward, for constantly striving for improvement. Some specific tasks or challenges include locating resources for more money for financial aid and non-existing facilities, and the university's role at this particular time in the classical music field. Finding answers to the following questions is another top priority: Whether or not the recording industry is dead, or dying, does it fall to universities and schools of music to serve as conservators and preservationists and possibly promulgators of new serious art music? Is it possible to use the Internet in this fashion?

All six deans agree that what takes up most of their time and energy is not the task or challenge that they described as being the most important for them. Rather, they describe their time and energy being taken up by other issues some of the deans have labeled the mundane, or everyday and every hour maintenance, or "administrivia." These issues fall under the general headings of ritual, acknowledgement, and making people feel their partnership or their connection to the university. Specifically, tasks that take up most of the six dean's time and energy include going to meetings, writing reports, managing the processes for tenure and promotion, initiating and supervising searches, working for the school of music's publications, conversing with the faculty and people

off campus, budgets, responding to memoranda requesting information, facilitating musicians for commencement, standard paper work, as well as things like announcing the public phase of a two billion dollar campaign.

Any changes in how the six deans are planning to make in how they actively work are either insignificant to their administrative lives as a whole, or they are continued improvements on how they already work. Two deans want to learn more about how to go about doing things in general, one using the resource of other administrators around the country, the other using the resource of different disciplines within his university. Two other deans are trying to improve their administrative styles, one who wants to improve his initial reaction upon receiving someone who is going outside the chain of command in his/her communications, the other who believes that the concept of shared governance is one with which he will always need to keep working. A fifth dean, after making a conscientious effort to attend every student ensemble concert and every faculty and guest recital on the campus during his first year as dean, will not continue to do that. The sixth dean does not anticipate making any changes. She advocates always keeping one's eye on the big picture and encouraging one's faculty and students to do likewise.

The personal goals of the six administrators are as varied as they could be. Some goals are family oriented, such as being a good father, sustaining the family, sustaining and nourishing the marriage, and staying in touch with parents and in-laws. Personal goals include finding the time for physical health, personal activities and planning for retirement. The remaining goals that the deans cited are what they would hope the personal view of themselves could be, in their profession: the dean's work is viewed as good; the dean enjoys his work to the point of not realizing it is time to retire; the dean

can separate his need for personal friendship, approbation, and acceptance, from his need to do what he knows is right for the school of music; the dean always try his best, and he feels good about himself at the end of the day.

Issues surrounding the present and the future as observed by music deans have been presented. A current perspective on leadership follows, the perspective of six deans of music in higher education. Included are definitions of the music deanship itself, relationships with peers, mentors and colleagues, working habits and insights, and finally, components of leadership.

Leadership through the lens of the music administrator

First, the deanship itself is studied through recognizing obstacles inherent in the position, as well as defining the position's innate complexity and contrariness. Because one of the deans is female, Dean Flora's own gendered perspective is included here. Relationships are then discussed, including daily communications, the assessment of the potential success of faculty and peers, mentors to the dean, and the influence of colleagues on the personal and professional identity and success of the dean. Working habits and insights are then explored. The deans share their sources of ideas for leadership, how they decide what project or problem to prioritize, the concept of rationality versus intuition in leadership, artistic creativity in leadership, and how they go about developing an idea or project. The final section of data presentation regards a summation of points of leadership as described by six music deans.

The deanship

Through recognition of the perceived obstacles, complexities and contrarinesses that combine in the creation of the position of dean of music, a deeper understanding of

the position itself can be developed. Also included here is a feminine perspective on the position of dean of music.

Obstacles of the profession

The obstacles that these deans cite as being the most difficult to overcome are quite similar in nature. Time management and budgetary constraints are mentioned:

Dean Edward struggles daily to overcome his greatest obstacle: time management. "It's the balancing of the multiplicity of demands on the job and then balancing the job with the rest of one's life." Dean Alex feels he has yet to overcome budgetary constraint. Because the school is beginning to attract better student musicians, it has to be able to offer financial aid packages that are competitive with the better-resourced schools.

However, it is dealing with people, relationships and communication with upper administration and faculty members that cause the greatest number of obstacles to be overcome in the lives of these music administrators. Dean Charlie finds communication with individual faculty members, as well as with the faculty unit as a whole, an obstacle to overcome, along with the notion of disappointing people:

It's dealing with people in situations in which *your* priorities, or as you see the priorities of the school, are in conflict with the priorities of an individual. So, broadly speaking, that would be decisions affecting tenure promotion, reappointment, decisions affecting various support that faculty desire. But it's disappointing people I think is the most difficult class. It's hard to disappoint people. We're sort of directed toward serving people and it's much easier for us to

give people what they want all the time. It's more difficult to separate and adhere to a different agenda.

Similarly, making a decision, and stating a point of view that was not popular with every single person, is the greatest obstacle cited by Dean Flora, one that still bothers her when she has to do it. She recalls a meeting, her first year in administration, during which senior and august members of the faculty, professional musicians all, went down the line explaining to her why her idea would not work. She screwed up her courage, interrupted the speakers, and explained why she wanted to do what she wanted to do. While the faculty did not agree with her, they stopped trying to explain to her why her idea would fail. The idea, incidentally, resulted in an enormous success.

Dean Dennis believes that there have been times that he did not overcome his greatest obstacle, which has been upper administration micromanaging his department. Calling it a power game, Dean Dennis declares that the impact on his music department was negative, when non-music administrators were allowed overrule his decision making process.

One of Dean Alex's greatest obstacles to overcome was the removal of a faculty member whose performance was considered non-functional, even destructive:

> One of my decisions then was not to just allow substandard performance to continue. I was going to intervene in some way to try and make it better. And so I was with this particular individual for eight years. That's how long it took. And over those eight years, I have a long history of offering direction and encouragement, and reinforcing certain kinds of outcomes and not others. I suppose if you want to look at it simply, I kind of narrowed the gap until it was

just unavailable. He could only do what I wanted him to do, or be in violation of the directions. And essentially by last year, I told him that all these things would need to change, or that he would be placed in a different assignment, one that he would not like.

In a particularly fortunate occurrence, I was able to hire one of the world's greatest musicians on this particular instrument, and so, undeniably, he was going to be seen as bottom-rung professor. I know that his status was very important to him, and so he fled, which was exactly what I tried to engineer.

Dean Bryan is facing a current issue with faculty change and communication:

I think the most challenging thing for me right now is trying to make some changes in the procedures and operation of the school, and trying to communicate to the faculty and get them to buy in to a sense of urgency to make some of those kinds of changes.

Dean Bryan is trying to develop progress requirements for students, targets and benchmarks that will allow administration better control over the student's course of study. As it is now, students who have dropped out of the sequence of courses come back and fill classes that are needed by those students who never left the course of study. Because the ones who dropped are higher level students, they get top priority in registration for classes. Dean Bryan is trying to create a sense of urgency among the faculty, trying to get them to "buy in" to new benchmarks and progress requirements:

Can I really get accomplished here what I think needs to be done, and do it without it being a caveat from the dean that says, "We will do this, by God, and you will follow." Sometimes, you have to *do* that, I mean there's no question

about it. But it's a lot more pleasant when you can get a buy-in from faculty and get them to say, "Oh, yeah, I can see that that's really an urgent thing to do."

Complexity and contrariness of the deanship

Seemingly contrary statements regarding the deanship were not made by the deans in opposition to each other. Rather, they exemplify the complexity of the position of deanship:

- Every issue, regardless of its minuteness or its long-range impact, comes through the dean's office/ Keep your eyes on the horizon. In other words, begin with the end in mind, and don't lose that perspective.

Dean Alex states that his perspective has become informed. Every issue, regardless of its minuteness or its long-range impact, comes through the dean's office:

A little thing: the wastebaskets aren't being emptied often enough, or the men's room is not clean, or somebody got a parking ticket. Everything from that level all the way up to hundred million dollar capital campaigns and futures planning studies to chart the course of the university for the next thirty years are there. And it's extraordinary; it's invigorating. You also can't do it all.

Dean Edward has learned to keep his eyes on the horizon:

Stephen Covey says, begin with the end in mind. I did that very seldom in the early days, I do that maybe a little more often now. So now I begin with the end in mind of having a kind of long, happy tenure that honors the tremendous traditions of this great place and at the same time exploits opportunities to move this institution forward to advance it in ways to position it to be healthy for the long term.

- There are limitations to the perspective faculty can have about the deanship/ Allow those limitations to exist.

Dean Alex has also recognized that there are limitations to the perspective faculty can have about the deanship. His own perceptions of fund raising were incorrect, and he feels he had to develop some sophistication, knowledge, and capability in that field.

- Learn how to have other people work for you/ Recognize that you are at the end of the line of responsibility.

Dean Alex has had to learn to have other people work for him:

When I was a faculty member, I didn't have a secretary. Everything I did, I did. I made all the phone calls, I wrote all the letters, I did all the photocopying, and I stepped into a position where I had eight staff members, most of whom were saying, "What can I do to help?" And I had to learn to say, "I'd like you to take over this project for me. Show it to me when you're done, or when you think you're done." It's gotten a lot easier, and humorously, I now feel much less capable than I did in some things.

Dean Bryan recognizes that he is now at the end of the line regarding responsibility:

In my first administrative position, I always had the dean to fall back on, if I had to. Same way in my second position in the large music school where I was an assistant. I always had the dean to fall back on. He could do all the dirty work, and I could just do what I needed to do. Here, my perspective is different, because I'm at the end of the line. Because I report directly to the provost, and there's

nobody in between me and the provost, when it comes to the school of music, I'm the person who leads the charge, or takes all the hits, as it were. (laughter)

- Be gratified in your own personal and community recognition of your administrative skills/ Be democratically oriented in your leadership style; incorporate shared governance.

Dean Charlie has come to recognize that there are places where one can serve as an administrator and not be viewed as a hatchet man or some other derogatory concept. After having experienced the personal reward of helping people achieve their goals, helping the unit improve, and trying in small ways to set an agenda that reflects his own priorities, he feels gratified in his own recognition and the university community's recognition of his administrative skills.

Dean Dennis says he has become much more democratically oriented. When he first entered administration, the chair position carried more authority than it does today. Now, shared governance, being much more open in working with the faculty, is a necessary leadership style for the successful administrator.

- Be aware of the increasing diversity of musics and peoples on university campuses/ Excellence is what this is about; nothing else matters.

Dean Flora expresses a similar perspective, to keep one's eyes on the horizon, where one wants to be, and not allow one's self to become embroiled in the silly things that happen that keep one from moving toward excellence. Excellence is what this is about, and if one fails in that, nothing else matters, really. A change in her perspective would only include the awareness of more diversity of musics and more diversity of people on university campuses.

Female administrators

Dean Flora is the only female dean included in this research project. She believes that people are sometimes more comfortable, when they have difficult issues, especially in their private lives, coming in and talking to her than they might be to a man. While she thinks there are some subtle differences between male and female deans, she imagines that the issues all deans grapple with are the same, the big decisions about the school are probably the same, and one arrives at them at about the same way. Dean Flora has often been asked to speak to women administrators in music about what's different, and she says, "Well, when you're looking at a school just check to make sure that the dean's restroom is not a urinal, and you'll be all right." (laughter)

People say Dean Flora is very direct, and that she is a good listener. Learning how to talk to people in a kind way, but a very frank way, is something that Dean Flora feels she didn't have to learn to do. When she first entered administration, she wanted everybody to like her, and she found it difficult to be critical of a person's effort. She thinks she has come through that gate of hell, and now she can deal with that in a more straightforward fashion.

Summary

The obstacles that these deans cite as being the most difficult to overcome are quite similar in nature. While time management and budgetary constraints were mentioned, it is dealing with people, relationships and communication with upper administration and faculty members, that cause the greatest number of obstacles to be overcome in the lives of these music administrators.

Seemingly contrary statements regarding the deanship were not made in opposition to each other by the deans. Rather, they exemplify the complexity of the position of deanship:

- Every issue, regardless of its minuteness or its long-range impact, comes through the dean's office/ Keep your eyes on the horizon. In other words, begin with the end in mind, and don't lose that perspective.

- There are limitations to the perspective faculty can have about the deanship/ Allow those limitations to exist.

- Learn how to have other people work for you/ Recognize that you are at the end of the line of responsibility.

- Be gratified in your own personal and community recognition of your administrative skills/ Be democratically oriented in your leadership style; incorporate shared governance.

- Be aware of the increasing diversity of musics and peoples on university campuses/ Excellence is what this is about; nothing else matters.

Dean Flora is the only female dean included in this research project. While she thinks there are some subtle differences between male and female deans, she imagines that the issues all deans grapple with are the same, the big decisions about the school are probably the same, and one arrives at them at about the same way. Some comments that may or may not be distinctly from a feminine perspective include: learning how to talk to people in a kind but a very frank way, is something that Dean Flora feels she didn't have to learn to do; and: when she first entered administration, she wanted everybody to like her, and she found it difficult to be critical of a person's effort.

The presentation of data regarding leadership through the lens of the music administrator has given some definition to the role of the music deanship through an observation of obstacles of the profession, the complexity and contrariness of the deanship, and a feminine perspective. The presentation continues with an observation of the deanship through relationships.

<center>*Relationships*</center>

Included in this study of relationships are the music dean's desire and capability to communicate and work with people in general, and his/her ability to assess the potential success of faculty and peers. The influence of mentors on the dean's success, as well as colleagues' influence on the personal and professional identity of the dean are then presented.

Working with people

All the deans agree that working with people is paramount to their success as administrators. Dean Charlie states that if a music administrator is to be successful, one has to be able to deal with faculty, alums, potential donors, deans, vice provosts, everyone, as an advocate for the unit:

> And I don't think you can be an advocate for the unit or for the discipline … without having some satisfaction in talking to, meeting with, conversing, greeting parents and prospective students and people. So people with poor personal skills are unlikely to go terribly far in this … but it's the people who are able to articulate a broad vision and that convince others of that vision who have some amount of persuasive technique and people skills that ultimately succeed at the upper levels of music administration.

Even if they would prefer working alone, the deans recognize the necessity of meetings and communication. Dean Bryan recognizes the importance of working with others:

Well, I mean, you're forced to do that, whether you want to or not (laughter). I personally'd rather just hole up in my office and stay there, and not have to deal with anybody else, but that's not realistic, and so I continually have to push myself and force myself to be more a people person, I guess, because that's not necessarily my nature. If I said that to most people who know me, they would say, "You're lying, that's not true," because I work at it very hard, to do that.

But, yeah, I think it's very important to work with people, because in this position, anything that happens or gets done, rides on the backs of many other people. The dean or the department chair isn't alone in this venture, and it's a group of people or smaller groups of people within the bigger group who actually make things happen. And the whole idea of leadership is such a challenging and amazing thing. A little bit of smoke and mirrors, sometimes, I think (laughter). But nevertheless, the ability to work with people is so very important in our business.

To that end, some of the dean's individual descriptions of working with people successfully include an applied psychology which gives people a sense of empowerment. Dean Alex describes part of his management style:

The most important aspect of management is really applied psychology. It's really putting people in situations where they can thrive, where they can work

at their best, where they feel valued, where they don't feel threatened, and so

there's a sense of empowerment, but it's based upon something that is

interpersonal. It's a respect, it's a love and esteem that flows off from the manager

to the employee, I guess you could say.

And the second thing is that virtually *all* of the work with external

constituencies is about relationships, and certainly fundraising is entirely about

relationships. And so someone who doesn't make friends easily, or doesn't have

kind of the physical style, because I really think it has a large physical component,

to put people at ease, quickly, will not succeed in this field. So, yeah, it's

important.

First of all, I take great satisfaction in my workings with people; that's

why I didn't like the practice room so much [as an undergraduate instrumental

major]. And secondly, it is *key* to many of the aspects of doing these kinds of jobs

well, I think. It's also key, by the way, to teaching. Good teachers have this in

spades, and so they become, typically good managers, as well.

Dean Edward believes that working with people is the lion's share of what he

does as an administrator. He tries to convey clear messages that are not intimidating,

scary, or threatening. He believes he accomplishes this either in person, or over the

phone:

Email has become the bane of our existence, I'm afraid. Traditional

correspondence, letters, were and continue to be rare occurrences in our

professional communications. Writing with great clarity, and without the

possibility of misunderstanding is [an ability] that very few of us possess in

abundance. So the words *could* be, "That's pretty good." And if you read the words, "That's pretty good," you hear it as you want to hear it, perhaps not the way the person who sent it meant for it to be heard. Because they could mean, "That's pretty good!" (positive inflection) It could also mean "Well, that's *pretty good*," (negative inflection) and you just don't know. So that by communicating in person or by hearing the inflection or by being in the room and sensing the body language, there's a far richer exchange of information than you can have any other way.

The downside to that means lots of meetings. I'll tell you just how down it meant for me last fall because I insisted on booking at least at one hour with every single faculty member, including our adjuncts and part-time people, in my first semester, to hear them tell me what they think I needed to hear about the school of music. But it also then gave us an opportunity to build rapport and to share stories and to do the kinds of things we're doing now [during the Internet teleconference interview].

So that the first time that they have an encounter with me, it isn't on a high stakes basis and it isn't based on a decision that has to get made. Well, I loved it, until all my worked backed up, because I was spending so many hours; I mean, the number of hours is pretty incredible. And then I also met with the staff in the same way, and then I instituted staff meetings. You know, it sounds like I'm a real fan of meetings, and people who know me know that the opposite is true. Meetings never accomplish work; they only create it. But the truth of the matter

is, they're necessary, if you're going to build relationships and if you're going to

begin to build some communication and some expectations.

Some specific examples the deans provided of working with people include

shared governance, an advisory council, weekly administrative staff meetings, and a

faculty mentoring program. Dean Dennis is aware of the need for shared governance. His

music school has an advisory council that consists of nine faculty members who are

elected by the faculty, representing the different areas of study and participation in the

school. Their charge is to advise the chair on all issues, including priorities of the

department.

Dean Flora has Monday morning meetings with her administrative staff. There is

no printed agenda; they go around the room and discuss the issues of the day, trying to

bring resolution to them, and then communicating with each other about other various

things that are going on. Then they will take some time to look at longer-range issues.

Dean Flora believes this method gives her a well-informed team; they can go off and do

their work; she doesn't have to be hanging over anybody's shoulder; they go off and do

their own pieces of the assignments.

Dean Charlie has established a mentoring program for pretenured faculty. He

assigns a mentor based on the person he thinks is the most experienced in that area to

provide wise counsel to the young faculty. He meets with the faculty member who is

going to serve as the mentor, and he tells them what is expected of a person who serves

as a mentor. Then he makes it known to the young faculty member that he/she has this

mentor and that they will be getting in contact with each other; they should expect to

spend some time together; and he/she should use this person as a resource for making

decisions of priorities in the first couple of years or more, in terms of direction of their career, service throughout the university, as well as practical matters such as how to get students to sign up for their lessons. Dean Charlie believes that the mentoring program has been successful.

Assessment of potential success of faculty/peers

The deans listed specific personality traits such as ease with complexity, interpersonalism, clarity of thought, a sense of principles, selflessness, collegiality, dependability, sincerity, and motivation as indicators of their faculty's potential for success. Dean Alex believes he can assess an individual's likeliness of success by observing the individual's ease, interpersonalism, and clarity of thought. In other words, Dean Alex looks for the ability to be able to make a multitude of decisions, each in harmony with the other, supporting one another, and especially not mutually exclusive or contradictory with each other. He believes that this will happen when an individual has concepts or principles, and follows them. He also looks for a level of selflessness: "It's a much better perspective to find someone who is comfortable enough with his or her own skin that they don't need the praise."

Other observations used to assess the potential success of faculty members are the person's fit within the institution (organizational theory). Dean Bryan uses this approach in his assessment of an individual's potential success:

I guess I can assess if they're going to be happy and stay, and whether they're a good fit: maybe that's the issue. If they're *not* a good fit, I think I can pick up on that pretty quickly, and that often determines whether they stay or leave.

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Dean Flora also states that she can assess whether faculty will be successful in their particular situation in her school. She does not tend to think about whether or not they're going to leave, however. If she wants somebody to be on her faculty, she says she will make it such that that person won't want to leave.

The person's fit within his/her own professional domain (creativity theory), and institutional processes such as evaluations and mentoring programs that encourage a developing relationship, were also named as tools by the deans to assess their faculty's potential for success. Dean Charlie uses a musician's perspective to evaluate a new teacher's potential for success, combined with consideration of the individual's personal attributes and feedback from the mentoring program:

> Even though I'm not a trumpet player, I have to have an opinion on what good trumpet playing involves, what good trumpet teaching involves, and what a colleague in that position in the school would do, and ultimately what they would do to succeed with tenure. We have to be involved in the search process and the mentoring process all along the way. So, that causes us to be tutored in almost all areas, or to have opinions at least about, or to be informed in almost all areas of the school and to balance one's own opinion of what excellence in that area is with what one picks up as excellence declared by the profession and declared by the faculty in the related area.

> Other intangible things are collegiality, dependability, and personal attributes, and so on. I think the search committee notwithstanding, the mentoring process in the first six years is one of the most important things that we do.

However, one dean believes that he is still learning how to assess potential success, and that he has been both right and wrong in this area. Dean Dennis relies on his developing relationship with his faculty to determine their possibilities for success. This relationship includes institutional processes such as an annual evaluation and mid-tenure review, as well as an awareness of their sincerity and motivation. Dean Edward believes that he has been proven both right and wrong; that he is continuing to learn how to assess an individual's potential for success.

Most of the deans agree that to assess a peer's potential is difficult, because of limited access to each other. However, Dean Flora believes she can assess the potential success of her peers quite easily and early on, based on her intuition.

Mentors

Without exception, the six deans believe that mentors have influenced their own careers. These mentors come in the guise of influential teachers, ensemble directors, and music administrators that made an impact as the deans were developing their own careers, to colleagues who are still impacting the decisions and goals of the deans today.

Dean Dennis states that one doesn't know how much influence these mentors had, until one purposefully thinks back. He recalls some really wonderful mentors who were teachers, performers, and administrators. As an undergraduate, he really did not appreciate the abilities of the director of his school of music. However, in retrospect, he now has a greater appreciation for his accomplishments. When Dean Dennis became an administrator, joining NASM (National Association of Schools of Music) shaped his thinking. He became a school evaluator, and as such, reassociated with one of his former applied music instructors, who was then the president of NASM (National Association of

Schools of Music). Dean Dennis calls these people his icons, the people he looked up to, and still looks up to. Whether the person was Dean Dennis's band director at the university, or a clarinet teacher, or even the band director he had in high school, he feels that they were very influential. What these people did on the podium, as well as what they did off the podium, were very compelling in developing his attitude about doing what is right.

Dean Alex believes that his own leadership capabilities have been greatly enhanced by being an assistant to his mentors:

In my first three jobs, three of my first four jobs, I was somebody's assistant. And each of those people was really well known for what they did. One was a junior high band director; it was my very first job, and she had probably the best junior high school band in the state. Really fine, the kids played *way* over their talent level, and I learned a lot just by being her teammate, and by the way, also by being able to work with kids who had already been developed that far, that well.

My next job was to be an assistant at a high school, which was clearly one of the best high school band programs in its state. I really loved the school. Terrific place, I was assistant for a year, and then he was going to go on leave to finish his dissertation, and the speculation was that he would not return. The school would be my school. So working with him was terrific. And then even the second year, he was working on his dissertation, he kind of stayed close, his children were in my band, and we actually remained very, very good friends. But

I was much advantaged by being *with* somebody who was that experienced and that capable.

And then when I was invited to go to University One, it was to be the band assistant. And the director is a legendary university band conductor, and I worked with him very closely for seven years, and at a little more distance for nine more.

I think that empowered me greatly. My wife is a music educator. She's a high school choral director. And she's never had a job when she was somebody's assistant. And I think it's been to her detriment. I think she would have been better, more comfortable, more self assured, if she'd been on somebody's team for a while. So I put this in stark contrast.

Dean Alex cites his working closely with the chair of the music education department at University One as a lesson in principles. Dean Alex came to realize that there were principles behind what the chair was doing. Just by being in proximity to somebody older and wiser and "kind of savvy," and going though some departmental politics along the way, Dean Alex thinks he learned a lot.

Dean Bryan recalls two deans with whom he worked, who he regards as mentors:

Yes, I can think of a number of people who've been mentors to me over the years. Probably my dean when I was first a faculty member at University Fifteen, and the dean I worked with at University Three, both were good mentors to me. Sometimes they taught me what *not* to do, as well as what *to* do. For example, my dean that I worked with at University Three seemed to work all the time, and I don't think he had any personal life whatsoever. And I can't live that

way, and so I learned from that to say, "No, I'm not going to do that. I can be just as successful as he can, by putting things in perspective."

When Dean Flora was at Music Conservatory One, her views were shaped a great deal by that school, not so much by the people who were there then, but by the man who had made it a great music school, who was by then long retired. His fingerprint was on everything, the organization of the faculty committees, and the excellence of the place. Although Dean Flora only worked with the current dean for one year until he left to go to another appointment, she has also often thought back about the things he had said and done.

Dean Edward believes that he, and others, spend more time with those considered mentors, than one spends with one's own family:

> I can't imagine how they weren't ever influential, powerfully. These are people that I seek out to spend my professional life with. I spend more time with my colleagues than I do with my family to be honest. I mean, I think most of us do. These are people we seek out for a reason and so they've always shaped me very powerfully, and influenced me a lot. I've been very fortunate to be surrounded by people I genuinely admire.

Colleagues and the personal and professional identity and success of the music administrator

Colleagues are highly regarded by the six deans. While the clarifications of the roles they play in furthering the identity and success of their respective administrators are slightly different with each dean, as a whole, the deans believe that they need and

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appreciate their colleagues. Various statements regarding the relationship between dean and colleague are summarized and supported below.

- A dean is effective because of the relationship, because of the trust his/her colleagues give him/her.

Dean Alex believes that his success as an administrator depends on the trust he is given by his colleagues, to lead:

True influence is something that people give you; it's not something you take from them. And so, it requires the people you work with to have faith, to have confidence, and trust. And so, if I've been effective, I know that it's in large measure because others gave me their trust. So my colleagues have been really critically important.

- A dean will continue in administration because of the support and approbation of his/her colleagues.

Dean Charlie states that the reason he continued in administration was the support and approbation that he received from colleagues:

Not so much in, "Look, wow, you're really brilliant and you're really doing a good job" but in "Yeah, that was a tough decision, and I think you probably did it right. And I'm glad you're doing it, because you're doing a good job." And once in a while you get the pat on the back. Or the more subtle approbation of people seeking your advice about certain things, valuing your opinion, and accepting your decisions and valuing them.

- A dean's reward is the recognition of a job well done by his/her colleagues.

Dean Dennis perceives two ways that colleagues are important in his identity and success as an administrator. The personal reward he gets is when his colleagues recognize that he has made a difference by saying, "That's a good job." Then he knows that he is being successful. Dean Dennis's success as an administrator is also tied to his ability to form a professional relationship with his faculty. He believes that they need to trust him, and allow him to convince them of his agenda, if he is to be successful.

- On a national level, colleagues offer advice and the reinforcement of a dean's own judgment.

On a national level, Dean Charlie is plugged in to NASM (National Association of Schools of Music) and other circles, and he values highly the few more personal relationships he has, plus a broader circle of acquaintances. He considers the purpose of these relationships twofold: advice seeking, and reinforcement of one's own judgment. "It is an enrichment to the wisdom of one's experience by consulting one's colleagues. I think you'd find that the most successful administrators are those who are more well plugged in to the national scene of similar professions," says Dean Charlie.

- On a campus level, colleagues offer their dean feedback, honest opinion, and reminders for well being. These colleagues may be considered friends, and/or administrative teams.

Dean Edward considers his colleagues to be his friends. He relies on them for feedback, as well as reminding him to be patient, to take his work seriously, but not himself seriously, and that there's humor to be found in every situation, including the crises.

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Dean Flora states that her colleagues are wonderful. She appreciates when they tell her that she has no clothes, because she feels she needs to hear that from time to time; and then they are also there with a pat on the shoulder when things go well. Without consciously planning to do so, Dean Flora has developed administrative teams wherever she has been, where they are working in a mutual way, toward whatever issues they are dealing with at the time. She has found that useful, just to have a sounding board, so they can tell her when she is all wet about something, or she can tell them when they're all wet.

Summary

All the deans agree that working with people is paramount in their roles as administrators. Even if they would prefer working alone, they recognize the necessity of meetings and communication. To that end, some of the deans' individual descriptions of working successfully with people include an applied psychology which gives people a sense of empowerment, and the conveyance of clear messages that are not intimidating, scary, or threatening. Some specific examples of working with people include shared governance, an advisory council, weekly administrative staff meetings, and a faculty mentoring program.

The deans listed specific personality traits such as ease with complexity, interpersonalism, clarity of thought, a sense of principles, selflessness, collegiality, dependability, sincerity, and motivation as indicators of their faculty's potential for success. Other observations used are the person's fit within the institution (organizational theory), the person's fit within their own professional domain (creativity theory), and institutional processes such as evaluations and mentoring programs that encourage a

developing relationship, as tools to assess their faculty's potential for success. However, one dean believes that he is still learning how to assess potential success, and that he has been both right and wrong in this area.

Most of the deans agree that to assess a peer's potential is difficult, because of limited access to each other. However, one dean is quite confident in her ability to assess a peer's potential success, which she attributes to her intuition.

Without exception, the six deans believe that mentors have influenced their own careers. These mentors come in the guise of influential teachers, ensemble directors, and music administrators that made an impact as the deans were developing their own careers, to colleagues who are still impacting the decisions and goals of the deans today.

Colleagues are highly regarded by the six deans. While the clarifications of the roles they play in furthering the identity and success of their respective administrators are slightly different with each dean, as a whole, the deans believe that they need and appreciate their colleagues. Various statements regarding the relationship between dean and colleague are summarized below.

- A dean is effective because of the relationship, because of the trust his/her colleagues give him/her.

- A dean will continue in administration because of the support and approbation of his/her colleagues.

- A dean's reward is the recognition of a job well done by his/her colleagues.

- On a national level, colleagues offer advice and the reinforcement of a dean's own judgment.

- On a campus level, colleagues offer their dean feedback, honest opinion, and reminders for well being. These colleagues may be considered friends, and/or administrative teams.

Data regarding relationships has been presented in an observation of leadership through the lens of the music administrator. Next, the presentation of data will focus on the working habits and insights of six deans of music.

Working habits and insights

This section includes observations on sources the deans use to develop their ideas on leadership, and how the deans decide what project or problem to prioritize. Their thoughts on rationality versus intuition in leadership, as well as artistic creativity in leadership follow. The section ends with the deans' perceptions on how they develop an idea or project.

Sources of ideas for leadership

A wide variety of multiple resources are used by our deans when they are seeking ideas for leadership. They are bulleted below, with support statements following each.

- Readings. For example: *The seven habits*, Phil Jackson, Jossey Bass series; Stephen Sample, *The contrarian's guide to leadership*

Dean Alex uses many different sources in the continual development of his leadership concepts. He is well read on the topic:

There are kind of classic understandings about management. I think more important are the understandings about life psychology. Abraham Maslow, his ideas resonate within me. And I find myself ... I don't know if I employ them, but they're certainly a part of who I am and why I do what I do.

There are a few books that I really love, and would recommend to somebody: "The seven habits" is ok. Phil Jackson, who used to be the coach of the Chicago Bulls, wrote a book about bringing this group of underperforming, highly egotistical superstars, including Michael Jordan, into making them a team, and how much they were able to accomplish. And it was kind of a spiritual dimension, but if you take out the notion of basketball, and put in the management of *anything*, I think it's a powerful set of ideas about how human beings can come to work together towards a common goal. Something I learned in the marching band at University One. That's the first time I ever really experienced anything like that. So that's a book I would recommend.

Jossey Bass has a series that they're doing on leadership. By the way, leadership, I learned a couple years ago, is the single most heavily explored social construct. That in the twentieth century there are more than two thousand books written on leadership. So it's clearly a slippery concept. Nobody's nailed it yet.

The second book in the series is written by Stephen Sample, who is the president of USC, formerly the president of the University of Buffalo. And he calls it a contrarian's guide to leadership. And I think there's some real wisdom to that. A part of it is the whole notion of contrarian. That there's not *a* discipline about leadership. There are opportunities and tools and principles. And from that a wise person is able to make decisions about what to do next.

- Attendance at conferences, and the regular reading of journals. For example: NASM (National Association of Schools of Music), CMS (College Music Society), AAHE (American Association of Higher

Education), NAMESU (National Association of Music Educators in State

Universities), Chronicle of Higher Education

Dean Bryan reads a lot about leadership. He also recognizes the value of

discussion with colleagues across the country:

We have a wonderful organization called National Association of Music

Executives in State Universities. And there's one representative from every state,

and I and my school are it from our state. So we meet once a year in October, and

there's obviously a maximum of fifty people there at the conference, plus spouses

and so forth, and we have lots of discussions about the world of administration

and music, and I get lots of information and ideas from there. I also get lots of

insight from NASM (National Association of Schools of Music), our accrediting

agency, at their annual conferences.

Dean Edward also attends a number of conferences regularly, and he belongs to a

couple of discussion lists within the profession:

Of course, NASM (National Association of Schools of Music) is a good

source of that sort of conversation and support. But it turns out that the big twelve

schools also have a little discussion group for the music executives, and we all

commiserate together, and get together once a year. There's a consortium of

music executives, one per state, across the United States, called NAMESU,

National Association of Music Executives in State Universities, and we convene

once a year, but I get names through email every day, people asking questions and

raising issues and so forth, and most of the time it's kind of small, but there's

some comfort I suppose to be had in understanding what the conversations are big

and small as we think about our various institutions and their needs, their

diversities and shared qualities as well.

- Discussions, lunches and dinners with colleagues

Dean Charlie also keeps connected through various organizations such as NASM

(National Association of Schools of Music), and CMS (College Music Society), as well

as through lunches and dinners with one's colleagues talking shop. He also tries to plug

in with any issues that affect higher education across the country such as budget problems

and national agenda through retaining a membership in AAHE: American Association of

Higher Education. He also reads the Chronicle of Higher Education, using that as a

background framework for issues in music. Dean Charlie does not find too many places

where one can go to read about issues in music.

- One's own thoughts; introspection; one's own experiences; a hot bath

Dean Edward includes his own thought processes in his resources for the

development of his leadership:

I think real carefully about how music can continue to evolve in the

academy. I mean, that's obviously my principle interest and concern. And it's also

trying to understand the musical needs of the society we now serve and their

likely needs going forward.

Dean Bryan also includes the resources of his own thoughts in the furthering of

his development of the concept of leadership:

And I have to say, obviously, that I've got my own thoughts and my own

ideas about how this thing ought to work, and I have to kind of balance that off

with everything else, because I don't want my view of the whole thing to

overshadow and overpower everything. I've often thought, though, what a wonderful thing it would be, to start up a new school of music and hire anybody I wanted and have whatever curriculum that I wanted, and I guess that kind of fantasy kind of drives me forward a little bit, in giving me ideas of leadership and ideas for future insights.

Dean Alex thinks that a great source of information is introspection: "Understanding the human condition. I am part of the body of humanity, and so I carry within me a great deal of base understanding about what matters to people and how they react to a certain kinds of situations."

Dean Flora relies on her own fair amount of experience of how things work after all these years; however she recognizes the caution needed to not drag up things that happened fifteen years ago. With her staff, Dean Flora is relieved of many of the nitty-gritty aspects of running the school of music, and she is more free to concentrate on the larger issues of planning and projecting what they want to do, talking to people who would be an influence to the school, that sort of thing. Dean Flora reads some, and once in a while a passage will stick in her head that she can make fly in some work that she is doing. Dean Flora also thinks a hot bath where one could have a big soaking tub or spa is conducive to creative thinking.

- The developing of these traits: don't get painted into a box; be open-minded; use common sense; be stubborn until the answer is found; look at it in the broader context; be willing to consult with others; think creatively (allow an idea to go where it goes)

Dean Dennis thinks that common sense has a lot to do with leadership. Don't get painted into a box; be open-minded. Be stubborn: be frustrated when one can't find a solution, and keep working on it until one does find that solution. Dean Dennis does not believe that he can look at previous leaders that he has had for solutions. However, because he himself has been a band director, an instrumental teacher in the studio, and a classroom teacher, he believes there isn't anybody that can walk in his office and say that he doesn't know what they are feeling. Dean Dennis tries to look at the problem from all sides, take the personal aspect out of it, look at it in the broader context regardless of what one's own bias may be. He tries to think creatively, that is, let the idea go where it wants to go.

In Dean Alex words, "So, it's readings, it's introspection, it's experience and anecdote, it's being willing to consult with others who might have more experience or a different point of view," is a summary of the wide variety of resources that the deans use in the continual development of their leadership.

Deciding what project or problem to prioritize

Each dean has several methods of prioritizing projects or problems, with only a few overlapping from dean to dean. The methods are bulleted below, with supporting statements following each method.

- Mental organization of general priorities:
    - First, what is most critical for the educational quality of the students; second, for the professional development of the faculty; and third, the for the broad goals for the school of music

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Dean Charlie prioritizes projects according to what is most critical for the educational quality of the students, then for the professional development of the faculty, and thirdly, for the broad goals for the school of music that reside in his portfolio alone, such as alumni affairs and development. He works with a faculty advisory council and its chair, together establishing the agenda of projects and tasks. While Dean Charlie generally brings this agenda forward, they all decide the priority and distribution of projects. However, he personally decides on the projects that have the most direct impact on the quality of education and the quality of life of the faculty:

Unfortunately that means that some longer-term goals take longer to develop. I've been here five years, and we have only recently established the first school of music alumni association. That should have been something that would have been possible to do, well maybe a year or so sooner, but I felt it was exclusively the property of the director. It didn't need faculty input, because it involves alumni. I certainly kept everybody informed, but in terms of the mechanism of putting something like that together, making the phone calls and writing letters, surveys, the newsletter, and everything that goes along with all that, I certainly welcomed the assistance of faculty, but didn't I expect it. And so the burden of that rested almost 100% on my shoulders. For that reason it took a little longer to get done than I'm proud to admit, but it was done in a very good way and it happened.

- o First, the sense of urgency surrounding the issue; then, planning for the future

Dean Dennis has no difficulty in determining what he should do next. It is the sense of urgency that surrounds a project that causes it to become prioritized. Following responding to emails, the third kind of project that commands Dean Dennis's attention is the one that helps plan for the future.

- o Not what, but how one does tasks; then fending off parochialism through technology

Dean Edward identifies the inflexible nature of some administrative tasks, such as scheduling faculty meetings, doing faculty evaluations, or managing course evaluations. However, he recognizes some flexibility in deciding *how* one does those things, and what their mechanisms should be:

For example, two years before I came here, all course evaluations were still pencil/paper, long hand, no bubble sheet, no scantron, no numerical matrix; number crunching done by hand, very mid twentieth century kind of technology. They're now on scantron bubble sheets, but we're moving as an institution rapidly to using Blackboard as a kind of instructional shared platform for a variety of instructional purposes, and so I'm pushing the upper administration very hard to facilitate a web-based course evaluation protocol either within or parallel to the Blackboard infrastructure.

Dean Edward identifies projects such as evaluation protocol as important, because the old way of doing things saps staff time and faculty energy. What is unknown is whether the level of student participation would be the same as/less than/ or greater with a Blackboard-type infrastructure than occurs now. Dean Edward tries to make sure that they are using the best resources they can, to service the students as best as they can. By

suggesting this kind of an overlay, one has an opportunity to do something that has to be done, but perhaps in a better way.

Dean Edward is also an advocate for the networking opportunities possible through the advancement of technology:

> I guess the last thing is you're looking for ways to fight parochialism. That is a perennial thing that every academic in every institution, no matter where they are, has to combat. You think about provincialism at a place like this because, well, University Ten is in the great plains, and ok, this large city is close, and ok, that large city is close, and another large city is not too far, and, well, yet another large city is only eight hours, but there's this sense of isolation.

> But if you talk to my counterparts in Manhattan, they'll tell you the same thing, that Manhattan is a rather insular place, and people sometimes think, "Well, the world ends at the Hudson River." And so, we're always working to find ways that we can create linkages like the one we're enjoying now [interviewing via Internet teleconferencing], and other kinds of linkages that allow for collaboration, new ideas, fresh perspectives, and new artistic input and so forth.

> This is an Internet2 institution, so we believe that that's going to be a critical part of the future here, but presently the technological infrastructure is in its infancy. There are standard bearers out there that are doing wonderful work. We're partnering with them now to understand what the implications of that are, financially and in other ways, and then we'll begin to chase the money that will be needed to put that infrastructure in place.

- Decision making concepts:

o   Organized notions of importance and urgency

While Dean Alex recognizes that he is a morning person, and that putting off an important task till later means it will not get done as well, he prioritizes his projects according to an organized notion of importance and urgency:

There are some time management books that encourage you to classify your tasks by relative importance, you know, a task, b task, c task. … and if you've had a c task for six weeks and you still haven't done it you throw it away, you know, that kind of a thing. The work doesn't quite fall like that. The notion of importance and urgency I think help me to manage better.

There are important jobs to be done that are urgent, here at University Four. I had a modest budget cut; I had to report to my executive vice president how I was going to accomplish it for next year, and it had to be to him by the end of business today. There's something that's really important, and it's urgent, I gotta do it now, and so I did it today. It's one of the things I did today.

There's a whole other set of tasks which are really important, but not urgent. And most managers cannot, they may not even realize this, but they certainly don't discipline themselves to save the time or to make the time for that. Fundraising is in this field.

To teach this in my management workshop, I borrowed an idea of Stephen Covey's, [who reported in one of his books]. And it's the idea that you can kind of divide your tasks into important and urgent, important and not urgent, not important and urgent, and not important and not urgent. And the research kind of indicates we go through these in a very odd order. We do the very important, very

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urgent things first, then we do the urgent but *not* important things. Then we do the not particularly urgent and not particularly important things, as though we spend our whole time clearing our desks so we can finally get to these ones in the second quadrant which are important but not urgent.

Without identifying it as the quadrant 'important but not urgent,' as does Dean Alex, Dean Bryan appears to use that same organizational tool for identifying what project to work on next:

> But often times, the 'what to do next' depends on when it's due, and what the urgency and what the importance of the project is. I mean, starting up the music research institute isn't terribly urgent, but it *is*. It's something we want to get going, and it takes a fair amount of paper work to get that underway, and so that's a long term thing that you have to bite off in pieces.

> o Work for the people who work for you (let them help prioritize)

In addition to the organized notions of importance and urgency, Dean Alex prioritizes his projects and problems by working for the people who work for him:

> One thing that is smart, I think that I do, is I let my closest aids manage me. I let my director of operations, my associate dean, and my assistant tell me what they think I have to do now. I should probably do that more than I do. But that's something in Stephen Sample's books, is you work for the people who work for you. And there's wisdom in that.

> o Each task organized with a protocol, method, intermediate goals and a final time line

Dean Charlie recognizes his ability to multi-task, but he organizes each task with a protocol, method, intermediate goals and a time by which he would expect to complete each project: "So, with that understanding, it's possible to work on three, four, half a dozen different projects."

- Decision making in general:

    o Recognize that emergency situations will change one's priorities

When Dean Bryan responds to an emergency situation, he recognizes that it will take priority in his decision of what project or problem to work on:

Whatever the hottest fire is at the moment gets my attention, and I think everybody'll tell you that. Where's the crisis today, because it's going to rise up and it's going to take your full attention for however much time it takes to get it solved, and you balance that all off.

    o Projects are never completed, so one has to have the ability to multi-task

Dean Flora states that projects are never completed, so one has to have the capacity to keep twenty balls in the air at the same time. She believes that music administration is great for people who have short attention spans, because there are so many different things that one is dealing with, one never gets bored.

    o Allow one's self to follow one's instincts

Dean Flora tends to create, at least in her mind, and sometimes on paper, her priorities, or the school's priorities. While she recognizes that they can change when an emergency arises, this methodology helps her keep focused on what she needs to do. She doesn't always stick to it, however. Sometimes she just wants to move in a different

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direction, and so sometimes she indulges herself and does just that. It is easy for her to decide what project or task to prioritize. The difficulty comes when there might be something she *wants* to do as opposed to something she *has* to do, but she attributes that attitude to human nature.

- Physical aids to decision making:

    o Planning ahead on a palm pilot

Dean Bryan identifies three organizational tools for deciding what project needs to be done next. One tool is his palm pilot:

At any time, I've got ten to fifteen things on the burner, and it's hard to keep track of them in the first place, and it's hard to prioritize, but yet, you have to. I was in New York the last two days: we're renovating our auditorium here, so we were meeting with the architects, but, on my way back on the airplane, I took some time with my palm pilot to prioritize the kinds of things that I *have* to get done, this week, before classes start on Monday. And I spend a fair amount of time during my week to prioritize and plan for those things.

In terms of trying to decide what to do next, I try to keep things in a longer range picture, because I know that such-and-such a report is due on such-and-such a date, and I have that entered into my palm pilot, and then I've got a tickle reminder a couple of weeks early that if you haven't started working on it by now, you better do that. And then I just put it on the back burner, really, until that date comes along, unless I have the luxury of kind of being caught up and I start going through, I say, "Oh, I could get an advanced start on that."

    o Responding to email

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Emails tend to become priority issues for Dean Dennis. He receives 150 to 200 emails a day, and most of them are important and require some kind of response. While Dean Dennis advocates an open door policy, he feels that this is very different from someone just sitting down and typing out a question. Rarely does Dean Dennis receive an email that is a thank you for an action; most of them say they need some kind of action.

Rationality versus intuition in leadership

A striking similarity appears in the six deans' opinions on rationality versus intuition in each of their perspectives on leadership. Each dean at least admits to intuitive thinking; most of them encourage the nurturing of intuitive thinking. However, when presenting a case to fellow faculty and administration, a rational presentation is recommended by all.

When Dean Alex accepted the position of dean, he called it "a little bit of a leap of faith." While he had experience in working well with people, and he had a high math aptitude, he had nothing else to go by to acknowledge that he was ready for a deanship, except a leap of faith:

> I think intuition is rational. I mean, I can appreciate what you're trying to get at. But I don't think there *is* anything that's irrational. I think that the mind works as the mind works. If you were to say that what intuition is, is a sense that comes from within, you know, that introspective self that we talked about earlier, I would say I think that is every bit as important as some kind of analytical external process. So, I wouldn't value one or the other, I think they're both important. I certainly do not discount the importance of somebody's sense of what's important, based upon a long understanding of the human condition.

Dean Bryan also has a respect for the concept of his own intuition, and he backs up that intuition with rational support when presenting a project to his school:

Well, I've learned a long time ago that if something doesn't seem right, it's probably not. And I've violated that rule in my own line a couple of times, and, sure enough, every time it's come back to bite me. It has. Invariably. So, if I think that I ought to call this particular person and touch base and check up because I sense that they're not on board, or I sense that they've lost contact, and I say, "Aw, nah, you're just imagining that," then the next day, something blows up, because of that. Invariably. Invariably. And so I put a lot of stock into intuition and gut feelings.

Yet, I'm smart enough to know you can't run the railroad strictly on intuition. And so, I spend a lot of time collecting data, and looking at figures and facts and enrollments and trends and things like that so that I can have some kind of idea of why we should do something, or why we shouldn't do something, other than just saying, "Oh well, I don't want to," or "It doesn't feel right."

For example, this satisfactory progress business we're working on now. I've got a stack of folders on my desk this big of students who are in their fifth or sixth year and who haven't graduated yet. Now that's not an unusual situation, but I want to see why they haven't. Did they drop Music History I three times? Yes, some of them did, because it got tough, and they weren't prepared for it, so they got out of the loop. Did they not pass their applied music level change, four times in a row? Well, if they didn't, maybe they shouldn't be music majors. And I've tried to collect those kinds of data to show a sense of urgency.

So I spend a lot of time trying to be rational about this, and objective, and quantitative, as much as I can, as well. But it's a balancing act, there's no question about it.

Dean Bryan tries not to ignore ideas or flashes that he might have. They may come up in the middle of the night, when he will get up and write them down, so that he will not forget them. He also keeps a little "tickle file" of ideas of things that he has thought about that might generate something, and he keeps going back to that.

Dean Charlie confesses a great reliance on his own intuition:

(laughter) I'll give you an answer that I would be surprised if too many other people were [not] afraid to admit. I'm driven almost exclusively on intuition. I consider myself reasonably well read. I consider myself a rational person. I've done very few stupid things and maybe it's because my intellect and my rational faculties are tied so closely into my intuition, that I tend to listen very closely to the voice inside my spirit first, and temper that with rationality second.

I think it's important for me to discuss my ideas, decisions, and setting priorities with a variety of people, colleagues in the school, chair of the faculty, faculty advisory council, my wife, people outside the school, director of the school of theater and visual arts and so on ... But frequently it has been the gratifying discovery, on more than one occasion, after close examination and reexamination before the judgment is pronounced, that my initial instincts were correct.

Dean Charlie believes that all music administrators think about work during leisure time:

I think we always do. There's an agenda that's running along. I do think it's important in one's leisure time to structure activities, if possible, that cause one to pull out of that. I don't think the brain can be occupied with the solution of a particular problem or set of problems twenty-four hours a day. It's just too fatiguing, and it's counterproductive.

Dean Charlie has had the answer suddenly come to him, when not consciously thinking about the problem, many times:

I am of the opinion that one way to proceed in finding clarity in some of the things that we confront is to think about them as much as we can, really focus, gather all the information, think, think, think, think, gather the facts, try different solutions, come up with a variety of solutions, ponder the advantages and disadvantages of each, and then walk away from the whole issue. Just go play racquetball, go swimming, go to lunch with a friend, and then wait, and when one comes back with a fresh mind, having been completely removed from this, it looks completely different.

Dean Dennis states that, in order to get his colleagues on board, rational thinking is necessary. He cannot just say that, intuitively, he thinks this is the way to do it. He has to present reasons, or they're not going to buy in. However, there have been times when intuitively, he has known that something was wrong. For example, at University Seventeen, he knew that a particular hire was not going to work. Dean Dennis says it doesn't happen very often, but at certain times during the year he will wake up at three or three-thirty in the morning and his mind just doesn't stop. There have been some things resolved at those hours. Even though he tries to turn it off, it doesn't work, and some

positive ideas and solutions have come out of that. Finally, Dean Dennis declares that he does not ever turn it off completely. He is always thinking, either consciously or subconsciously, about an issue or an alternative solution.

Dean Edward recognizes the value in both intuitive and rational thinking in his working habits:

It sounds like I'm dodging the question to say they're both important, and I don't mean to dodge the question. It's important that you get information to make decisions, and so there's a certain rationality that goes there. But there's also a process that's not unlike artistic discovery in which you begin to go on a journey, and choices begin to suggest themselves. Part of it's informed by the information that you have, but part of it is informed in some other way. Maybe it's not so much intuition as interpersonal, that is, the kind of a human dimension that balances out the strictly decision by the numbers kind of processes.

Dean Edward has also had some useful ideas while lying in bed, either awake or sleeping:

I used to keep a pad and pencil by my bed, but I couldn't read my writing in the morning (laughter) so I kind of gave up on that, and decided that those ideas that actually stayed with me to the morning and to consciousness maybe were the best ones, and the ones most worth trying to hang onto.

Dean Flora also thinks that one has to have good dollops of both rational and intuitive thinking. She thinks her intuition is pretty good, and she has relied on it heavily. But, she says, if she would rely on intuition all by itself, she would be shooting herself in the foot. She believes that she has to have a basis in the real world of rationality, and that

she has to be able to make her arguments that way. When speaking to the provost about budget needs or building needs for example, that's not the time for intuition.

Artistic creativity in leadership

With no definition of 'artistic creativity' provided for the deans, they described an aspect of their leadership that suited the term from their personal perspective as music administrator. Each description is bulleted below, followed by supporting statements.

- seeing an opportunity that no one else sees

Dean Alex defines creativity as seeing an opportunity that no one else saw:

I think good leaders are creative individuals. And it's one of the things of the job that really is fun, when you can see an opportunity that nobody else saw. And what's really fun is when you can fix two problems with one thing. There's a certain appeal to that. I think from that emerges the trust, the confidence that your colleagues will invest in you, to empower *you* to be successful.

My first year as dean we were having a crisis. Our opera at the time was double cast, and it performed Friday and Sunday for two weekends and the first Saturday, so the understudy cast performed on that first Saturday night. Our orchestra director at that time was having back problems. And she, was a woman, she called the group together, she needed for us to hire another conductor, to conduct the Saturday night performance of the understudies, because, having just gotten through the tech week and the dress rehearsals and everything, and the other two performances of the opera that weekend, her back wouldn't stand it, it was going to be awful. And so the cost was going to be paying for somebody to do the conducting, and also engaging the cast and the orchestra for an extra day so

that they could do the rehearsing to get ready for this stuff. I listened to this, and they were adding up the thousands of dollars it was going to cost that they were going to ask from me, and I said, "Why don't you do the Saturday performance on the second weekend?" And everybody kind of looked at one another, "Well, that would work." It was actually one of the most fun moments I'd had as being dean. They'd been wrestling with this for years, and I gave them an answer that didn't cost an extra penny, and fixed it.

- striving for perfection, regardless of medium

Dean Dennis describes his artistic creativity as the striving for perfection, regardless of medium. Whether playing his instrument, or directing a band, or running a music department, he is always striving for the illusive, perfect performance.

- seeing a music administrator as a music conductor

Again, Dean Dennis makes the analogy that a music administrator is very much like being a conductor. When a conductor looks at a score, he/she sees it, hears it, and knows what it should sound like when it's perfect. When Dean Dennis looks at his department or when he goes out as an NASM (National Association of Schools of Music) evaluator and looks at other departments, he knows what should be done to fashion a perfect department. His creativity then, comes in the form of answering the questions, "How can I get there? How can I rehearse? How can I influence this organization to become the perfect department?" Dean Dennis thinks this is one of the ways that he is still fulfilling a creative need, although he is not performing as he did fifteen or twenty years ago.

- committing to the discipline at large, the love of consuming music, the love of making music, the love of reading about music, the love of learning about music

Dean Charlie was not sure how to define artistic creativity in this context:

But I think that one's commitment to the discipline is central for success in the administration of that discipline. I think that economists who have never even taken piano lessons could probably run a department of music. They would have to ask the right questions; people would have to be patient with them. Ultimately, of course, that's foolish; that's ridiculous. So what is it – is it just simply our knowledge of what music is, that makes us successful administrators? I don't think so. I think it's the commitment to the discipline at large, the love of consuming music, the love of making music, the love of reading about music, the love of learning about music, that must continue, as one becomes an administrator, otherwise you become very embittered about the whole experience and very cynical as an administrator, as a leader. The act of participating in music in some way whether as a listener, or performer, or a writer of articles or whatever, music must mean something to you personally for you to be not just successful, but to be successful and happy as an administrator.

Three of the deans provided a similar description of the impact of their artistic creativity on their leadership, saying that, as the final arbiter of musical and artistic quality in his/her school of music, each dean has had to establish some kind of credibility, an understanding of why what they do is important, and what the processes are that are required in order to do it well. A dean needs to have good ears, to be able to assess the

product, and know the repertoire. That only comes from participating in the art one's self in some fashion or other, for years.

Dean Bryan laughingly asked what artistic creativity is, claiming he has lost track of just what that is:

Well, my artistic creativity impacts my leadership considerably in this position, because the buck not only stops at my desk, but ultimately, I'm the final arbiter of quality in my school of music: musical quality, artistic quality. And it's difficult for me to have to tell a faculty member, "That recital really wasn't very good. And perhaps you ought not to do that any more. We'll find something for you to do." Or to tell another faculty member that, "You're having this kind of problem personally, and I'm going to pull you off of conducting the opera this year; we're going to let somebody else do that, because it's affecting the quality of what we do, and it's affecting the quality of the students' experience."

So, artistic creativity and my background as a musician and conductor plays into this every day, and if I'm not the one to do that, nobody will. I don't want to put myself up as the be all and end all of musical taste at University Two, but the school of music is the standard bearer, and somebody has to mind the store and deal with those quality issues.

Somebody has to say, "Now, that concert wasn't very well prepared. What's the problem? What's going on? Did you not have enough rehearsal time? Did you over program?" The students playing in that ensemble reflect what's going on in the studio.

I can predict every day of the week when I go to the orchestra concerts, which sections are going to be the strongest, because of what's going on in the studio. If there's a section where things are *not* going very well, I'm going to look back at the studio when we come to evaluation time, and recruitment time, and scholarship time, and see what's going on. So, as much as I'm *not* involved strictly with artistic creativity as a performer, conductor, much anymore, those qualities and those attributes still enter into this every day of the week.

Dean Edward believes that, first and foremost, his artistic creativity gives him credibility:

I live in a community of artists, and if all I am perceived as is a memo/email writer and budget guy, and person who tells them why they can't do the things they want to do, then I have no credibility. And so it's important for me to have established myself, and I did, throughout my career, as not only administrator and scholar but also a performer. So that I have some kind of credibility that people can believe me … believe that I care, that I get it, you know? That I understand why what we do is important, and what the processes are that are required in order to do it well.

Dean Flora thinks that the first test for a music administrator ought to be what kind of ears that person has. When listening to a faculty member audition or student recital, for example, the administrator needs to be able to assess the product. The administrator needs to be able to answer the questions: is this quality, or is it not, and is it the instrument that is poor, is it the room that is poor, or does this person lack talent?

The music administrator also needs to know the repertoire. If the young ensemble conductor picks the wrong kind of literature, the administrator has to be able to guide and help that person along. Dean Flora believes that ears are just absolutely critical for this kind of a job, and that only comes from participating in the art one's self in some fashion or other, for years.

Developing an idea or project

All six deans believe that they develop ideas or projects best by working alone. Staying open to the possibility of ideas or potential solutions to problems popping into one's head at various moments in the day or night is part of that process. The deans then write down and talk about these various ideas and projects to their various groups of faculty and staff, always with the clarity of presentation that these ideas and projects are in the draft stage only. They all acknowledge that success in higher education is impossible without communication and acceptance by their various groups and committees. Finally, they believe that perseverance and giving credit to others carries ideas and projects to their full development.

Dean Alex summarizes his working method as long reflection, a willingness to engage others in the issues, and then perseverance. After identifying the problem, he reflects on the problem. Recognizing that one never stops thinking about this kind of work, Dean Alex's reflection may occur on the ride home, while watching television, or at the movie theater or during concerts:

Who's the man that said that ninety percent of success in life is showing up? You know, there's truth in that, too. You just stay with it. It's a lesson, I

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suppose I learned from my parents, a work ethic. I just stay with it until things seem to make sense, until I can find a way that things make sense.

Then, sometimes, he says, ideas pop up, he takes notes, and then he probably writes a rough draft. After he has given his idea an outline of some possibilities, he engages others, and he is ready to give credit to someone else:

> ... the department chairs, or my associate deans, or friends, my wife: and I almost always give them *something* to respond to: "I've been thinking about lots of ways we might address this. I've thought of this, this, this, and this; here's an outline of a set of possibilities we might consider. I'd really like you to think about it some; look at this; and then let's meet next week and we'll brainstorm about possibilities." All of that, I think, tends to create richer thinking. And because I don't need to get credit for things, I'm perfectly happy, I'm *thrilled* when somebody else comes up with an idea, and I can say, "Wow! Rob's idea is fantastic. I like it just like it is; let's do it."

Dean Bryan has recently created a music research institute at University Two. At an opening deans' meeting, the new dean of the school of health and human performance talked about the federal grant the school received to study tinnitus, which is ringing in the ears:

> And I thought, "Holy smokes. That's exactly what *we're* interested in." We're interested in noise induced hearing loss. Musicians. I mean, we've got students in bands and orchestra, sitting in front of the trombone section, whose eardrums are getting beaten up.

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The two deans put together a proposal for an institute for noise related or music related hearing loss, and applied for federal funding. Although they were denied, it was the beginning of a partnership and collaboration between the school of music and the department of communication, sciences and disorders. At approximately the same time, the school of music was hiring for a distinguished professorship. The successful candidate suggested a broader umbrella for the institute, unique to the United States, a music research institute that would include music psychology, music medicine, neural imaging, "a whole plethora of things:"

And, lo and behold, that beginning idea of a cooperation between the tinnitus clinic and the school of music now has led to this kind of research institute. And, by the way, the distinguished professor in his first semester has made inroads and connections with the department of psychology, the department of biology, and a nationally recognized medical center in our area, who has a person there who runs the neural imaging unit who just happens to be interested in music and was looking for somebody to partner with. And lo and behold, our guy walks in the door. You never know how those things are going to work out. But it all starts with the germ of an idea: in this case, a critical need for music students to become aware of what's going on with their hearing and to devise some kind of an educational program where we teach music students how to protect their own hearing.

Dean Bryan describes his working method as starting with a small germ of an idea, allowing it to meander its way through a number of iterations, and trying to put some things into place to make it work. He believes that if an idea is the right thing to do,

it will fall into place. Other ideas of his have found resistance in many different guises along the way. There was no resistance to the music research institute:

It just sailed right through to the point where the provost gave us a hundred and ten thousand dollars to start the institute and hire a ... you know, we haven't gotten that kind of money in the school of music for years and years. And all of a sudden, because the university is trying to go to Research I status, that's rocking the boat; that's driving the bus.

Dean Bryan does a lot of sketching out of ideas on the computer or on paper:

I have files on my computer, I call it my musings file, musings about this and that, and sometimes when I get an idea, I just plug it in there and just let it sit there for a while. Sometimes I get back to it, sometimes I don't, but I try not to ignore ideas or flashes that I might have. And they may come up in the middle of the night. I'll get up in the middle of the night and write it down. I really do, because I'm afraid I'll forget about it. But I sort of keep a little tickle file of ideas of things that I've thought about that might generate something, and I keep coming back to that.

Similarly to Dean Alex, Dean Bryan prefers to develop a flexible proposal by himself, and then take that proposal to his constituents:

I guess I prefer to flesh things out myself and have some kind of a proposal before I take it to other people. Then I generally take it to my administrative staff. I have an associate dean, I have an assistant dean, and we meet on a weekly basis, and we'll all talk about something. Then I'll take it to the division chairs. We have five divisions within the school. I'll take it to them and

we'll work on it, flesh it out, then gradually [we'll take it] to the executive

council, the school of music council, then to the full faculty.

But I like to start *myself* in sketching out a complete proposal, and then let

people take shots at it. I can't make it work where a lot of people sit around a

table and come up with a proposal. We might come up with brainstorming ideas,

but we never write a document that way, or create a project that way. We

brainstorm it, but somebody's got to write it up. And I prefer to do that, and that's

how I work with it.

Dean Charlie also prefers working alone first, and then seeking the advice of the

faculty, sometimes in writing, sometimes verbally:

I'm an only child. I'm very comfortable working alone. I've always been

comfortable being alone. Solitude is very important to me on a personal level.

You know, that's not always good when one's married and has two kids, not

always desirable, but yeah, I prefer to work alone. So I suppose one of the issues

in my development of my own administrative style has been to temper my desire

for solitude with seeking advice of others and working communally with a group

of faculty towards solution of problems. I've solved that by identifying the

problems, and then asking faculty, "Are there other issues that I haven't seen

yet?"

I think I have a kind of a hybrid style in which I do a lot of preliminary

wood chopping alone, a lot of development of position papers that I put in writing

and I bring them to the faculty with the very clear and repeated proviso that what

I'm setting in front of them is a *draft* and is intended simply to grease the wheels

of discussion and is not an exclusive or all-encompassing statement of the problem or its solutions.

Dean Dennis also has a tendency towards working alone. He purposefully tries to be open to let an idea go where it goes. He asks, is there a need for the project? Is this project really important to him, or to the department? What is the context of the project? Then he takes time to look at all the parameters, and determine the best way to approach the project.

Dean Dennis recognizes that he is not going to be successful if he only works alone. He takes a lot of pleasure in his work with committees, recognizing that if one is going to do anything in higher education, one has to work through committees. His two primary groups to work with are the division directors and the advisory council. If he has an idea that these two groups, or his staff, do not feel is important or worthy, he respects their opinion, and he moves on to something else.

Again, Dean Edward feels it is important for him to get his own ideas together before he starts circulating drafts of fluid possibilities to increasingly wider circles of influence:

I like to spend some time on my own with things and sort things out in my head. It's actually a challenge. The doing it by yourself part becomes increasingly important initially, I think, as you move from, let's say, fellow faculty member to area coordinator to the department head to dean to provost. When you fly an idea out at a certain point in the administrative food chain, people think it's a mandate and they are, I don't know, nervous, apprehensive, whatever (laughter). And so,

it's important to kind of get your own idea together and then, maybe on paper, circulate it around a table of a smaller group.

I have an executive committee here, and we're working on strategic planning initiatives right now, for example. We shared this morning some of the things I've been thinking about that I've all ready been sharing in faculty meetings all along and talking. It was one side of one sheet of paper, and it had as a watermark across in diagonal in huge font, the word "draft." So that everybody understood that there is nothing in stone, this is a set of fluid possibilities, and it was bullet points that didn't have a lot of detail or extrapolation. Not because I don't have those ideas in my head but because I wanted everyone to feel free, to be open and share and talk and react and so forth.

It played well this morning in this meeting, and it will go to the full faculty Thursday, again as an opportunity for the faculty to kind of listen, reflect, comment, criticize, suggest, in a process of trying to build some sense of inclusion and some sense of buy-in.

Dean Flora also likes to do a good deal of her work alone. She believes she thinks best when she is alone; however, she does not want to go forward into the world with new projects or new ideas without having worked through them with her team. Dean Flora believes that idea and project development is a dual process. It is possible, as an administrator, to isolate one's self from either the faculty or the upper administration; one has to be very careful to avoid that situation. Communication is important at every stage. Saying it once isn't enough, she says, and sometimes it takes repetition for some of these issues to stick. She sends up lots of trial balloons. If she has an idea that she wants to try

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out, she will do so up close in her little administrative group first, and see how that goes. Then she may reshape it a little bit, try it out with a faculty committee, and then maybe shape it a little bit more, depending on what she hears, and try it out with the provost or wherever she's going with the project. So that the idea emerges first usually as some little stub of an idea, but it grows legs as it goes along, until there is something of substance from it.

Summary

A wide variety of multiple resources are used by our deans when they are seeking ideas for leadership:

- Readings. For example: *The seven habits*, Phil Jackson, Jossey Bass series; Stephen Sample, *The contrarian's guide to leadership*

- Discussions, lunches and dinners with colleagues

- Attendance at conferences, and the regular reading of journals. For example: NASM (National Association of Schools of Music), CMS (College Music Society), AAHE (American Association of Higher Education), NAMESU (National Association of Music Educators in State Universities), Chronicle of Higher Education

- One's own thoughts; introspection; one's own experiences; a hot bath

- The developing of these traits: don't get painted into a box; be open-minded; use common sense; be stubborn until the answer is found; look at it in the broader context; be willing to consult with others; think creatively (allow an idea to go where it goes)

Each dean has several methods of prioritizing projects or problems, with only a few overlapping from dean to dean:

- Mental organization of general priorities:
    - First, what is most critical for the educational quality of the students; second, for the professional development of the faculty; and third, the broad goals for the school of music
    - First, the sense of urgency surrounding the issue; then, planning for the future
    - Not what, but how one does tasks; then fending off parochialism through technology
- Decision making concepts:
    - Organized notions of importance and urgency
    - Work for the people who work for you (let them help prioritize)
    - Each task organized with a protocol, method, intermediate goals and a final time line
- Decision making in general:
    - Recognize that emergency situations will change one's priorities
    - Projects are never completed, so one has to have the ability to multi-task
    - Allow one's self to follow one's instincts
- Physical aids to decision making:
    - Planning ahead on a palm pilot
    - Responding to email

A striking similarity appears in the six deans' opinions on rationality versus intuition in each of their perspectives on leadership. Each dean at least admits to intuitive thinking; most of them encourage the nurturing of intuitive thinking. However, when presenting a case to fellow faculty and administration, a rational presentation is recommended by all.

With no definition of 'artistic creativity' provided for the deans, they described an aspect of their leadership that suited the term from their personal perspective as music administrator:

- seeing an opportunity that no one else sees

- striving for perfection, regardless of medium

- seeing a music administrator as a music conductor

- committing to the discipline at large, the love of consuming music, the love of making music, the love of reading about music, the love of learning about music

Three of the deans provided a similar description of the impact of their artistic creativity on their leadership, saying that, as the final arbiter of musical and artistic quality in his/her school of music, each dean has had to establish some kind of credibility, an understanding of why what they do is important, and what the processes are that are required in order to do it well. A dean needs to have good ears, to be able to assess the product, and know the repertoire. That only comes from participating in the art one's self in some fashion or other, for years.

All six deans believe that they develop ideas or projects best by working alone. Staying open to the possibility of ideas or potential solutions to problems popping into

one's head at various moments in the day or night is part of that process. The deans then write down and talk about these various ideas and projects, to their various groups of faculty and staff, always with the clarity of presentation that these ideas and projects are in the draft stage only. They all acknowledge that success in higher education is impossible without communication and acceptance by their various groups and committees. Finally, they believe that perseverance and giving credit to others carries ideas and projects to their full development.

Leadership components

Included in this section of the study of leadership components as viewed by music administrators are two divisions of data gathering. First, the ability to lead and administer is considered a personality trait. Secondly, a summation of leadership points of the ideal music administrator is presented by six deans of music.

The ability to lead and administer considered a personality trait

When asked why it is important to become a leader or administrator, the deans responded with definitions of exactly who ought to be considered future leaders or administrators. Their answers were in the form of recognizing a personality trait, a sense that is acknowledged by others, over experience or training.

Dean Alex changes the question around:

I don't know that I'd say that it is important [to get involved in leadership and administration]. It's important to *have* leadership and administration. There are roles that must be done. And the roles that are done well, really do empower the people around you. And there are individuals who just have that sense about

themselves. In many ways, I am the same person I was when I had a much different job.

Dean Bryan does not think that leadership and administration should be important for everyone:

I mentioned earlier that people who really ought to be in that field [leadership and administration] will get identified somewhere along the way. One of my mentors early on, said, there are precious few people who are capable of doing this kind of work. And if you're one of them, the world is your oyster, as it were. So, I guess it's not important or appropriate for everybody to get involved in it, but if you really want to make a difference, I think that's the place to do it.

Dean Charlie doesn't know that everybody has an aptitude for leadership and administration: "Just as we don't expect everybody to be able to play the violin the same way as everybody else, I'm not sure that everybody has an aptitude [for leadership and administration]."

Dean Edward answers the question, "Why is it important to become a leader or administrator?" point blank:

Because if you don't, someone else will (laughter). And there's a little tongue-in-cheek there, but if you have something to offer, I just think it's a moral obligation to offer it. And it's not only because it's personally satisfying, but also because the viability of the work that you do hinges on everyone being able to contribute at their best. And if your best means leading, then you owe it to yourself and to your fellows to lead.

Dean Flora agrees that it is not important for everyone to become involved in leadership and administration. There are some people who have a propensity for it, and they should be encouraged. Dean Flora considers it is a personality issue in many respects. In many searches, while the qualifications had to be there also, it was the personality of the individual that won the job, more than it was any paper qualifications. Dean Flora says that there is a certain quality of person that gravitates toward leadership and has success with administration.

Experience and training for leadership and administration, particularly music administration, are not strong considerations for the candidacy of a future leader/administrator. Dean Bryan says that nobody ever starts their career in music wanting to be an administrator:

(laughter) It happens. I actually had some graduate students who came to my office when I was at University Three, because I was director of graduate studies there, also. And they said, "Boy, I want to be a dean or administrator someday." I said, "What, are you crazy?" Well, what I told them was, that was likely a decision that somebody else was going to make, not them. Because through their service as faculty members, and paying their dues as faculty members, somebody was going to recognize certain characteristics and traits in them that might lead them toward administrative careers. It might be service on a committee, it might be chairing a committee, it might be chairing a task force, it might be writing an NASM (National Association of Schools of Music) self-study, all those kinds of things.

Dean Alex is struck with what a curious field he is in, especially higher education:

We're all hired for what we are, rather than what we can do. Maybe not quite all; but you're a great trombonist so we hire you to teach trombone. Or you're a great composer, so we hire you to teach theory or composition, without a notion that you're a great trombone *teacher*, or a great theory teacher or composer. So there's this kind of leap of faith, or leap of logic let's call it. We don't hire people who are demonstrably good in the most important part of their job.

Then, who do we ask to be administrators? Well, *none* of us were trained to be administrators. We weren't trained to be teachers. And now we're asked to be administrators. So you see this happen over and over and over again, that people are put in positions without the tools to manage their new responsibilities. They don't know budget, they don't know hiring, they don't know the legal constraints, they don't know promotions or advertising or development. And so, as a result of this I think colleges, let's not say schools of music, but colleges in general don't function very efficiently. They're really lucky if they stumble across somebody who's just got a natural bent to be a teacher, and that person blooms. And then they're also *extraordinarily* lucky if they happen to find somebody who can take to this administrative or managerial kind of set of responsibilities easily.

Summation of leadership points of the ideal music administrator by music administrators

By putting together all of the points offered by the deans, an ideal music administrator could be described:

- Leadership training:

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- o attends summer workshops on music and/or general administration

- o reads as much as possible about leadership

- o has a background in music education

Dean Bryan recommends finding a good summer workshop on music and/or general administration, as well as reading about leadership as much as possible:

First of all, learn everything you can about administration and leadership. Read as much as you can about it, because you don't learn that in a music degree. Whatever the degree is, you don't learn it. You *do*, but sometimes you don't know it. My background is in music education, and my sense is that music education folks make the best administrators, because they've had lots of opportunity to stand in front of people, and stand in front of students, and direct bands, and direct choirs, and orchestras and things like that, which is a leadership situation in and of itself.

- o gets to know the specific institution as thoroughly as possible

Upon entering a new position, Dean Bryan recommends getting to know the institution as thoroughly as possible, and then taking things slowly, in order to get some credibility built up with the faculty:

I spent my first two years here, watching, listening, talking. I interviewed every faculty member, I got to know the lay of the land, where the skeletons were, and now in my third year is when I'm trying to make some changes.

- Personality traits:

  - o goes with his/her instincts

  - o doesn't get caught up in ego gratification

Dean Flora recommends going with one's instincts, and not getting caught up in one's own ego gratification. The music administrator is there to serve the faculty and students.

o   has a passion for the complexities and pressures inherent to the job

Dean Dennis's advice is to get into music administration for the right reasons. If a person does not have a passion for the complexities and pressures of the job, then music administration is the wrong job.

o   seeks mentor relationship

As dean of a music school, Dean Alex recommends finding mentors. He recognizes the loneliness of the position of dean, or director of a school:

If you're going to influence what somebody is going to be paid next year, or whether they're going to be promoted or tenured, your friendship with that person cannot be other than somewhat constrained by that dimension of your relationship. So here I am at University Four, I have *very* good relations with lots and lots of folks, but it's not the same as if I were exactly what they were.

He encourages the development of a network of people in similar situations, which he recognizes probably have to be from other schools. Therefore, one could call, for example, or have breakfast once a quarter, or meet at conferences.

o   selflessness

The characteristic of selflessness, which Dean Alex describes as empowerment by the faculty at no loss to them, is one that he is purposeful in attaining:

It's actually a decision that I've made. I don't share this with ... I don't think I've shared it with anyone: to be sure that I don't start doing that [seeking

attention], I really turn down praise and honors. I don't want to find myself in the

position where I'm doing something because I want people to like me, or name a

room after me, or something like that. That's just my own technique for dealing

with this very human impulse, to kind of want to be celebrated.

- o sense of humor
- o humility
- o wisdom
- o communication skills
- o the ability to make a mistake and be ok

All of the deans exhibited a sense of humor during the interview process, and this

sense of humor was noted as a trait, in addition to humility, wisdom, communication

skills and the ability to deal with complexity, that Dean Charlie recognizes in the music

administrators he admires most:

If I look across some of the big schools of music in the country, and the

directors and the deans of those schools, many times they have attributes that are

in common. And it's surprising to me what these are, because the impression

would be that this job is so unbelievably stressful, so unbelievably complex, so

unbelievably diversified, and so demanding in terms of strength of character, ...

that if you knew about these big schools of music and were asked to describe the

leaders of those units, I think you'd probably use adjectives that were

diametrically opposed to what the reality is.

I think you'd use adjectives like disconnected, in terms of personal

conflict, people who can make these decisions with aplomb: "You're fired. Thank

you very much. Get out of my office;" people with unbelievably strong character who are not affected by something; people who are absolutely intellectually brilliant in many, many ways and musically superior; people who bring years and years of experience. This is sometimes not the case.

People who sometimes are very successful, are the people who are ... very, very committed to music, very, very committed to higher education, but who [also] are humble, very smart, wise people, (but not necessarily brilliant in terms of people who've read every book on the library shelf), but reasonably well educated and articulate, but human in that dimension as well.

Nobody has all of the answers, and basically [these administrators] have very good personal skills, and very good skills at leading a life that is extraordinarily diverse, and [they] are not stressed by the diversity of functions that we have to deal with on a minute-by-minute basis. I mean, these are wonderful, wonderful people.

They are not the kind of ... ideal we have of these corporate types who are hard and coarse, and goal driven and methodical, and tough guys that make the tough decisions and I include tough women in there as well, of course. This is not the case. This is really not the case.

Of course they can make the tough decisions, of course they've got the long term vision, they've got all of that, but they struggle just as everybody else does with personal issues; they are happy and sad like everybody else. So they are *not* larger than life, they are just somehow successful.

And I think they all have a sense of humor, by the way, to a greater or

lesser degree. In my case, a sense of humor is a touch of our humanity and it also

shows an active imagination. Humor, not just in the sense that we tell jokes, but

humor in the sense that we see the foibles of humanity around us and find

something gratifying in that. But there is something deeply human about making

mistakes, and it's really ok (laughter).

- o reliability

- o dedication

- o principles and ethics

Dean Alex also recognizes the personality traits of reliability, dedication,

selflessness, and being of principle, that he believes cause some people to be considered

for educational leadership positions:

I've often thought that the people who are asked to be chair, or director, or

dean, have just a few characteristics: They're reliable: they're there all the time,

they answer their email and they return phone calls; they are largely selfless, so

that the faculty who are empowering them, by imagining them in this new

position, don't think that they will lose something in the process. And thirdly,

they're people of some principle, or some ethic.

- o receives satisfaction in how *other* people experience life and

    learning

In taking satisfaction in how *other* people experience life and experience their

learning, Dean Alex thinks music administration can be a very fulfilling job, in addition

to being fun.

- Leadership style:

  o develops multiple ways of communicating with people at multiple

    times

Dean Charlie's advice includes the following: incorporate multiple ways of

communicating with people at multiple times. The more important the issue, the more

frequently and the more diverse ways it needs to be promulgated.

  o shares issues as much as possible

Secondly, Dean Charlie recommends developing a professional relationship not

only with the faculty, but with those to whom the music administrator reports, such as

deans, provosts, and so on. They need to know about the good things that go on in the

music department. They also need to be invited to performances, so that when the music

administrator goes to them for requests, they understand the context in which these

requests are being made:

> I think it's important to be completely open in virtually everything that we
>
> do. Make it clear that there are some things that we can't be completely candid
>
> about, such as faculty salaries, but beyond that, there are very few things that are
>
> exclusively and secretively the domain of the department chair. I think the most
>
> successful administrative style is one in which all of the issues are shared.

  o has an ability to listen

Dean Edward shares his thoughts succinctly:

> Listen a lot, talk less. Learn from your peers, learn from the people that
>
> report to you, learn from your fellow faculty or other colleagues. Listen a lot. You
>
> can learn if you listen. But we feel obliged in leadership often to talk, and to take

action before we know what action to take, and, invariably then, you have mistakes you have to remedy.

- o takes things slowly

As stated earlier, Dean Bryan recommends getting to know the institution as thoroughly as possible, and then taking things slowly, in order to get some credibility built up with the faculty:

I spent my first two years here, watching, listening, talking. I interviewed every faculty member, I got to know the lay of the land, where the skeletons were, and now in my third year is when I'm trying to make some changes.

- o is almost invisible

- o considers the position to be a service job

Dean Alex himself made the decision early on that he would try to do the right thing, regardless of what the personal cost would be. He decided that he did not have to be dean forever; that it would be better to have a short tenure and feel very good about all that he did, rather than have a long tenure that was purchased at some cost that made him uncomfortable. His description of the ideal administrator is the one who is almost invisible:

The real work of the university still happens in the classroom. And if I do my job really well, those people who are running those classes are not burdened unnecessarily. They are free to realize their potential. So it's fundamentally a service job to me.

Summary

When asked why it is important to become a leader or administrator, the deans responded with definitions of exactly who ought to be considered future leaders or administrators. Their answers were in the form of recognizing a personality trait, a sense that is acknowledged by others, over experience or training.

By putting together all of the points offered by the deans, an ideal music administrator could be described:

- Leadership training:
    - attends summer workshops on music and/or general administration
    - reads as much as possible about leadership
    - has a background in music education
    - gets to know the specific institution as thoroughly as possible
- Personality traits:
    - goes with his/her instincts
    - doesn't get caught up in ego gratification
    - has a passion for the complexities and pressures inherent to the job
    - seeks mentor relationship
    - selflessness
    - sense of humor
    - humility
    - wisdom
    - communication skills
    - the ability to make a mistake and be ok

- o reliability

- o dedication

- o principles and ethics

- o receives satisfaction in how *other* people experience life and learning

- Leadership style:

  - o develops multiple ways of communicating with people at multiple times

  - o shares issues as much as possible

  - o has an ability to listen

  - o takes things slowly

  - o is almost invisible

  - o considers the position to be a service job

Summary

Leadership, as observed through the lens of the music administrator, includes the obstacle of dealing with people as the most difficult to overcome. The music deanship itself is a position of complexities and seemingly contrary statements. There is no significant difference between male and female deans regarding issues and the decisions regarding those issues.

All the deans agree that working with people is paramount in their roles as administrators. Most of the deans agree that to assess a peer's potential success is difficult, but it is not so difficult to assess one's own faculty's potential success. Without

exception, the six deans believe that mentors have influenced their own careers, and that they need and appreciate their colleagues.

A wide variety of multiple resources are used by the deans for ideas on leadership. Each dean has several methods of prioritizing projects or problems, with only a few overlapping from dean to dean. A striking similarity appears in the deans' opinions on rationality versus intuition in each of their perspectives on leadership. Each dean at least admits to intuitive thinking, most encourage its nurture; however, when presenting a case to fellow faculty and administration, a rational presentation is recommended by all. A variety of definitions are offered for 'artistic creativity.' The majority definition is the ability to act as the final arbiter of musical and artistic quality in his/her school of music.

All six deans believe that they develop ideas or projects best by working alone. They all acknowledge that success in higher education is impossible without communication and acceptance by their various groups and committees. Finally, they believe that perseverance and giving credit to others carries ideas and projects to their full development.

When asked why it is important to become a leader or administrator, the deans responded with definitions of exactly who ought to be considered future leaders or administrators. Their answers were in the form of recognizing a personality trait, a sense that is acknowledged by others, over experience or training. By putting together all of the points offered by the deans, an ideal music administrator could be described:

A Summary of Data Presentation

This summary is organized by similarities and differences. First statements that were made by all six deans, in consensus, are presented. Next are the statements, or

perhaps the more particular explanations of a consensus statement, that allow for recognition of difference. The third section collects all disparate statements collected from the six deans. In conclusion, a summation of points of the ideal music administrator, created by music administrators, is presented.

Statements in consensus

As a group the deans recalled their childhoods as being wholeheartedly nourished by strong and loving sets of parents. Without exception, the six deans have very supportive relationships with their spouses. They also have strong ties to their children, all of whom are adult.

All the deans agree that the balance between private and professional lives leans much heavier towards the side of time spent professionally, to the point of calling music administration a life's calling, and not just a job. Free time is not a common element in the pre-administrative or administrative life-styles of the six interviewed music deans.

Regardless of the positions the future administrators held at the time, they were at the right place at the right time to be considered for leadership opportunities. These future deans were considered for leadership positions that they themselves were not even aware, existed.

The six deans are in agreement, that the way they work now is not fundamentally different than when they first entered administration. All the deans agree that working with people is paramount in their roles as administrators. They all recognize the necessity of meetings and communication. Without exception, the six deans believe that mentors have influenced their own careers. Colleagues are highly regarded by the six deans.

Each dean admits to intuitive thinking, yet, when presenting a case to fellow faculty and administration, a rational presentation is recommended by all. All six deans believe that they develop ideas or projects best by working alone, yet they all acknowledge that success in higher education is impossible without communication and acceptance by their various groups and committees. Finally, they believe that perseverance and giving credit to others carries ideas and projects to their full development.

In general, the most important task or challenge at hand is the same for each dean, in providing leadership, justification, and rationale for moving the program forward, for constantly striving for improvement. And yet, all six deans agree that what takes up most of their time and energy is not the specific task or challenge that they described as being the most important for them.

When asked why it is important to become a leader or administrator, the deans did not answer the question. Rather, they provided definitions of exactly who ought to be considered future leaders or administrators. Their answers were in the form of recognizing a personality trait, a sense that is acknowledged by others, over experience or training.

Similar statements, but different

Each dean shared different recollections of childhood experiences, including a variety of ideals they believed were instilled by their parents. The concepts of honesty, hard work, caring for people, and/or pursuing one's passion were part of the upbringing of each future music administrator. In their current family situations, many, but not all, of

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the deans' spouses are also musicians, and many of their children have also entered the music profession.

Even though the deans all agree that they did not have, nor do they have a significant amount of free time in their lives, they had slightly varied rationalizations for this lack of free time: two careers going on, children at home, the parameters of the job, and/or their own temperaments. Two deans recognized that their administrative careers began after their children were grown and on their own. Some of the deans simply do not recall having any free time.

Although the generalized statement can be made that these deans want to make a difference at their institutions, the programs which the deans name as making that difference are significantly dissimilar from each other. However, the similarity in some of the programs cited is that they are interrelated with other domains, ones that are not commonly recognized as pertaining to music.

Some of the deans recognize an increase in the amount of time spent on the job, because of a deeper understanding of the responsibilities and possibilities of the job, and/or purposefully involving others. Increased use of support staff has also changed the way some of the deans work.

While one dean recognizes a paradigm shift in the way work gets done because of technology, the other deans feel either no paradigm shift, or only a very slight one. These slight shifts are increased recognitions of their own capabilities. Some of the deans specifically mentioned intensity as something that increases with time and causes concern for the well being of the administrator. While some of the deans believe that their world view has not changed significantly, they do recognize a change in their ability to see

things more globally, less insularly, to be able to focus on the big picture rather than the detail. Each dean admits to intuitive thinking; five of them encourage the nurturing of intuitive thinking.

The obstacles that these deans cite as being the most difficult to overcome are similar in nature. While time management and budgetary constraints were mentioned, it is dealing with people, relationships and communication with upper administration and faculty members that cause the greatest number of obstacles to be overcome in the professions of five of these music administrators. While Dean Flora thinks there are some subtle differences between male and female deans, she imagines that the issues all deans grapple with are the same, the big decisions about the school are probably the same, and one arrives at them at about the same way.

All of the deans agree, that the dean has to be successful in working with people to be a successful administrator. However, the methods of working successfully with people are varied. They include an applied psychology which gives people a sense of empowerment, and the conveyance of clear messages that are not intimidating, scary, or threatening. Some specific examples of working with people include shared governance, an advisory council, weekly administrative staff meetings, and a faculty mentoring program.

Five of the deans believe that they can assess their faculty's potential for success; however, they list varied methods of assessment. Some of the deans look for personality traits, others observe the person's fit within the institution or their own professional area, or they use institutional processes such as evaluations and mentoring programs. One dean

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believes that he is still learning how to assess potential success, and that he has been both right and wrong in this area.

While all the deans believe that mentors have significantly influenced their lives, these mentors come in the various guises of past influential teachers, ensemble directors, and music administrators, and/or colleagues who are still impacting the decisions and goals of the deans today. And again, while all the deans value, need, and appreciate their colleagues, these colleagues may be considered friends, and/or administrative teams. The clarifications of the roles they play in furthering the identity and success of their respective administrators are slightly different with each dean. Various statements regarding the value of the relationship between dean and colleague are tabled below.

Table I

Descriptors of the Value of the Relationship of Colleagues to the Dean

. Value	Support Statement
Trust	A dean is effective because of the relationship, because of the trust his/her colleagues give him/her.
Support	A dean will continue in administration because of the support and approbation of his/her colleagues.
Recognition	A dean's reward is the recognition of a job well done by his/her colleagues.
Advice	On a national level, colleagues offer advice and the reinforcement of a dean's own judgment.
Feedback	On a campus level, colleagues offer their dean feedback, honest opinion, and reminders for well being.

Three of the deans provided a similar description of the impact of their artistic creativity on their leadership, saying that they act as the final arbiters of musical and artistic quality in their schools of music.

Five of the deans describe their time and energy being taken up by issues labeled the mundane, or everyday and every hour maintenance, or "administrivia." A variety of time consuming issues fall under the general heading of tasks that take up most of the dean's time. Ritual, acknowledgement, making people feel their partnership or their connection to the university, going to meetings, writing reports, managing the processes for tenure and promotion, initiating and supervising searches, working for the school of music's publications, conversing with the faculty and people off campus, budgets, responding to memoranda requesting information, facilitating musicians for

commencement, standard paper work, as well as things like announcing the public phase of a two billion dollar campaign are included under the heading of time consumption for the six deans.

Any changes in how the six deans are planning to make in how they actively work are either insignificant to their administrative lives as a whole, or they are continued improvements on how they already work. However, two deans want to learn more about how to go about doing things in general, two other deans are trying to improve their administrative styles, a fifth dean will not continue to attend every student ensemble concert and every faculty and guest recital on the campus, and the sixth dean does not anticipate making any changes.

Difference statements

Some of the deans began their careers as teachers in public schools, and some at the university level. However, their specific entrance into the academy appears to be irrelevant to their current status. Also inconsistent from dean to dean at the earlier stages of their careers are their professional aspirations, opportunities for leadership advancement, and the influence of others. During their varied careers, an enormous range of opportunities, some quite serendipitous, influenced the paths of these six professionals before they acquired the positions they now hold.

More often than not, the current position was purposefully sought after and acquired by the deans. However, two were decidedly not interested in their current positions; they were aggressively pursued by others to accept the positions they now hold.

The individuality, the uniqueness of each university, of each situation, of each dean, is nowhere so vivid as in the descriptions of the specific programs developing at their institutions. In addition to new facilities and improving faculty, an arts entrepreneurship day, a chamber music institute, a music research institute, a summer workshop for music administrators, and a platform of study to redefine the professional musician as affected by the Internet all are defined by the deans as programs that will make a difference at their schools.

Some deans believe their views of the world and of themselves have changed in almost every imaginable way in the past thirty years; others believe that they have virtually the same perspectives of the world and of themselves. Some of the deans held teaching positions thirty years ago, either in public schools or at the university, and never even considered a higher education administrative leadership position. One dean, however, already knew at the age of eighteen that he wanted to earn a PhD in music, while another felt generally inspired to a life of service.

Seemingly contrary statements regarding the deanship were not made in opposition to each other by the deans. Rather, they exemplify the complexity of the position of deanship:

Table II

Descriptors of Complexity of the Deanship

Statement	Seemingly contrary statement
Every issue, regardless of its minuteness or its long-range impact, comes through the dean's office.	Keep your eyes on the horizon. In other words, begin with the end in mind, and don't lose that perspective.
There are limitations to the perspective faculty can have about the deanship.	Allow those limitations to exist.
Learn how to have other people work for you.	Recognize that you are at the end of the line of responsibility.
Be gratified in your own personal and community recognition of your administrative skills.	Be democratically oriented in your leadership style; incorporate shared governance.
Be aware of the increasing diversity of musics and peoples on university campuses.	Excellence is what this is about; nothing else matters.

A wide variety of multiple resources are used by our deans when they are seeking ideas for leadership:

Table III

Resources for Ideas on Leadership used by Deans

Resource	Examples
Readings	*The seven habits*, Phil Jackson; Jossey Bass series; Stephen Sample, *The contrarian's guide to leadership*
Colleagues	Informal discussions, lunches and dinners
Conferences and journals	NASM (National Association of Schools of Music), CMS (College Music Society), AAHE (American Association of Higher Education), NAMESU (National Association of Music Educators in State Universities), Chronicle of Higher Education
Introspection	One's own thoughts; one's own experiences; a hot bath
Trait development	Don't get painted into a box; be open-minded; use common sense; be stubborn until the answer is found; look at it in the broader context; be willing to consult with others; think creatively (allow an idea to go where it goes)

Each dean has several methods of prioritizing projects or problems, with only a few overlapping from dean to dean:

Table IV

Methods of Prioritizing Projects or Problems

Concept	Application
Mental organization Of general priorities	First, do what is most critical for the educational quality of the students; second, for the professional development of the faculty; and third, for the broad goals for the school of music.
	First, respond to the sense of urgency surrounding the issue; then, plan for the future.
	Focus on not what, but how one does tasks; then fend off parochialism through technology.
Decision making concepts	Use organized notions of importance and urgency.
	Work for the people who work for you (let them help prioritize).
	Organize each task with a protocol, method, intermediate goals and a final time line.
Decision making in general	Emergency situations will change one's priorities.
	Projects are never completed, so one has to have the ability to multi-task.
	Allow one's self to follow one's instincts.
Physical aids to decision making	Plan ahead on a palm pilot.
	Respond to email.

Most of the deans agree that to assess a peer's potential is difficult, because of limited access to each other. However, one dean is quite confident in her ability to assess a peer's potential success, which she attributes to her intuition.

Four of the deans defined "artistic creativity" differently, from their individual perspectives as music administrators: seeing an opportunity that no one else sees; striving for perfection, regardless of medium; seeing a music administrator as a music conductor; and committing to the discipline at large, that is, committing to the love of consuming music, making music, reading about music, and learning about music.

The personal goals of the six administrators are as varied as they could be. Some goals are family oriented, some goals regard physical health and planning for retirement; the remaining goals have to do with how the deans feel, and how they would hope others feel, about their deanship.

A final summation of leadership points

When asked why it is important to become a leader or administrator, in consensus, the deans did not answer the question. Rather, every one of them chose to explain exactly *who* they thought ought to be considered future leaders or administrators. While they recognize the importance of leadership training and experience in future leaders and administrators, far more important to each of these deans are the personality traits of the candidate for leadership.

By putting together all of the points offered by the deans, the ideal music

administrator could be described:

Table V

Summation of Points of an Ideal Music Administrator, by Music Administrators

General Component	Specifics of Component
Leadership training	attends summer workshops on music and/or general administration reads as much as possible about leadership has a background in music education gets to know the specific institution as thoroughly as possible
Personality traits	goes with his/her instincts doesn't get caught up in ego gratification has a passion for the complexities and pressures inherent to the job seeks mentor relationship has selflessness has a sense of humor has humility has wisdom has communication skills has the ability to make a mistake and be ok has reliability has dedication has principles and ethics receives satisfaction in how *other* people experience life and learning
Leadership style	develops multiple ways of communicating with people at multiple times shares issues as much as possible has an ability to listen takes things slowly is almost invisible considers the position to be a service job

CHAPTER FOUR

DATA ANALYSIS:

LEADERSHIP THROUGH THE LENS OF CREATIVITY

Data analysis is based on Csikszentmihalyi's book (1996) ensuing from his

research on the creative concept of flow. His lens of creativity served as a screen through

which the collected data were viewed. All data from the interviews of the six deans are

included. Included in this chapter are two main sections: creative leadership and the lives

of creative leaders. Leadership is categorized into the following sections: leadership and

the creative personality, leadership and the work of creativity, leadership and the flow of

creativity, leadership and creative surroundings, and the lives of leaders. The lives of

leaders is subdivided into three parts: the early years, the later years, and creative aging.

Each of these sections ends with a summary, as does the entire analysis.

Leadership and the creative personality

Included in this section regarding leadership and the creative personality are the

following topics: openness to experience, access to a domain, access to a field, and the

dimensions of complexity. The dimensions of complexity include various seemingly

opposing traits that run concurrently in the personality of the creative individual. Pairs of

traits that are acknowledged in both Csikszentmihalyi's study as well as the study of the

six deans include: convergent/divergent, reality/fantasy, humble/proud,

traditionalist/independent, and objective/passionate. A final pair of seemingly

incongruous traits not dealt with directly in Csikszentmihalyi's study but included in the study of the six deans, those of rational/intuitive, is then discussed. The consideration of leadership itself is then considered a trait by the deans.

Openness to experience

Csikszentmihalyi (1996) states that it is a genetic disposition for a given domain that first facilitates creativity. Through this curiosity for the given domain, an increasing interest and ability for the domain itself develop. Regardless of the specific domain, however, creative people show a remarkable openness to experience, an attention and curiosity to their environment, even as children (Csikszentmihalyi, 1996, p. 52-53). Dean Alex's recollection of his fearless yet unsuccessful audition for his high school musical demonstrates his willingness, even as a teenager, to experience whatever life had to offer. Recognizing the tremendous differences included in the world views and views of themselves from 30 years ago, as well as the uncharted courses that their professional lives have taken them, the six deans can be said to have shown a remarkable openness to experience and increasing curiosity, interest, and ability in their domain as well.

Access to a domain

Csikszentmihalyi says that a person needs access to a domain in order to become creative within it. "This depends to a great extent on luck" (Csikszentmihalyi, 1996, p. 53). Without a doubt, it was luck that landed the six future deans into the domain of leadership, specifically higher education music administration leadership. Edward went to a dinner, Alex joined the university's general faculty committee, Flora's dean went to another institution, Charlie and Dennis were encouraged to try more leadership opportunities, and Bryan was asked to be dean of the school of theater. Not one of these

instances is an obvious step towards a music deanship. However, looking back, these are the moments that these future deans recall as the turning points in their professional lives.

Access to a field

"*Access to a field* is equally important. ... Someone who is not known and appreciated by the relevant people has a very difficult time accomplishing something that will be seen as creative" (Csikszentmihalyi, 1996, p. 54). These future deans presented an impression of capable leadership potential, or capable leadership in their then current positions, which caused them to be considered for administrative leadership positions. The first difficulty in inserting higher education music administrators into a framework designed for creativity study, however, comes in defining the field. The six future deans were recognized as having potential for leadership by those working with them and above them in the hierarchy of higher education. What anyone's expertise in music deanships was, though, is questionable.

Dean Bryan believes that nobody ever starts their career in music wanting to be an administrator. Dean Alex is struck by the curiousness of the field, saying that administrators are hired not for what they can do, but for who they are. For example, a great trombonist is hired to *teach* trombone. In the same way, a great teacher is hired to administrate: "We don't hire people who are demonstrably good in the most important part of their job." The six deans agree that experience and training for leadership and administration, particularly music administration, are not strong considerations in the candidacy of a future music administrator.

The dimensions of complexity

In explaining the traits of creative people, Csikszentmihalyi continually refers
back to the domain and the field, saying that the creative personality needs to adapt not
only to the domain, but to the conditions of its particular field, which can change.
(Csikszentmihalyi, 1996, p. 56). Nonetheless, the one trait that Csikszentmihalyi says
makes creative personalities different from others is complexity:

> By this I mean that they show tendencies of thought and action that in most
>
> people are segregated. ... Rather, it involves the ability to move from one extreme
>
> to the other as the occasion requires. ...But creative persons definitely know both
>
> extremes and experience both with equal intensity and without inner conflict.
>
> (Csikszentmihalyi, 1996, p. 57)

According to Csikszentmihalyi, both poles of the traits are needed:

> ... without the second pole, new ideas will not be recognized. And without the
>
> first, they will not be developed to the point of acceptance. Therefore, the novelty
>
> that survives to change a domain is usually the work of someone who can operate
>
> at both ends of these polarities – and that is the kind of person we call "creative."
>
> (Csikszentmihalyi, 1996, p. 76)

When assessing potential for success, Dean Alex looks for the ability to make a
multitude of decisions, each in harmony with the other, supporting one another, and
especially not mutually exclusive or contradictory with each other. Dean Dennis's advice
is to get into music administration for the right reasons. If a person does not have a
passion for the complexities and pressures of the job, then music administration is the
wrong job.

These are the pairs of apparently antithetical traits that are often both present in creative individuals, and which appear in the data on our six music administrators. They include convergent/divergent, reality/fantasy, introversion/extroversion, humble/proud, traditionalist/independent, and objective/passionate. The pair of rational/intuitive is not directly addressed in Csikszentmihalyi's study. However, enough data from the study of six deans warrants its inclusion.

Convergent/divergent. Quoting Csikszentmihalyi (1996, pp. 60-61),

Convergent thinking ... involves solving well-defined, rational problems that have one correct answer. Divergent thinking ... involves the ability to generate a great quantity of ideas; flexibility, or the ability to switch from one perspective to another; and originality in picking unusual associations of ideas.

However, the ability to think novel ideas is not the ultimate achievement of creativity. One has to be able to recognize a good novel idea from a bad one, and that requires convergent thinking once again (Csikszentmihalyi, 1996).

Throughout their careers, our six deans have illustrated both convergent and divergent thinking. Dean Alex assisted in the creation and development of music education software which has become nationally best-selling. New facilities and improvement of faculty certainly require the ability to distinguish good novel from bad novel ideas. Especially noteworthy are the unique programs for which the deans themselves take creative ownership: an arts entrepreneurship day, a chamber music institute, a music research institute, a summer workshop for music administrators, a platform of study to redefine the professional musician and as affected by the Internet.

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These are complex programs which could not have been born purely "good" in their novelty.

Dean Edward is currently grappling with technological advancement. While he believes the potential networking opportunities are good, he must try to understand the full implications of such technology. Dean Bryan's music research institute began with the study of tinnitus. Now, the music research institute will include music psychology, music medicine, neural imaging, and "a whole plethora of things."

Reality/fantasy. Creative individuals are able to alternate between fantasy and reality. In this way, they are able to break from the present without losing contact with the past, and create something for the future. This original creation, therefore, is not fantastic, but is rooted in reality. As current reality fades into the past, the creative individual is ready for the future to become the present (Csikszentmihalyi, 1996).

Dean Flora thinks complexly. While she is aware of the encroaching future of an increasing diversity of peoples and their musics on the university campus, she also knows that, as always, nothing else matters above excellence. She says that one must always keep one's eyes on the horizon. That is certainly where her eyes are, as she considers the changing environment of the professional musician, and what that means to the musical program on her campus as well as universities in general.

The deanship requires such thinking. Without conflict, the dean must handle every minute issue that calls for immediate attention, as well as hundred million dollar capital campaigns and futures planning studies to chart the course of the university for the next thirty years, says Dean Alex. Dean Edward believes he has improved his ability to

keep the end in mind while at the same time exploit opportunities to move his institution forward.

Introversion/extroversion. Csikszentmihalyi says that he has ample documentation from his interviews to support the stereotype of the "solitary genius." However, he also has ample documentation to support the importance creative individuals place on "seeing people, exchanging ideas, and getting to know another person's work and mind" (1996, p. 65-66).

The documentation regarding the six deans' comfortableness with being both introverted and extroverted at the same time is bountiful. All six deans believe that they develop ideas or projects best by working alone. Staying open to the possibility of ideas or potential solutions to problems popping into one's head at various moments in the day or night is part of that process. The deans then write down and talk about these various ideas and projects to their various groups of faculty and staff, always with the clarity of presentation that these ideas and projects are in the draft stage only. A constant dialogue then ensues, until everyone involved feels ownership of the project. The deans all acknowledge that success in higher education is impossible without communication and acceptance by their various groups and committees. Finally, they believe that perseverance and giving credit to others carries ideas and projects to their full development.

Without exception, the six deans believe that mentors have influenced their own careers, and colleagues are highly regarded by the six deans. All the deans agree that working with people is paramount to their success as administrators. Even if they would prefer working alone, the deans recognize the necessity of meetings and communication.

Dean Alex has learned to distinguish between those people to whom he should listen, and to those he should not. Dean Charlie recognizes that his ability to seek and take advice is connected to self confidence. Dean Dennis believes that the culture of the time necessitates the further inclusion of others in the decision making process.

One of the complexities of the deanship itself is identified as learning how to have other people work for you, and yet, recognizing that you are at the end of the line of responsibility. All of the deans recognize that their positions include a support staff, and they need to be able to incorporate the abilities of the staff into their own plans in order to be most successful. At times, it is the support staff that can allow the dean solitude to concentrate on larger issues by taking over various projects originated by the dean.

Humble/proud. Csikszentmihalyi (1996) found creative people to be remarkably humble and proud at the same time. They respect their domain, they are aware of previous contributions to the domain and the role of luck in their own accomplishments, and so they are well aware of where they stand. They are usually so focused on current challenges and future projects that past accomplishments are no longer of interest to them. At the same time, however, in comparison to others, they recognize that they have accomplished a great deal. This brings with it a sense of security, self-assurance, and pride.

Dean Alex recalls being gladly identified as "the glue" of the university's program, the one who always returned the phone call, answered the email, the one who was available when someone needed help. And he also laughingly recalls thinking that they wouldn't be able to take up the slack when he left. He does not have a long list of goals to be rich, famous, or retire young. Ultimately, he would like his work to be viewed

as good. He is very proud of the music education software program he helped develop, not because it's his, but because he thinks it's good: "and it makes a difference, and people respect it. That matters."

Dean Charlie recognizes that the music administrators he respects are not only very committed to music and higher education, but they are humble as well as smart, wise, well educated, articulate, and human. He himself has experienced the personal reward of helping people achieve their goals, and helping the unit improve. He has tried to set an agenda that reflects his own priorities, and now, he feels gratified in his own recognition and the university community's recognition of his administrative skills.

Another way of expressing this personality trait duality is *ambition/selflessness*. Creative individuals are often willing to acquiesce their ownership of a project to the advancement of the project's success (Csikszentmihalyi, 1996).

Dean Alex's concept of managing people reflects the creative person's concurrent traits of ambition and selflessness. In order to be a successful leader, he tries to put people in situations where they can thrive, where they can work at their best, where they feel valued, where they don't feel threatened. He tries to give them a sense of empowerment, based on an interpersonal respect, love and esteem that flow from the manager to the employee. When looking to hire someone, Dean Alex looks for a level of selflessness: "It's a much better perspective to find someone who is comfortable enough with his or her own skin that they don't need the praise."

Dean Alex is purposeful in his own attainment of selflessness:

It's actually a decision that I've made. I don't share this with ... I don't think I've shared it with anyone: to be sure that I don't start doing that [seeking

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attention], I really turn down praise and honors. I don't want to find myself in the position where I'm doing something because I want people to like me, or name a room after me, or something like that. That's just my own technique for dealing with this very human impulse, to kind of want to be celebrated.

Dean Edward also tries to convey clear messages that are not intimidating, scary, or threatening. He believes he accomplishes this by communicating either in person or over the phone.

Dean Flora believes that it is important not to get caught up in one's own ego gratification. She says that the music administrator is there to serve the faculty and students. Dean Alex agrees, saying that in taking satisfaction in how *other* people experience life and experience their learning, music administration can be a very fulfilling job, in addition to being fun.

Dean Alex himself made the decision early on that he would try to do the right thing, regardless of what the personal cost would be. He decided that he did not have to be dean forever; that it would be better to have a short tenure and feel very good about all that he did, rather than have a long tenure that was purchased at some cost that made him uncomfortable. His description of the ideal administrator is the one who is almost invisible:

> The real work of the university still happens in the classroom. And if I do my job really well, those people who are running those classes are not burdened unnecessarily. They are free to realize their potential. So it's fundamentally a service job to me.

Traditionalist/independent. Although creative people are often thought to be rebellious and independent:

It is impossible to be creative without having first internalized a domain of culture. And a person must believe in the importance of such a domain in order to learn its rules; hence, he or she must be to a certain extent a traditionalist. ... But the willingness to take risks, to break with the safety of tradition, is also necessary. (Csikszentmihalyi, 1996, p. 71-72)

Dean Bryan has his own thoughts and ideas about how his deanship ought to work, although he does not want his view to overshadow and overpower everything else. He has often thought, though, what a wonderful thing it would be, to start up a new school of music and hire anybody he wanted and have whatever curriculum he wanted. That kind of fantasy drives him forward a little bit, in giving him ideas for leadership and future insights.

Dean Edward recognizes the powerful impact it had on him when he led the international conference on music education:

So, ignorance is bliss many times in this business (laughter), and that was an experience that was wonderful and daunting at the same time. But it did change me in terms of my vision of the world, and the way music education is practiced around the world. It changed the way I think about networks. It changed my relationship with all kinds of technology, like the technology we're using now [referring to Internet teleconferencing], and it really shaped me in important ways.

It is important to recognize how the six deans internalized the cultural domain of leadership of people, and how it came to be significant to them. Their varied stories

include beginning their careers as teachers in public schools or at the university level, with a wide variety of professional aspirations, opportunities for leadership advancement, and the influence of others. Through their varied experiences with mentors, as committee members, as chairs of various departments, and as teachers, they acclimated themselves to the domain of leadership of people, and prepared to become higher education music administrators.

Dean Charlie explains the various competencies necessary to the music deanship, many of which are not thought of as traditional administrative capabilities:

Even though I'm not a trumpet player, I have to have an opinion on what good trumpet playing involves, what good trumpet teaching involves, and what a colleague in that position in the school would do, and ultimately what they would do to succeed with tenure. …. So, that causes us to be tutored in almost all areas [of musical performance], or to have opinions at least about, or to be informed in almost all areas of the school and to balance one's own opinion of what excellence in that area is with what one picks up as excellence declared by the profession and declared by the faculty in the related area.

Three of the deans provided a similar description of the impact of their artistic creativity on their leadership, saying that, as the final arbiter of musical and artistic quality in his/her school of music, each dean has had to establish some kind of credibility, an understanding of why what they do is important, and what the processes are that are required in order to do it well. A dean needs to have good ears, to be able to assess the product, and know the repertoire. That only comes from participating in the art one's self in some fashion or other, for years.

Dean Alex has found leadership inspiration in many books, including *The seven habits*, by basketball coach Phil Jackson, and Stephen Sample's book titled *The contrarian's guide to leadership*. He has learned that leadership is the single most heavily explored social construct; that in the twentieth century there are more than two thousand books written on leadership: "So it's clearly a slippery concept. Nobody's nailed it yet."

Dean Dennis does not believe that he can look at previous leaders that he has had for solutions. However, because he himself has been a band director, an instrumental teacher in the studio, and a classroom teacher, he believes there isn't anybody that can walk in his office and say that he doesn't know what they are feeling.

Dean Edward identifies the inflexible nature of some administrative tasks, such as scheduling faculty meetings, doing faculty evaluations, or managing course evaluations. However, he tries to find some flexibility in deciding *how* one does those things, and creatively deciding what their mechanisms should be.

The six deans recognize the importance of membership to organizations, attending conferences and reading journals, as ways to connect with their peers in leadership throughout the country. Informal meetings over meals are also an important way to stay connected.

When looking for a new music administrator, the deans recommend looking for someone who has a background in music education, has attended summer workshops on music and/or general administration, and reads as much as possible about leadership. On the other hand, the deans recommend the following to those interested in music administration leadership: do not get painted into a box, be open-minded, use common

sense, be stubborn until the answer is found, look at it in the broader context, be willing to consult with others, and think creatively.

Objective/passionate. Quoting Csikszentmihalyi (1996, p. 72),

Most creative persons are very passionate about their work, yet they can be extremely objective about it as well. ...Without the passion, we soon lose interest in a difficult task. Yet without being objective about it, our work is not very good and lacks credibility.

All the deans respect their peers and colleagues, and they appreciate them telling them, as Dean Flora put it, when they are all wet. The objectivity in their leadership is aided by their willingness to listen to those comrades.

In the varied stories shared by the six deans, a consistent theme of time imbalance occurs, with time spent on the job overwhelming personal time. Dean Charlie refers to his career as a life's calling and not just a job. Dean Edward spends more time with his colleagues than with his family, and he thinks most of his peers do. With concerts, recitals, and musical events purposefully scheduled when the audience is free to attend, the deans understand that their job does not end at 5:00 Monday through Friday, and not one commented negatively.

Dean Flora states that she has never been very good at finding a balance between private life and work. During the early stages of her career, the job was all-consuming to her; her husband was very tolerant, and her children were out of the nest, so she feels it was easier for her than it would be for a younger person who is still raising a family.

As Dean Alex's understanding of his position grows, so, too, does the amount of time he spends administrating: "And I don't think that's because I'm less effective, less

efficient. I think I'm actually just doing more, that I keep expanding my understanding of where I belong, and how I can be of help and service."

Dean Dennis is concerned that, the older he gets, the more intense, or passionate, he becomes about his work. While he wants to remain passionate, he also wants to remain professional and detached in a positive way. Dean Dennis has discussed this issue with some of his colleagues at NASM (National Association of Schools of Music). There is a legitimate concern for the administrator who really cares about what he/she is doing, who might become too involved, too intense, and/or too passionate for his/her own well being.

Dean Charlie describes passion as the trait that separates the successful music administrator from the common administrator. He says that economists who have never even taken piano lessons could probably run a department of music. They would have to ask the right questions; people would have to be patient with them. Ultimately, of course, Dean Charlie says, that's foolish; that's ridiculous:

> So what is it – is it just simply our knowledge of what music is, that makes
> us successful administrators? I don't think so. I think it's the commitment to the
> discipline at large, the love of consuming music, the love of making music, the
> love of reading about music, the love of learning about music, that must continue,
> as one becomes an administrator. … The act of participating in music in some
> way whether as a listener, or performer, or a writer of articles or whatever, music
> must mean something to you personally for you to be not just successful, but to be
> successful and happy as an administrator.

Dean Alex recognizes his need to alter his immediate passionate response with a dash of organizational theory:

You know, your brilliant percussionist comes in with an exciting idea, and they're really fired up about it and "Can we do this?" And there's a real temptation to say, "Yeah! I can make that happen," which would thrill the percussionist, and disappoint every other person along that line. So, one thing I have had to work on, I've gotten much better at it, I want to get to be perfect at it, is saying, "Boy, that's a great idea. You need to take it to Joe, and you and Joe then take it to Sally, and then you and Joe and Sally take it to Bill, and if Bill's on board, then let's talk about how we're going to fund it."

Dean Flora loves her position at her alma mater, and it shows in her communications with the student body. Students often ask her what she would expect of them when they graduate, and she tells them that she expects them to go out and be the leaders in whatever communities they find themselves. They have a big initial stamped on their backsides from University Twelve, and they are supposed to know something. She expects them to exercise that part of their brains, as both advocates and thoughtful contributors, to the cultural life of their communities.

Dean Dennis's advice is to get into music administration for the right reasons. If a person does not have a passion for the complexities and pressures of the job, then music administration is the wrong job.

Rational/intuitive. Csikszentmihalyi (1996) says that his list of dual personality traits is arbitrary, and that what is important to recognize is that any conflicting traits are usually difficult to find in the same person, unless that person can be considered creative.

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Therefore, included in this list of dual traits, the study of six music deans will include a pair not found in Csikszentmihalyi's study, that of rational versus intuitive thinking.

A striking similarity appears in the six deans' opinions on rationality versus intuition in each of their perspectives on leadership. Each dean at least admits to intuitive thinking; most of them encourage the nurturing of intuitive thinking. However, when presenting a case to fellow faculty and administration, a rational presentation is recommended by all.

Dean Alex explains his concept, that intuition *is* rational. Dean Bryan also has a respect for the concept of his own intuition, and he backs up that intuition with rational support when presenting a project to his school. Dean Charlie confesses a great reliance on his own intuition. He believes that all music administrators think about work during leisure time. Dean Charlie has had the answer suddenly come to him, when not consciously thinking about the problem, many times. Dean Dennis states that, in order to get his colleagues on board, rational thinking is necessary. However, there have been times when intuitively, he has known that something was wrong. Dean Dennis declares that he does not ever turn it off completely. He is always thinking, either consciously or subconsciously, about an issue or an alternative solution. Dean Edward recognizes the value in both intuitive and rational thinking in his working habits. He has also had some useful ideas while lying in bed, either awake or sleeping. Dean Flora also thinks that one has to have good dollops of both rational and intuitive thinking. She thinks her intuition is pretty good, and she has relied on it heavily.

Dean Flora recommends going with one's instincts. But, she says, if she would rely on intuition all by itself, she would be shooting herself in the foot. She believes that

she has to have a basis in the real world of rationality, and that she has to be able to make her arguments that way. When speaking to the provost about budget needs or building needs for example, that's not the time for intuition.

Leadership itself as a trait of creativity

The consideration of leadership itself as a trait is not mentioned in Csikszentmihalyi's (1996) study, although it is an issue with the six deans. Dean Alex states that there are individuals who just have a sense of leadership ability about themselves. Dean Bryan believes that people who really ought to be in that field [leadership and administration] will get identified somewhere along the way. Dean Charlie says, "Just as we don't expect everybody to be able to play the violin the same way as everybody else, I'm not sure that everybody has an aptitude [for leadership and administration]." In response to the question, "Why is it important to get into leadership and administration, Dean Edward replies, "Because if you don't, someone else will (laughter). And there's a little tongue-in-cheek there, but if you have something to offer, I just think it's a moral obligation to offer it."

Dean Flora remarks that there are some people who have a propensity for it, and they should be encouraged. She considers it is a personality issue in many respects. In many searches, while the qualifications had to be there also, it was the personality of the individual that won the job, more than it was any paper qualifications. Dean Flora says that there is a certain quality of person that gravitates toward leadership and has success with administration.

Summary

Creative people have a genetic disposition for a given domain that arouses their curiosity and development in the given domain. Regardless of the specific domain, however, creative people show a remarkable openness to experience and an attention and curiosity to their environment. The stories of the six deans support their own creativity in this way.

Access to the domain is largely dependent on luck. Without a doubt, it was luck that landed the six future deans into the domain of leadership of people, specifically higher education music administration leadership.

Access to a field is equally important. The first difficulty in inserting higher education music administrators into a framework designed for creativity study, however, comes in defining the field. The six future deans were recognized as having potential for leadership by those working with them and above them in the hierarchy of higher education. What anyone's expertise in music deanships was, though, is questionable.

The one trait that Csikszentmihalyi says makes creative personalities different from others is complexity. Dean Alex looks for the ability to make a multitude of decisions, without conflict with each other. Dean Dennis says if a person does not have a passion for the complexities and pressures of the job, then music administration is the wrong job.

These are the pairs of apparently antithetical traits that are often both present in creative individuals, and which appear in the data on our six music administrators. They include convergent/divergent, reality/fantasy, introversion/extroversion, humble/proud, traditionalist/independent, and objective/passionate. The pair of rational/intuitive is not

directly addressed in Csikszentmihalyi's study. However, enough data from the study of six deans warrants its inclusion.

The consideration of leadership itself as a trait is not mentioned in Csikszentmihalyi's study, although it is an issue with the six deans. It is their belief that there is a certain quality of person that gravitates toward leadership and has success with administration.

A study of the creative personality and its possible application to the study of the six deans is completed. The next issue this data analysis turns to is the work of creativity, that is, the process that culminates in the creative product.

Leadership and the work of creativity

Included in this section on how creative people work are descriptions of the five steps of the creative process. They include the first step of preparation. Here, a discussion of the influence of past knowledge, the pressures of the human environment, creative individuals in organizations, and presented and discovered problems is included. Following the first step are the second step: incubation, the third step: the moment of insight, the fourth step: evaluation, and finally the fifth step: elaboration.

According to Csikszentmihalyi, creative people usually establish their own ways of doing things, their own theories of the creative process. Because domains are so different from each other, the tasks themselves, and the strengths and weaknesses of each individual involved, it is not surprising to find no great similarity in how a creative person arrives at a novel idea or product. However, Csikszentmihalyi recognizes some distinct and common characteristics in the approach to a problem, across domains, which

can be said to be likely to lead to an outcome perceived as being creative (Csikszentmihalyi, 1996).

Traditionally, five steps are recognized in the creative process. First is the period of preparation, where the person becomes curious and then immersed, consciously or not, in the problem. Second is the period of incubation, while the ideas "churn about below the threshold of consciousness. It is during this time that unusual connections are likely to be made" (Csikszentmihalyi, 1996, p. 79). The third period is the moment of insight, or epiphany, "sometimes called the 'Aha!' moment, … when the pieces of the puzzle fall together. In real life, several insights may be interspersed with periods of incubation, evaluation, and elaboration" (Csikszentmihalyi, 1996, p. 79-80). The fourth period is evaluation, when the person decides whether the novel idea is worth pursuing, using his or her knowledge of the criteria of the domain and opinion of the field. The fifth and final period is elaboration, that is, the transformation of the idea into reality. Csikszentmihalyi refers to Edison's 1% inspiration, 99% perspiration definition of creativity in explanation of this fifth component of the creative process. Csikszentmihalyi also emphasizes that these five periods, or stages of the creative process are not exclusive of each other. They often overlap and recur several times before the process is complete (Csikszentmihalyi, 1996, p. 79-83).

The first step: preparation

In discussing the first step in the creative process, several aspects of the groundwork of preparation may be identified. They include the influence of past knowledge, the pressures of the human environment, creative individuals in organizations, and presented and discovered problems.

The influence of past knowledge. In Csikszentmihalyi's study, every respondent emphasized the importance of a basic knowledge, a comprehensive awareness of the symbolic information and the fundamental procedures of his or her discipline. Unless its rules are learned, there can be no inspiration from a domain (Csikszentmihalyi, 1996, p. 89-90).

In the study of six deans, there appears to be very little basic knowledge, and few comprehensive compilations or resources for symbolic information and fundamental procedures of the discipline of higher education music administration from which to draw. Therefore, it would seem to be difficult to receive inspiration from the field of music administration, because its rules are thus difficult to learn.

Dean Bryan believes that no one ever starts out wanting to become an administrator, although Dean Flora knew as a graduate student that she was interested in administration. Dean Alex speaks to the norm in higher education, the hiring of administrators because they are good teachers, who in turn were hired because they were good performers, conductors, or theoreticians. He calls it a leap of faith, or even a leap of logic, to hire someone who has not demonstrated the capability, or who does not have the tools, for the most important part of his or her job.

The pressures of the human environment. Csikszentmihalyi (1996) finds the field itself to be a great source of ideas and problems. All through a person's life, his or her mentors, colleagues, and the institution where the person works can be sources of inspiration for the creative process. Csikszentmihalyi suggests that personal experience and domain knowledge may not be as great an influence as the contribution of the very social context in which the creative person finds him or herself.

Both Dean Edward and Dean Flora are inspired to think about technology and its possible impacts not only on their particular programs, but on the area of music itself. Dean Alex was approached by computer software designers to aid in the development of music education software, which now impacts the delivery of music education across the nation. All six deans emphasize repeatedly the influence of mentors and colleagues, workshops, and informal visits with their peers upon their thinking processes.

Csikszentmihalyi explains that a problem is not necessarily restricted to its own domain. On the contrary, some of the most creative breakthroughs occur when an idea from one domain "gets grafted" (1996, p. 88) to another. The creative person may not think of him or herself as interdisciplinary. However, some of the best creative products are those that bridge "realms of ideas" (1996, p. 89).

Dean Bryan describes his working method as starting with a small germ of an idea, allowing it to meander its way through a number of iterations, and trying to put some things into place to make it work. His resultant music research institute is an interdisciplinary association of researchers, musicians, and medical doctors. Dean Edward combined the musical and entrepreneurial aspects of musicianship into an arts entrepreneurship day and a chamber music institute.

Csikszentmihalyi (1996) justifies the inclusion of creative works that may or may not change the domain itself. If the work expands the domain, he believes it qualifies as a creative achievement. The creative works of the six deans are worthy of note, and they may expand the domain of music and leadership of people, if not change the domains themselves.

Creative individuals in organizations. For individuals who work in an institution, the field is paramount in the process of creation (Csikszentmihalyi, 1996). The six deans cited communication and working with people not only as the greatest cause for concern, but one of the most important aspects of a successful music administrator.

One of Csikszentmihalyi's organizational respondents alluded to seeing his own job "as orchestrating all this effort" (1996, p. 92). So too, does Dean Dennis see himself as a music conductor. He says that when a conductor looks at a score, he or she sees it, hears it, and knows what it should sound like when it's perfect. When Dean Dennis looks at his department or when he goes out as an NASM (National Association of Schools of Music) evaluator and looks at other departments, he knows what should be done to fashion a perfect department. He tries to answer the questions, "How can I get there? How can I rehearse? How can I influence this organization to become the perfect department?"

Csikszentmihalyi (1996, p. 92) states:

In cases where the responsibility is to lead a group of people in novel directions [as is the case with administrating a school of music], work is usually dictated not by a symbolic domain but by the requirements of the organization itself. It could be said for them, to borrow Marshall McLuhan's phrase, that the medium is the message; what they accomplish within their organized structure *is* their creative accomplishment.

Therefore, it can be said about the music schools at the universities of the six deans, that their very programs are their creative accomplishments.

Presented and discovered problems. Presented problems are those that already

exist. Everyone knows what the problem is; only the solution is missing. Presented

problems usually take a shorter amount of time to solve than discovered problems. "A

novel solution to a presented problem could change the domain in significant ways and

therefore be judged creative" (Csikszentmihalyi, 1996, p. 97).

While Dean Alex's solution to the crisis presented him regarding the operatic

performance schedule certainly did not change the domain of leadership of people, it was,

at its least, novel, and at its best, creative: "It was actually one of the most fun moments

I'd had as being dean. They'd been wrestling with this for years, and I gave them an

answer that didn't cost an extra penny, and fixed it."

"But there are also situations in which nobody has asked the question yet, nobody

even knows that there *is* a problem" (Csikszentmihalyi, 1996, p. 95). These are the

situations that occupy the thoughts of Dean Flora, Dean Edward, and Dean Bryan, as they

explore the future of professional music and its relation to the changing world, especially

to technology and diversity.

The second step: incubation

"Our respondents unanimously agree that it is important to let problems simmer

below the threshold of consciousness for a time" (Csikszentmihalyi, 1996, p. 98). Some

of Csikszentmihalyi's respondents slept, jogged, walked, etc., as they allowed for

incubation of the novel idea. The six deans are no different.

Dean Bryan tries not to ignore ideas or flashes that he might have. They may

come up in the middle of the night, when he will get up and write them down, so that he

will not forget them. He also keeps a little "tickle file" of ideas of things that he has thought about that might generate something, and he keeps going back to that.

Dean Charlie believes that all music administrators think about work during leisure time. Dean Charlie has had the answer suddenly come to him, when not consciously thinking about the problem, many times:

I am of the opinion that one way to proceed in finding clarity in some of the things that we confront is to think about them as much as we can, really focus, gather all the information, think, think, think, think, gather the facts, try different solutions, come up with a variety of solutions, ponder the advantages and disadvantages of each, and then walk away from the whole issue. Just go play racquetball, go swimming, go to lunch with a friend, and then wait, and when one comes back with a fresh mind, having been completely removed from this, it looks completely different.

Dean Dennis says it does not happen very often, but at certain times during the year he will wake up at three or three-thirty in the morning and his mind just does not stop. There have been some things resolved at those hours. Even though he tries to turn it off, it does not work, and some positive ideas and solutions have come out of that. Finally, Dean Dennis declares that he does not ever turn it off completely. He is always thinking, either consciously or subconsciously, about an issue or an alternative solution.

Dean Edward has had some useful ideas while lying in bed, either awake or sleeping:

But there's also a process that's not unlike artistic discovery in which you begin to go on a journey, and choices begin to suggest themselves. Part of it's informed

by the information that you have, but part of it is informed in some other way. Maybe it's not so much intuition as interpersonal, that is, the kind of a human dimension that balances out the strictly decision by the numbers kind of processes.

I used to keep a pad and pencil by my bed, but I couldn't read my writing in the morning (laughter) so I kind of gave up on that, and decided that those ideas that actually stayed with me to the morning and to consciousness maybe were the best ones, and the ones most worth trying to hang onto.

Csikszentmihalyi recognizes that the field and domain may present the unconscious mind with a source of conflict, as it incubates a novel idea: "But just as one must take the concerns of the discipline seriously, one must also be willing to take a stand against received wisdom, if the conditions warrant it" (Csikszentmihalyi, 1996, p. 102-103). Dean Flora recalls a meeting, her first year in administration, during which senior and august members of the faculty, professional musicians all, went down the line explaining to her why her idea would not work. She screwed up her courage, interrupted the speakers, and explained why she wanted to do what she wanted to do. While the faculty did not agree with her, they stopped trying to explain to her why her idea would fail. The idea, incidentally, resulted in an enormous success. Although this incident may not have resulted in a creative achievement, it does illustrate Dean Flora's ability to think similarly to creative individuals.

Dean Alex has come to value the input of others more, as well as recognize the limitation of the input that comes from people who have not *really* been able to experience or see the complete perspective. Dean Edward challenges the isolation he sees

as inherent to the way music is practiced today: "I think it is incumbent upon us to go out

to wherever it is that the community is gathering, and to plug in." This seemingly simple

statement challenges some very old tenets of music making, and resulted in an arts

entrepreneurship day as well as a chamber music festival.

The third step: the moment of insight

No data were found which support this step. This lack of data may be the result

of the interviews not being directed towards including that moment of the creative

process, as opposed to an acknowledgement that a moment of insight has never occurred

to one of the deans.

The fourth step: evaluation

"The fourth period is evaluation, when the person decides whether the novel idea

is worth pursuing, using his or her knowledge of the criteria of the domain and opinion of

the field" (Csikszentmihalyi, 1996, p. 80). Through the constant communications which

the deans say is vital to their success, they have developed an informed awareness of

what their field will accept. They have also established protocol to present their projects

to the field in a way that will give them the external feedback they need. Dean Bryan

recalls the good evaluation of his music research institute idea: "It just sailed right

through to the point where the provost gave us a hundred and ten thousand dollars to start

the institute." He believes that if an idea is the right thing to do, it will fall into place.

The fifth step: elaboration

Quoting Csikszentmihalyi (1996, pp. 104-105)

There are four main conditions that are important during this stage of the process.

First of all, the person must pay attention to the developing work, to notice when

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new ideas, new problems, and new insights arise out of the interaction with the medium. Keeping the mind open and flexible is an important aspect of the way creative persons carry their work. Next, one must pay attention to one's goals and feelings, to know whether the work is indeed proceeding as intended. The third condition is to keep in touch with domain knowledge, to use the most effective techniques, the fullest information, and the best theories as one proceeds. And finally, especially in the later stages of the process, it is important to listen to colleagues in the field. By interacting with others involved with similar problems, it is possible to correct a line of solution that is going in the wrong direction, to refine and focus one's ideas, and to find the most convincing mode of presenting them, the one that has the best chance of being accepted. They enjoy sharing their ideas in a way that others can see what they have created.

If the topic were not creations that affect a domain, but creations that affect a music program at the very least, and possibly affect the domain of leadership of people as well, the above description of elaboration, that is, the transformation of the idea into reality, describes the back and forth, constant communication that the deans all agree is so vital to their success.

All six deans believe that they develop ideas or projects best by working alone. After their "Aha!" moment, they write down and talk about these various ideas and projects to their various groups of faculty and staff, always with the clarity of presentation that these ideas and projects are in the draft stage only. They all acknowledge that success in higher education is impossible without communication and acceptance by their various groups and committees. Finally, they believe that

perseverance and giving credit to others carries ideas and projects to their full development. And while their resultant solutions may not be leadership of people domain changing creations, they may be "miniscule, perhaps imperceptible, changes in the domain" (Csikszentmihalyi, 1996, p. 99).

Summary

Traditionally, five steps are recognized in the creative process. Data from the six deans were used in recognition of four of the five steps of creativity. Rather than conclude no dean has ever had an "Aha!" moment, the void of recollection should be attributed to the interviewer not leading the conversation to that particular moment.

Every respondent in Csikszentmihalyi's study emphasized the importance of a basic knowledge, a comprehensive awareness of the symbolic information and the fundamental procedures of his or her discipline. In the study of six deans, there appears to be very little basic knowledge, and few comprehensive compilations or resources for symbolic information and fundamental procedures of the discipline of higher education music administration from which to draw. Therefore, it would seem to be difficult to receive inspiration from the field of music administration, because its rules are thus difficult to learn.

All through a person's life, his or her mentors, colleagues, and the institution where the person works can be sources of inspiration for the creative process. All six deans emphasize repeatedly the influence of mentors and colleagues, workshops, and informal visits with their peers upon their thinking processes. Even though it may not be done on purpose, interdisciplinary thought processes can lead to creative products. The

creative works of the six deans are worthy of note, and they may expand the domains of music and leadership of people, if not change the domains themselves.

For individuals who work in an institution, the field is paramount in the process of creation. The six deans cited communication and working with people not only as the greatest cause for concern, but one of the most important aspects of a successful music administrator. It can be said about the music schools at the universities of the six deans, that their very programs are their creative accomplishments.

Like respondents in Csikszentmihalyi's book (1996), the six deans in this study allowed for incubation of the novel idea. The data analysis moves now from the creative process to the flow of creativity. Csikszentmihalyi is noted for coining this term, which he uses to describe the ultimate joy of creativity.

<div align="center">Leadership and the flow of creativity</div>

This section defines Csikszentmihalyi's concept of flow, and then breaks it down into nine distinct elements. Data from the six deans support the notion that these various elements are part of their lives as well.

Defining flow

Creative persons differ from one another in a variety of ways, but in one respect they are unanimous: they all love what they do. It is not the hope of achieving fame or making money that drives them: rather it is the opportunity to do the work that they enjoy doing. … We found the same sentiments in every single interview. (Csikszentmihalyi, 1996, p. 107)

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Dean Alex purposefully avoids recognition. Dean Flora came out from retirement for the love of her alma mater and the sense that she could do something there. All six deans say that they want to make a difference. That is the same in each dean's interview. While the specific most important tasks or challenges facing each dean at present may by different from each other, in general, the challenge is the same, to provide leadership, justification, and rationale for moving the program forward, to constantly strive for improvement. New facilities and improving faculty, an arts entrepreneurship day, a chamber music institute, a music research institute, a summer workshop for music administrators, a platform of study to redefine the professional musician as affected by the Internet, are all a result of the generalized statement that these deans want to make a difference at their institutions.

Csikszentmihalyi states that many others in the same occupations do not enjoy what they are doing. Therefore, the assumption is that it is not *what* one does, but *how* one does it, that causes enjoyment. Whenever Csikszentmihalyi's respondents were asked what it was they enjoyed doing most, their answers were always in the form of designing or discovering something new. In the same vein, never did the six deans say that they enjoyed keeping status quo at their institutions. Day to day operations, on the contrary, were the number one time consumption issue that prevented them from working on what they considered to be their most important goal or task at present.

Nine elements of flow

"This optimal experience is what I have called *flow*, because many of the respondents described the feeling when things were going well as an almost automatic,

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effortless, yet highly focused state of consciousness" (Csikszentmihalyi, 1996, p. 110)

Csikszentmihalyi lists nine elements to the state of flow:

1. There are clear goals every step of the way.

   The deans are never undecided about a goal; they always know what to do next, even if it is to respond to an emergency. While their methods are many, there is never a doubt as to what to do next.

2. There is immediate feedback to one's actions.

   Through the constant communications which the deans say is vital to their success, they have developed an informed awareness of what their field will accept. They have also established protocol to present their projects to the field in a way that will give them the external feedback they need.

3. There is a balance between challenges and skills.

   Csikszentmihalyi states that the strategies developed by creative individuals are not always successful (1996, p. 118). Intensity seems to increase as the deans gain experience, and it is something that the deans are aware of that needs to be held in balance, for the well-being of the administrator.

4. Action and awareness are merged.

   Perhaps this is why the deans find it difficult to stop their job at the end of the typical work day and come home.

5. Distractions are excluded from consciousness.

   Some of the deans explained how their free time, perhaps in the early evening or late at night, or the weekend, is used for research or a school related project, something that asks for more solitude than is available at the office. With her

staff, Dean Flora is relieved of many of the nitty-gritty aspects of running the school of music, and she is free to concentrate on the larger issues.

6. There is no worry of failure.

   In Dean Charlie's description of music administrators he most admires, he recognizes their humanness in making mistakes and their ability to say "It's really ok."

7. Self-consciousness disappears.

   Any self-consciousness that the deans suggested is connected to the sharing of their ideas, projects, and tasks with others: to be able to separate his need for personal friendship, approbation, and acceptance from his need to do what he knows is right for the school of music is the personal goal of Dean Charlie's professional life. Similarly, making a decision, and stating a point of view that was not popular with every single person, is the greatest obstacle cited by Dean Flora, one that still bothers her when she has to do it. When she first entered administration, she wanted everybody to like her, and she found it difficult to be critical of a person's effort. She thinks she has come through that gate of hell, and now she can deal with that in a more straightforward fashion. Dean Alex is now more confident that he *alone* among those people with whom he works really understands his job.

8. The sense of time gets distorted.

   All the deans agree that they spend much more time professionally than privately, to the point of calling music administration a life's calling and not just a job. They

acknowledge a difficulty in stopping. They need to make purposeful efforts, to learn how to stop for the day, even if projects are not finished.

9. The activity becomes autotelic.

In other words, the joy of working outweighs any extrinsic rewards. Dean Alex hopes simply that his work will be viewed as good. Dean Bryan hopes that he himself will enjoy work to the point of not realizing when it is time to retire. Dean Charlie recognizes the personal satisfaction in a job well done. While Dean Dennis would like people to think well of him, his overriding goal is to be able to feel good about himself at the end of the day, to be comfortable with what he has done, and to be able to sleep at night with what he has done during the day.

Summary

Creative persons differ from one another in a variety of ways, but in one respect they are unanimous: they all love what they do. The same sentiments were found in every single interview, including Csikszentmihalyi's and those of the six deans. Data from the six deans support the notion that the nine various flow elements are part of their lives as well.

Discussion regarding the flow of creativity is finished. The data analysis moves forward to a discussion of creative surroundings.

Leadership and creative surroundings

This section of the data analysis concerns itself with physical surroundings and activities that enhance a creative atmosphere. Topics include creative surroundings and activities, creating creative environments, and the issue of time.

Creative surroundings and activities

Regardless of their surroundings, creative individuals "manage to give their surroundings a personal pattern that echoes the rhythm of their thoughts and habits of action" (Csikszentmihalyi, 1996, p. 127). Being involved in an activity such as walking or driving allows the mind to work subconsciously on a creative notion. "Devoting full attention to a problem is not the best recipe for having creative thoughts" (Csikszentmihalyi, 1996, p. 138).

The two concepts of surroundings and activities conducive to creative thought are demonstrated in the stories of the six deans: Dean Flora recommends a hot bath where one could have a big soaking tub or spa. Deans Dennis and Bryan wake up in the middle of the night with creative thoughts. Dean Edward has also had some useful ideas while lying in bed, either awake or sleeping, and kept a pad and pencil for awhile, but then decided if the idea didn't stick, it wasn't worth remembering. Dean Charlie suggests racquetball, swimming, lunch with a friend: "and then wait, and when one comes back with a fresh mind, having been completely removed from this, it looks completely different." Recognizing that one never stops thinking about this kind of work, Dean Alex's reflection may occur on the ride home, while watching television, or at the movie theater or during concerts.

Creating creative environments

Furthering his discussion on access to the field, Csikszentmihalyi refers to creative environments. He says that being at the right university can cause a snowball effect, where outstanding faculty attract other outstanding faculty and the best students, creating "an irresistible appeal to any young person entering the field" (Csikszentmihalyi,

1996, p. 54-55). Our deans can therefore be considered facilitators to creative environments in their schools of music, not only for themselves, but for the university community, the local community, and the field at large. All of the unique programs, in addition to their personnel and facility improvements, attest to the care of the creative environment of these music schools.

Csikszentmihalyi advocates a home full of symbols that represent the traits and values of the individual. Such an environment will help us be more unique and more creative. (Csikszentmihalyi, 1996, p. 142) Perhaps that is why many of the deans take work home, rather than stay at their offices.

The issue of time

Most creative people recognize their own body's rhythms for working, sleeping, and eating, and they abide by that inner clock's timing. (Csikszentmihalyi, 1996, p. 145) Dean Alex recognizes that he is a morning person, and putting off an important task till later means it will not get done as well.

However, what matters more than keeping to a schedule is to be master of one's own time. Not one of Csikszentmihalyi's respondents said that the way they spent their time was dictated by social construct. (Csikszentmihalyi, 1996, p. 145)

The deanship needs to be viewed at different levels for an accurate analysis of their mastery of time. On the broadest level, it could be said that the deans know how long it takes each day to be dean, and they are still deans, so they must be masters of their time. A review of how their time is spent finds time reserved for family, doing work at home, going back for concerts, etc., all the things which the deans have chosen to do, when and how they have chosen to do them. Using a narrower perspective, however, the

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deans say that most of their time is spent dealing with "administrivia," or at least issues that they do not recognize as eminently important right now. That would not make them masters of their own time.

Summary

Regardless of their surroundings or activities, creative individuals put their personal touch on them, so that meaning and comfort, conducive to creativity, are there. Our deans can therefore be considered facilitators to creative environments in their schools of music, not only for themselves, but for the university community, the local community, and the field at large. Their homes are full of symbols that represent the traits and values of the individual, enhancing a creative environment.

On the broadest level, it could be said that the deans know how long it takes each day to be dean, and they are still deans, so they must be masters of their time. Using a narrower perspective, however, the deans say that most of their time is spent dealing with "administrivia," or at least issues that they do not recognize as eminently important right now. That would not make them masters of their own time.

The data analysis regarding creative surroundings is finished. The next topic of discussion is the lives of creative individuals, beginning with the early years, continuing through the later years, and ending with creative aging.

The lives of creative leaders

The study of the lives of creative individuals is separated into three parts: the early years, the later years, and creative aging. Each part is followed by a summary, and the entire section on the lives has its own summary as well.

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The early years

The study of the early years of the lives of creative individuals is presented in three parts. Following prodigious curiosity and the influence of parents, this section concludes with the mirror of retrospection.

Prodigious curiosity. Regardless of the domain creative individuals choose in adulthood, as children they are curious, open to the world, and ready to live life to the fullest. Dean Alex recalls the time he decided to audition for the lead in the high school musical, never having been on stage before. He was not cast, and he was not crestfallen. "It was just another experience," he said.

Each child wants to compete successfully for the attention and admiration of his or her parents, or whatever significant adults exist in the child's life (Csikszentmihalyi, 1996). Dean Dennis's farmer parents made sure that he was able to take music lessons, regardless of financial constraints in other aspects of their lives. Dean Bryan recalls his mother playing piano for him while he played trumpet with his first teacher, who happened to be his father. Dean Alex is one of five children, and he was the only child to enter the teaching profession like his father before him. His father's reputation as a "wonderful, caring teacher" made an impact on Dean Alex, and his father was proud of Dean Alex's entering the teaching profession.

The influence of parents. According to Csikszentmihalyi (1996, p. 166), parents play a very important role in the lives of their creative children. They do more than just offer knowledge or academic discipline. Their most important contribution is the shaping of their children's characters. The six deans named these various character traits that they believe were instilled in them by their parents: an appreciation for honesty, fair play, hard

work, a work ethic, sacrificing to attain personal goals, lack of ego, common sense, caring for people, and pursuing one's passion.

The childhoods of creative individuals are exceptionally supportive or exceptionally deprived, with very little middle ground (Csikszentmihalyi, 1996, p. 171). Without exclusion, the six deans believe that their childhoods were exceptionally supported by their family and friends. Dean Edward recounts the time when, as a teenager, he asked his father what he thought Edward should do for a living when he grew up. The wisdom in his father's answer gave Edward the confidence he needed to pursue his passion. Both Dean Bryan's parents have continued their support throughout Dean Bryan's career. Dean Charlie recalls an emotional solidity stemming from a stable family and a very close and consistent circle of friends in his youth. Dean Alex particularly remembers the "unconditional positive regard" of his parents.

The mirror of retrospection. Csikszentmihalyi recognizes that the memories of childhood may or may not be accurate. When interviewing successful adults, they tend to recall positive events. What matters is not the accuracy of recollection, but the interpretation, meaning and strength derived from these memories, that these individuals take with them as they grow into adulthood (Csikszentmihalyi, 1996). All six deans believe that their childhoods were foundational in the success they have now achieved.

Summary. Regardless of the domain creative individuals choose in adulthood, as children they are curious, open to the world, and ready to live life to the fullest. Within their stories, the six deans share the great importance of their parents to them. The six deans named these various character traits that they believe were instilled in them by their parents: an appreciation for honesty, fair play, hard work, a work ethic, sacrificing to

attain personal goals, lack of ego, common sense, caring for people, and pursuing one's passion.

Without exclusion, the six deans believe that their childhoods were exceptionally supported by their family and friends. What matters is not the accuracy of recollection, but the interpretation, meaning and strength derived from these memories, that these individuals take with them as they grow into adulthood. All six deans believe that their childhoods were foundational in the success they have now achieved.

The data analysis of the early years concludes. The next section will deal with creativity and the later years.

The later years

This section of the data analysis studies the later years in the life of the creative individual. Its topics include college and profession, supportive partners, the woman's view, the making of careers, the task of generativity, beyond careers, and the matter of time.

College and profession: Quoting Csikszentmihalyi (1996, p. 188),

Entering a career requires a great deal of determination and a good dose of luck. In fact, the majority of the people we interviewed mentioned luck most frequently as the reason they had been successful. Being in the right place at the right time and meeting the right people are almost necessary to take off in a field.

During their varied careers, an enormous range of opportunities, some quite serendipitous, influenced the paths of the six deans before they acquired the positions they now hold. They were at the right place at the right time, and they were considered for leadership opportunities that emerged. These future deans presented an impression of

capable leadership potential, or capable leadership in their then current positions, which caused them to be considered for leadership positions that they themselves were not even aware, existed.

Dean Edward recalls that fateful dinner when he "schmoozed" unknowingly with the right people to be considered the organizer of a world conference on music education, coordinating sixty countries on six continents. Dean Alex was happy to join the general faculty committee as an untenured assistant professor, only to be surprised three years later when he was elected chair of the committee, in the central position of faculty governance of the university. Dean Flora's administrative career began when the dean of Music Conservatory One suddenly resigned, and the president of the university asked Flora to serve as acting dean. Dean Bryan recalls getting a call from the provost, asking him to be the dean of the school of theater for a year.

Supportive partners. The individuals in Csikszentmihalyi's study had, on the whole, stable and rewarding marital relationships. Many of his respondents believed that their families and children were the accomplishments of which they were the most proud. They said that it was the "indispensable help of their spouses" that enabled them to achieve what they had accomplished. (Csikszentmihalyi, 1996, p. 187)

Without exception, the six deans have strong, supportive relationships with their spouses. Dean Alex's wife is a music educator; she is very supportive of her husband's career. Dean Bryan and his wife view each other and respect each other not only as spouses, but as professionals in their field. Dean Charlie notes that, as a clinical therapist, his wife holds a certain amount of wisdom about human behavior, propriety, and ethics. He believes she has been a very stable influence on his emotional life. Dean Dennis states

that his wife, director of music education at a local university, has made tremendous sacrifices for his career. Dean Edward and his wife have been married 27 years, and he has asked her to take the year off to help him in his new position.

The deans have strong ties to their children, all of whom are adult. Dean Charlie states that he wanted to be as good a father as he could be for his children. Now, Dean Charlie sees both grown children as extremely successful, and he feels that part of that success can be attributed to the model they had in both of their parents balancing devoted family lives with reasonably successful careers. While her parents encouraged her to attend any school she wanted, Dean Alex's daughter chose to attend University Four, where her father is dean. Dean Edward says that his family is an amazing, most important part of his life.

Csikszentmihalyi explains that the accounts of these varied relationships can disprove the generally held belief that creative people are fickle in their relationships. On the contrary, creative people seek "a lasting, exclusive relationship" to protect the serenity they need to be able to pursue their passion. (Csikszentmihalyi, 1996, p. 192)

The woman's view. The married women in Csikszentmihalyi's study also felt that their husbands were supportive of their creative endeavors. (Csikszentmihalyi, 1996, p. 190). Dean Flora believes that she has been blessed with a man who wanted her to go as high as she cared to go, and he helped to make that possible for her. While Csikszentmihalyi had some married women respondents who did not feel that their husbands were able to equalize the roles of gender, Dean Flora's husband's work was the kind where he was more movable than she, and she feels that they were very fortunate in having the flexibility their life style offered. Although it might be a woman's perspective

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for Dean Flora to note that her career as an administrator did not begin until her children were "out of the nest," Dean Charlie noted the same.

Most of the women interviewed by Csikszentmihalyi belittled the idea that sexual bias had any negative effect on their lives. Rather, they were more concerned with getting on with what needed doing in their selected fields and domains (Csikszentmihalyi, 1996). Dean Flora believes that people are sometimes more comfortable, when they have difficult issues, especially in their private lives, coming in and talking to her than they might be to a man. While she thinks there are some subtle differences between male and female deans, she imagines that the issues all deans grapple with are the same, the big decisions about the school are probably the same, and one arrives at them at about the same way. Dean Flora has often been asked to speak to women administrators in music about what's different, and she says, "Well, when you're looking at a school, just check to make sure that the dean's restroom is not a urinal, and you'll be all right." (laughter)

Some observations that do not appear to be relevant to Csikszentmihalyi's study may or may not be the result of Dean Flora's gender. They include the following: Making a decision, and stating a point of view that was not popular with every single person, is the greatest obstacle cited by Dean Flora, one that still bothers her when she has to do it. However, Dean Charlie also notes the difficulty in separating his personal need for acceptance from his need to do what is best for the university.

People say Dean Flora is very direct, and that she is a good listener. Learning how to talk to people in a kind way, but a very frank way, is something that Dean Flora feels she didn't have to learn to do. When she first entered administration, she wanted everybody to like her, and she found it difficult to be critical of a person's effort. She

thinks she has come through that gate of hell, and now she can deal with that in a more straightforward fashion.

Dean Flora thinks that one has to have good dollops of both rational and intuitive thinking. She thinks her intuition is pretty good, and she has relied on it heavily. So, too, however, do Deans Alex, Bryan, Charlie, and Edward. Dean Flora thinks a hot bath where one could have a big soaking tub or spa is conducive to creative thinking. Most of the deans agree that to assess a peer's potential is difficult, because of limited access to each other. However, Dean Flora believes she can assess the potential success of her peers quite easily and early on, based on her intuition.

Dean Flora tends to create, at least in her mind, and sometimes on paper, her priorities, or the school's priorities. She doesn't always stick to it, however. Sometimes she just wants to move in a different direction, and so sometimes she indulges herself and does just that. It is easy for her to decide what project or task to prioritize. The difficulty comes when there might be something she *wants* to do as opposed to something she *has* to do, but she attributes that attitude to human nature.

The making of careers. Csikszentmihalyi states that the professional journeys of creative people don't follow regular paths. He says that they usually end up creating the very jobs that they end up doing:

These individuals not only discovered new ways of thinking and of doing things but also became the first practitioners in the domains they discovered and made it possible for others to have jobs and careers in them. So creative individuals don't *have* careers; they *create* them. (Csikszentmihalyi, 1996, p. 192-193)

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Just as poets, musicians, or artists "must find a way to write, compose, or paint like no one has done before," (Csikszentmihalyi, 1996, p. 193), so, too, have our deans created programs that have never existed before. While their roles are old ones, "the substance of what they do is unprecedented" (Csikszentmihalyi, 1996, p. 193).
In the creating of these new programs, the deans have also created for themselves jobs that never existed before. Their programs combine music with other domains, ones that are not usually thought of as connected to the making of music.

Dean Edward recently produced a new venture, an arts entrepreneurship day at University Ten. The purpose of this day was to have a conversation among interested persons about how one starts arts related businesses in the twenty-first century. University Ten, Dean Edward's home, has a three year old chamber music summer festival, which will now combine with a first ever chamber music institute, again, coupling the business side of professional musicianship with the artistic side.

At University Four, a summer workshop for new music deans and department chairs, the only one in the country, has been offered for the past 20 years, and Dean Alex is now a contributing leader. Dean Bryan is particularly proud of his leadership in the development of a national music research institute at his university. Dean Flora is aware of a changing musical environment, and she is starting informal discussions with her faculty, to assure that modifications, if need be, can be made in what and how the students are learning, to be successful in the field of music. She is also concerned with the broader question of the university as conservator and preservationist and possibly promulgator of new serious art music through the use of the Internet. Her goal is to leave

a platform of initial studies for the next dean, so that progress may continue regarding the changing musical climate.

The task of generativity. Csikszentmihalyi notes that his respondents were interested in living beyond their deaths through their children, as well as through those who were their pupils. Many of the children, as well as the spouses of the deans, are also musicians. Dean Dennis's wife is the director of music education at a local university. Dean Bryan's wife is a musicologist. Dean Alex's wife is a music educator. His daughter is endeavoring to have a professional singing career. He hopes to give her the same eagerness to experience life without fear of failure that his parents gave to their children. Dean Edward's wife and son are all in the business of music.

All of the deans are influencing the musical lives of the students who attend their institutions, and that influence will continue past their attendance at the institution. The impact of the programs highlighted in this study is intended to reach far into the future. Students often ask Dean Flora what she would expect of them when they graduate, and she will tell them that she expects them to go out and be the leaders in whatever communities they find themselves. They have a big initial stamped on their backsides from University Twelve, and they are supposed to know something. She expects them to exercise that part of their brains, as both advocates and thoughtful contributors, to the cultural life of their communities.

Beyond careers. Csikszentmihalyi draws the conclusion that creative scientists eventually become involved in the politics and administration of science, resulting in a second or third career. The same can be said about the six deans, all of whom had

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successful and accomplished careers in music, before they turned to music administration.

The matter of time. "One thing such people don't have too much of is time on their hands. It is difficult to imagine any of them being bored, or spending even a few minutes doing something they don't believe is worthwhile" (Csikszentmihalyi, 1996, p. 207). Free time is not a common element in the pre-administrative or administrative life-styles of the six interviewed music deans. Some of the deans simply do not recall having any free time.

Dean Edward does not recall having any free time as a faculty member. Dean Bryan believes that, as a pre-tenured faculty member, he spent more time on the job outside of school hours than he does as an administrator. Dean Alex did not have a lot of free time as a faculty member, he came to realize, because of his temperament, enjoying collaborative scholarship and service. As a dean, Dean Alex says he finds it harder these days to take an afternoon and go play golf, or go for a sail, or get home before dinner. Some of the deans use their free time, in the early evening or late at night, or on the weekend, to do research or a school related project, something that asks for more solitude than is available at the office.

Two deans recognize that their administrative careers began after their children were grown and on their own. Dean Charlie recalls not having free time earlier in his career, because of children at home as well as his wife having her own career. Similarly, Dean Flora recalls, as a faculty member, having only little vacations here and there. With two careers going on, she and her husband were both very busy; her administrative career also began after their children were grown and on their own.

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Summary. Entering a creative career requires a great deal of determination and a good dose of luck. During their varied careers, an enormous range of opportunities, some quite serendipitous, influenced the paths of the six deans before they acquired the positions they now hold.

Without exception, the six deans have strong, supportive relationships with their spouses. The deans have strong ties to their children, and they are proud of them, all of whom are adult. Csikszentmihalyi explains that the accounts of these varied relationships can disprove the generally held belief that creative people are fickle in their relationships.

Dean Flora believes that she has been blessed with a man who wanted her to go as high as she cared to go, and he helped to make that possible for her. Most of the women interviewed by Csikszentmihalyi belittled the idea that sexual bias had any negative effect on their lives. While she thinks there are some subtle differences between male and female deans, Dean Flora imagines that the issues all deans grapple with are the same, the big decisions about the school are probably the same, and one arrives at them at about the same way.

Some observations that do not appear to be relevant to Csikszentmihalyi's study may or may not be the result of Dean Flora's gender: When she first entered administration, she wanted everybody to like her, and she found it difficult to be critical of a person's effort. Making a decision, and stating a point of view that was not popular with every single person was also more difficult for her at the beginning of her career. Dean Flora is very direct, and she is a good listener. She thinks that one has to have good dollops of both rational and intuitive thinking, and she recommends a good hot bath for inspiration. Dean Flora believes she can assess the potential success of her peers quite

easily and early on, based on her intuition. Sometimes she just wants to move in a different direction, and so sometimes she indulges herself and does just that.

Csikszentmihalyi states that the professional journeys of creative people don't follow regular paths. He says that they usually end up creating the very jobs that they end up doing. Many of the programs highlighted in this study have never existed before, and it is the deans themselves that are in charge of them.

Csikszentmihalyi notes that his respondents were interested in living beyond their deaths through their children, as well as through those who were their pupils. Many of the children, as well as the spouses of the deans, are also musicians. All of the deans are influencing the musical lives of the students who attend their institutions, and that influence will continue past their attendance at the institution.

Csikszentmihalyi draws the conclusion that creative scientists eventually become involved in the politics and administration of science, resulting in a second or third career. The same can be said about the six deans, all of whom had successful and accomplished careers in music, before they turned to music administration.

One thing creative people do not have too much of is time on their hands. It is difficult to imagine any of them being bored or spending even a few minutes doing something they don't believe is worthwhile. Free time is not a common element in the pre-administrative or administrative life-styles of the six interviewed music deans.

The section regarding the later years of the creative person is finished. The data analysis continues with creative aging.

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Creative aging

Only one of the six deans is of retirement age, Dean Flora having already retired once before she accepted the dean's position she now holds at her alma mater. Therefore, Csikszentmihalyi's section on creative aging pertains most directly to her. The topics included on creative aging are: 30 year perspective, habits and personal traits, relationships with the field, relationships with domains, and always one peak more.

30 year perspective. Csikszentmihalyi states that the goals of his creative respondents remained basically the same at 70 and 80 years old as they were 30 years earlier, and so did the quality and quantity of their accomplishments. Dean Flora believes that her views of the world and of herself were not very much different thirty years ago. Currently, Dean Flora is thinking about the professional lives music students will face in this century. Because she is aware of a changing musical environment, she is starting informal discussions with her faculty, to assure that modifications, if need be, can be made in what and how the students are learning, to be successful in the field of music. Her goal is to leave a platform of initial studies for the next dean, so that progress may continue regarding the changing musical climate.

Habits and personal traits. As Csikszentmihalyi's respondents entered their 70's and beyond, they became increasingly impatient and guilty over not keeping fit. Dean Flora's personal goals include time for personal physical health, personal activities, and retirement the second time around. She advises everybody from the students on up, to get exercise and to move the bones. While she says she has not been very good about following that advice, she is doing it now.

Csikszentmihalyi notes that the pressure of time can have either a positive or negative impact on his older respondents. Dean Flora states that more of her time and energy are spent on other issues, rather than the most interesting issue to her of the role of the university in the realm of professional music in the future. It is interesting to note the similarity in this response to the other, younger deans. Included in this time and energy are the standard paper work, as well as things like announcing the public phase of a two billion dollar campaign this spring. On the other hand, Dean Flora's most interesting issue will culminate in a platform of studies to be handed over to her successor, rather than culminate in a program that she herself will direct, as are the programs created by the other, younger deans.

Relationships with the field. With age comes a greater "centrality in the field" (Csikszentmihalyi, 1996, p. 218). Dean Flora's current interests in the future of professional music and its promulgation indicates a depth of study and new forms of association that she may not have had time for earlier in her career.

Relationships with domains. Quoting Csikszentmihalyi (1996, p. 218)

It seems that the promise of more and different knowledge never lets us down. We can lose physical energy and cognitive skills, we can lose the power and prestige of social position, but symbolic domains remain always accessible and their rewards remain fresh till the end of life.

Dean Flora has many friends who wring their hands about the classical music scene, but she does not. She believes that music is enjoyed and participated in by more people than ever, and at a greater and higher level of knowledge than ever. People are going to continue to derive pleasure and joy from music just as the earlier generation has.

They may turn to different styles and types, but they will follow the same mental and emotional pathway, and that's what gives Dean Flora heart as time moves on.

Always one peak more. Csikszentmihalyi's respondents seemed never to want to stop discovering and creating. The same can be said for Dean Flora, who came out of retirement, is leading a billion dollar campaign for the school of music, and, in the meantime, continues studying music as we know it, and implications for its future.

Summary. Csikszentmihalyi states that the goals of his creative respondents remained basically the same at 70 and 80 years old as they were 30 years earlier, and so did the quality and quantity of their accomplishments. Dean Flora believes that her views of the world and of herself were not very much different 30 years ago. Her goal is to leave a platform of initial studies for the next dean, so that progress may continue regarding the changing musical climate.

As Csikszentmihalyi's respondents entered their 70's and beyond, they became increasingly impatient and guilty over not keeping fit. Dean Flora advises everybody from the students on up, to get exercise and to move the bones, advice which she herself has not been very good following, but she is now. Csikszentmihalyi notes that the pressure of time can have either a positive or negative impact on his older respondents. Dean Flora states that more of her time and energy are spent on other issues, rather than the most interesting issue to her. It is interesting to note the similarity in this response to the other, younger deans.

With age comes a greater depth of understanding in the field. Dean Flora's current interests in the future of professional music and its promulgation indicates a depth of

study and new forms of association that she may not have had time for earlier in her career.

Regardless of the aging process, creative individuals remain inspired searching ever deeper into their respective domains. Although Dean Flora is aware and concerned about the changing musical climate, she says that people are going to continue to derive pleasure and joy from music just as the earlier generation has. They may turn to different styles and types, but they will follow the same mental and emotional pathway, and that's what gives Dean Flora heart as time moves on.

Csikszentmihalyi's respondents seemed never to want to stop discovering and creating. The same can be said for Dean Flora, who came out of retirement, is leading a billion dollar campaign for the school of music, and, in the meantime, continues studying music as we know it, and implications for its future. While the other five deans are not of retirement age, their various programs and statements validate a continuous interest in discovery and creation as well.

Summary

Regardless of the domain creative individuals choose in adulthood, as children they are curious, open to the world, and ready to live life to the fullest. Each creative child wants to compete successfully for the attention and admiration of his or her parents, or whatever significant adults exist in the child's life. The childhoods of creative individuals are exceptionally supportive or exceptionally deprived, with very little middle ground. Within the stories of the six deans, these aspects of creativity are in evidence. What matters is not the accuracy of recollection, but the interpretation, meaning and strength derived from these memories, that these individuals take with them as they grow

into adulthood. All six deans believe that their childhoods were foundational in the success they have now achieved.

Entering a creative career requires a great deal of determination and a good dose of luck. Many creative people have stable relationships, and they feel that their families and children are the accomplishments of which they are the most proud. Many married creative women feel that their husbands are supportive of their creative endeavors. Most creative women belittle the idea that sexual bias had any negative effect on their lives. Within the stories of the six deans, these aspects of creativity are in evidence.

Some observations that do not appear to be relevant to Csikszentmihalyi's study may or may not be the result of Dean Flora's gender: her attitude towards decision making and being critical being influenced by the desire to have everyone like her, being a good listener and direct communicator, and using her intuition.

The professional journeys of creative people don't follow regular paths. They usually end up creating the very jobs that they end up doing. Creative individuals are interested in living beyond their deaths through their children, as well as through those who were their pupils. Creative scientists eventually become involved in the politics and administration of science, resulting in a second or third career. Creative people do not have too much time on their hands. It is difficult to imagine any of them being bored or spending even a few minutes doing something they don't believe is worthwhile. Within the stories of the six deans, these aspects of creativity are in evidence.

The goals of creative individuals are basically the same at 70 and 80 years old as when they were 30 years earlier, and so is the quality and quantity of their accomplishments. They become increasingly impatient and guilty over not keeping fit.

Within the stories of Dean Flora, these aspects of creativity are in evidence. The 30 year perspectives and personal goals of the five deans not of retirement age are neither in line with those of Dean Flora nor Csikszentmihalyi's retirement-age respondents. The five younger deans believe that their views of the world and of themselves have changed considerably from 30 years ago. Because some of them were not in administration yet, the quality and quantity of their earlier accomplishments are not comparable to current ones. Their personal goals focus on the importance of their family as well as creating their own definitions of success as administrators, rather than physical fitness.

The pressure of time can have either a positive or negative impact on his older respondents. Dean Flora states that more of her time and energy are spent on other issues, rather than the most interesting issue to her. It is interesting to note the similarity in this response to the other, younger deans.

With age comes a greater depth of understanding in the field. Regardless of the aging process, creative individuals remain inspired searching ever deeper into their respective domains. They never want to stop discovering and creating. Within the stories of Dean Flora, these aspects of creativity are in evidence.

Chapter summary

This summary of data analysis of the stories of six deans of music is organized through the creativity framework of domain, field, and person. The domain is leadership of people. The field includes music administrators. The creative person described is the individual music administrator.

The domain of leadership of people

The six deans may have a genetic disposition for the domain of leadership that has aroused their curiosity and development toward the leadership of people. Regardless of the specific domain, however, creative people show a remarkable openness to experience and an attention and curiosity to their environment. The stories of the six deans support their own creativity in this way.

Access to the domain of leadership is largely dependent on luck. Without a doubt, it was luck that landed the six future deans into the domain of leadership of people, specifically higher education music administration leadership.

Even though it may not be done on purpose, interdisciplinary thought processes can lead to creative products. The creative works of the six deans are worthy of note, and they may expand the domains of music and leadership of people, if not change the domains themselves.

The field of leadership of people, including music administrators

Access to a field is equally important. The first difficulty in inserting higher education music administrators into a framework designed for creativity study, however, comes in defining the field. The six future deans were recognized as having potential for leadership by those working with them and above them in the hierarchy of higher education. What anyone's expertise in music deanships was, though, is questionable.

Every respondent in Csikszentmihalyi's study emphasized the importance of a basic knowledge, a comprehensive awareness of the symbolic information and the fundamental procedures of his or her discipline. In the study of six deans, there appears to be very little basic knowledge, and few comprehensive compilations or resources for

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symbolic information and fundamental procedures of the discipline of higher education music administration from which to draw. Therefore, it would seem to be difficult to receive inspiration from the field of music administration, because its rules are thus difficult to learn.

All through a person's life, his or her mentors, colleagues, and the institution where the person works can be sources of inspiration for the creative process. All six deans emphasize repeatedly the influence of mentors and colleagues, workshops, and informal visits with their peers upon their thinking processes.

For individuals who work in an institution, the field is paramount in the process of creation. The six deans cited communication and working with people not only as the greatest cause for concern, but one of the most important aspects of a successful music administrator. It can be said about the music schools at the universities of the six deans, that their very programs are their creative accomplishments. Our deans can therefore be considered facilitators to creative environments in their schools of music, not only for themselves, but for the university community, the local community, and the field at large.

The person of the individual music administrator

The one trait that Csikszentmihalyi says makes creative personalities different from others is complexity. Dean Alex looks for the ability to make a multitude of decisions, without conflict with each other. Dean Dennis says if a person does not have a passion for the complexities and pressures of the job, then music administration is the wrong job.

These are the pairs of apparently antithetical traits that are often both present in creative individuals, and which appear in the data on our six music administrators. They

include convergent/divergent, reality/fantasy, introversion/extroversion, humble/proud, traditionalist/independent, and objective/passionate. The pair of rational/intuitive is not directly addressed in Csikszentmihalyi's study. However, enough data from the study of six deans warrants its inclusion.

The consideration of leadership itself as a trait is not mentioned in Csikszentmihalyi's study, although it is an issue with the six deans. It is their belief that there is a certain quality of person that gravitates toward leadership and has success with administration.

Traditionally, five steps are recognized in the creative process. Data from the six deans were used in recognition of four of the five steps of creativity. Rather than conclude no dean has ever had an "Aha!" moment, the void of recollection should be attributed to the interviewer not leading the conversation to that particular moment.

Creative persons differ from one another in a variety of ways, but in one respect they are unanimous: they all love what they do. The same sentiments were found in every single interview, including Csikszentmihalyi's and those of the six deans. Data from the six deans support the notion that the nine various flow elements are part of their lives as well.

Regardless of their surroundings or activities, the creative deans put their personal touch on them, so that meaning and comfort, conducive to creativity, are there. Our deans can therefore be considered facilitators to creative environments in their schools of music, not only for themselves, but for the university community, the local community, and the field at large. Their homes are full of symbols that represent the traits and values of the individual, enhancing a creative environment.

On the broadest level, it could be said that the deans know how long it takes each day to be dean, and they are still deans, so they must be masters of their time. Using a narrower perspective, however, the deans say that most of their time is spent dealing with "administrivia," or at least issues that they do not recognize as eminently important right now. That would not make them masters of their own time.

Regardless of the domain creative individuals choose in adulthood, as children the deans showed themselves to be curious, open to the world, and ready to live life to the fullest. Each creative child wanted to compete successfully for the attention and admiration of his or her parents. The childhoods of our creative deans were recalled as exceptionally supportive. What matters is not the accuracy of recollection, but the interpretation, meaning and strength derived from these memories, that these individuals took with them as they grew into adulthood. All six deans believe that their childhoods were foundational in the success they have now achieved.

All the deans have current stable relationships, and they are very proud of their families and children. Dean Flora believes that her husband is supportive of her creative endeavors. She belittles the idea that sexual bias has had any negative effect on her life. Some observations that do not appear to be relevant to Csikszentmihalyi's study may or may not be the result of Dean Flora's gender: her attitude towards decision making and being critical being influenced by the desire to have everyone like her, being a good listener and direct communicator, and using her intuition.

The professional journeys of our creative deans did not follow regular paths. They usually ended up creating the very jobs that they are doing. They are interested in living beyond their deaths through their children, as well as through those who were their

pupils. They eventually became involved in the politics and administration of music, resulting in a second or third career. The deans do not have too much time on their hands. It is difficult to imagine any of them being bored or spending even a few minutes doing something they don't believe is worthwhile.

The goals of the Dean Flora are basically the same at retirement age as when she was 30 years younger, and so is the quality and quantity of her accomplishments. She has become increasingly impatient and guilty over not keeping fit. The 30 year perspectives and personal goals of the five deans not of retirement age are neither in line with those of Dean Flora nor Csikszentmihalyi's retirement-age respondents. The five younger deans believe that their views of the world and of themselves have changed considerably from 30 years ago. Because some of them were not in administration yet, the quality and quantity of their earlier accomplishments are not comparable to current ones. Their personal goals focus on the importance of their family as well as creating their own definitions of success as administrators, rather than physical fitness.

The pressure of time can have either a positive or negative impact on older creative individuals. Dean Flora states that more of her time and energy are spent on other issues, rather than the most interesting issue to her. It is interesting to note the similarity in this response to the other, younger deans. With age, however, Dean Flora has come to a greater depth of understanding in the field of music administration. Regardless of the aging process, Dean Flora remains inspired searching ever deeper into the domain of leadership of people. She never wants to stop discovering and creating.

Answers to the following questions sum major points made across domain, field and person:

Why can these six deans be described as creative? Their characters reveal openness to experience and a complexity of personality traits that are recognized as creative. The steps they describe in how they work are steps of the creative process. The various elements of creative flow are part of their lives' experiences. They make their surroundings conducive to creativity. Points throughout the living of their lives are experiences and priorities that are shared with those who are also called creative.

Why is this important for the field of music administrators and the domain of leadership of people? For the student of leadership who has not found a satisfying theory with which to frame his/her own application of leadership, the frame of creativity may offer some satisfaction.

Why is creativity not already included in leadership theory? Leadership theory devalues trait theory (Northouse, 1997). Creativity has not been used yet as a frame to describe the domain of leadership of people because it not only recognizes traits but encourages their development.

CHAPTER FIVE

SUMMARY OF THE STUDY, CONCLUSIONS,

IMPLICATIONS, AND COMMENTARY

This chapter begins with a summary of the study including references to other researchers' discoveries and conclusions. The summary ends with topics described by the deans that cannot be seen the same way through the lens of creativity. Conclusions and their implications for research, theory, and practice follow. The chapter ends with my reflections and commentary.

Summary of the study

Although research in leadership has touched on characteristics or components that could be related to what is now defined as creativity, current leadership theory neglects this remarkable notion within its tenets. Research in creativity and creativity theory hold promise in understanding leadership. As has been recognized by Piirto (1998) and others, creativity may be part of a useful solution. The purpose of this research was to examine the notions of leadership held by higher education music administrators through the lens of creativity theory as defined by Csikszentmihalyi (1996). Six higher education music administrators were interviewed for this study. Leadership, as defined by higher education music administrators, viewed or analyzed through creativity theory, and the accounting of additional data unrelated to creativity that emerged, enable an assessment of the usefulness of creativity theory as a frame for understanding leadership.

Casting the data against Csikszentmihalyi's components, analysis revealed that some of the data support the notion that the deans think and behave as do the people deemed Creative, with a capital C, by Csikszentmihalyi. Other data demonstrate thoughts and actions of the deans that, while creative, will not lead to a change in the domain of leadership of people. Therefore, these thoughts and actions can be called creative with a small c. Some data, however, reveal elements of the deanship and perceptions about the deanship that do not find a home in the framework of creativity as defined by Csikszentmihalyi.

The creative person, the creative process, the creative product, and the creative press (environment or climate) are used to classify creativity research, theories, and definitions. By sorting the various components of creativity discovered through Csikszentmihalyi's (1996) lens of creativity in the data from the six deans into these four categories, references may be made to other researchers' discoveries and conclusions. The summary concludes with topics described by the deans that cannot be seen the same way through the lens of creativity.

Leadership and the creative person

As creative persons, the deans were found to have a remarkable openness to experience and an attention and curiosity to their environment. Luck played an important part in landing the six future deans into the domain of leadership of people, specifically higher education music administration leadership. Their personalities can be said to be complex, with pairs of apparently antithetical traits present, without conflict. Free time is not common to their lives, and recognition of one's own body rhythms for best work time was demonstrated.

The six deans also made evident a love of what they do. This one statement is perhaps the clearest antithesis to the findings of behavior theorists such as Skinner (1971), Maltzman (1960), Staats (1968), and Mednick (1962). A life-long continuation of interest, even passion in their domain of leadership of people, caused the six deans to eventually become involved in the politics and administration of music. They demonstrate an interest in developing a greater depth of understanding in their field and a continued inspiration to search ever deeper into the domain of leadership of people. They are not interested in stopping the process of discovering and creating; in fact, they demonstrate an interest in living beyond death through the lives of their pupils and children.

A description of the creative person including personality traits and motivating factors similar to the ones found in this study can be found in the works of Piirto (1998), Sternberg (1988), Amabile (1988), Maslow, (1968, 1970), and Rogers (1962). Studies specific to youth leadership and the personality of creative persons that find similar connections between the two include those of Black (1984), Chauvin and Karns (1983), and Plowman (1981). Public education leadership researchers Goertz (2000) and Schmook (1996), and higher education leadership researchers Vaughan (1987) and Amunson and Ebbers (1997), also find similar connections between leadership and the personalities of creative individuals.

Leadership and the creative process

Various elements to the state of flow were discovered in the data from the six deans. While "flow" is the term coined by Csikszentmihalyi, Jung (1933) describes a similar mental process for the creative mind. Comparable descriptions of preconscious or

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non-conscious thinking as part of the creative process in problem solving can be found in Freud (1976), Ernst Kris (1976), Lawrence Kubie (1958), and Harold Rugg (1963).

Found in the data from the deans were stories of creating of their own jobs, at least in part, through the creation of new programs, as well as various creative solutions to presented problems. Similar concepts can be found in Koestler (1964). Also found in the creative processes were discoveries of problems, purposefully going against respected advice and tradition in the field while incubating a novel idea, and the elaboration of a creation including a back and forth, constant communication and shared ownership. Similar processes of creativity can be found in the research of Torrance (1995), Parnes, (1981), Treffinger, Isaksen, and Dorvel (1994), Perkins (1988), Rogers (1962), and Simonton (1988). Black (1984), Chauvin and Karns (1983), Plowman (1981), and Schmook (1996) present comparable creative processes in their research on educational leadership and creativity.

Leadership and the creative product

As in Barron (1988), the deans can be said to have responded to the need for new approaches and products, as they facilitate new creative environments at their respective universities. Huffman (1997) agrees with the findings of the six deans, that a music school dean must understand the characteristics of highly artistic people and know what motivates them to perform at top capacity, in order to produce a successfully creative environment.

Leadership and the creative press

In analyzing the data regarding an environment or climate which may be conducive to creativity, it was found that the six deans all believe their childhoods were

foundational in the success they have now achieved, and they currently have strong, supportive relationships with their spouses and children. The one female dean in the study is not aware of a negative sexual bias in her life or career. All six deans put personal touches, conducive to creativity, into their surroundings and activities. Like findings are included in the research of Davis (1999), Maslow (1968, 1970), and Rogers (1962).

Disparate topics described by the deans

Analysis of the data from the six deans reveals some topics that are looked at differently by the deans than through Csikszentmihalyi's lens of creativity. These topics include specific aspects regarding the field, personality traits, the creative process, time, gender, and a 30 year perspective.

Leadership and the field. Access to the field is important if one is to have a creative accomplishment recognized. Applying this statement from creativity literature to leadership in higher education music administration is difficult, because, according to the deans, it is hard to determine just who comprises the field of experts on music administration.

Leadership and personality traits. Csikszentmihalyi organizes ten pairs of antithetical traits found in creative personalities, acknowledging that his list is arbitrary. What is important is to recognize is that any conflicting traits are usually difficult to find in the same person, unless that person can be considered creative. While the concept of intuitive thinking is embedded in the structure of the creative process, rational and intuitive thinking as a pair of antithetical traits are not included in those found in the personality of the creative individual. The deans, however, are unanimous in the

acknowledgement that they embrace both thought processes without conflict in their roles as music administrators. Leadership also, without any antithetical trait paired, is considered by the six deans to be a personality trait found in successful and effective music administrators.

Leadership and the creative process. Creative persons believe a basic knowledge and comprehensive awareness of the symbolic information and fundamental procedures of the discipline are important to the creative process. Discovered through the data analysis, however, is that very little basic knowledge, and few compilations or resources for symbolic information and fundamental procedures of higher education music administration exist.

Leadership and time. While creative individuals tend to be masters of their own time, the six deans cannot be said to be such complete masters. They certainly have chosen to remain in the positions they now hold, and therefore, they can be said to be masters of that time. However, there is a unanimous agreement among the deans that more of their time is spent dealing with administrative issues that they do not consider to be the most important to them, rather than spending their time more creatively.

In his interviews of creative people of retirement age, Csikszentmihalyi found that the pressure of time can have either a positive or negative impact on their creativity. On the one hand, our one dean of retirement age has as her most interesting issue a program that will culminate in a platform of studies to be handed over to her successor. This is in contrast to the programs created by the other younger deans, who have shaped programs that they themselves lead. On the other hand, our one dean of retirement age had a response to the pressure of time that was in accord with her younger counterparts, that is,

an acknowledgment that more time is spent dealing with administrative issues not related to her most interesting issues. Although she is of retirement age, and has retired once, she is not retired now, and her response is one of a working dean, regardless of age.

Leadership and gender. Perhaps because the creative women Csikszentmihalyi interviewed did not feel that gender was an issue in their creativity, his study resulted in very little information shared regarding such. Because one of the six deans interviewed was female, she was asked a question specifically regarding gender issues, and throughout the interview she shared some insights that could be regarded as gender specific.

Leadership and a 30 year perspective. Included in Csikszentmihalyi's protocol are questions regarding a look back at the creative person's view of the world and of him or herself 30 years ago, as well as personal goals that the creative person may have. Csikszentmihalyi asked these questions of creative persons of retirement age. As a result, there are no comparable responses in Csikszentmihalyi's study to suggest any significance to the five younger deans' responses to the same questions. Their responses were not in line with those of the dean of retirement age, nor with Csikszentmihalyi's retirement-age respondents.

Conclusions

Using Csikszentmihalyi's theory of creativity as a lens to view leadership reveals notable consistencies from six music deans with quite different personalities, personal histories, and university environments. When these consistent creative elements are gathered together, a description of a creative person, who is also a leader, appears. Because Csikszentmihalyi's respondents were from accepted fields of creativity, fields

that recognize individual accomplishment, very few were challenged by the inclusion of others in an organization to the extent that deans of music are. Nonetheless, the protocol, based on that of Csikszentmihalyi's, allows for descriptions of creative success in the actualization of a novel idea that requires the inclusion of others, to a degree not necessarily assumed within the protocol itself.

Even though the qualitative questions did lead the respondents to share particular stories, they were given far greater freedom in their responses than they would have if the questions were quantitative, with descriptors already chosen. Some very useful data came in response to the final question, "Is there anything else that you would like to add?" The respondents were generous and glad to share their stories, their opinions, and their passions. Earlier researchers have recommended qualitative studies on leadership and creativity, in order to gather the kind of richness and depth of understanding that was accomplished with this study.

The leadership of people is a creative endeavor. Six people in the role of deans of music have shown evidence of this. Why is it important to be creative when a leader of people? It is important because the six deans, by analysis, have said that it is. I believe this study has demonstrated that the domain of leadership of people, through members of the field of music administrators who are recognized by their peers, is a domain of creativity.

Thousands of books based on the research and experience of leadership exist. A subset of leadership is entrepreneurial leadership, which also has its myriad of books and research, many of which include creativity. And yet, the tools designed to measure

entrepreneurial creativity do not successfully cross over to leadership creativity (Flynt (1997). Creativity in the leadership of people is not yet an accepted notion.

However, the conclusion can be made, based on this study, that elements of creativity are a part of the leadership of six deans of music. Analysis of the data from the six deans reveals some topics that are looked at differently by the deans than through Csikszentmihalyi's lens of creativity. By suggesting remedies for these differences, it might be possible to admit leadership into the domain of creativity. The implications for research, theory, and practice follow. The chapter ends with my reflections and commentary.

Research

Further research into defining the field is recommended. Exactly who the experts of music administration are, is hard to determine. What group of people can be compared to leaders, or educational leaders, or higher education music administrators, who are already recognized as creative? How is *that* field defined, and can one be defined, or developed if need be, for leaders?

Leadership, without any antithetical trait paired, is considered by the six deans to be a personality trait found in successful and effective music administrators. By analyzing the specific components described by the deans as being part of leadership, it could be suggested that they are describing a creative person involved in the process of creating. Further research into the traits that comprise the personality of a leader may advance the acceptance of leadership not as a trait unto itself, but as one of the domains of creativity.

Theory

The deans are unanimous in the acknowledgement that they embrace both rational and intuitive thought processes without conflict in their roles as music administrators. The inclusion of others in the creative process of leadership is necessary. Therefore, the dual personality traits of intuitive thinking, done privately, and rational thinking, when presenting a new idea to others, should be included in recognizing the personality traits specific to leaders as creative persons.

Spending time dealing with administrative issues that they do not consider to be the most important issues to them, rather than spending their time more creatively appears to be a necessary part of the role of the music administrator. Therefore, in the description of leadership as creative needs to be the acknowledgement that more time rather than less is spent dealing with non creative activities, and this is part of being a leader who is creative.

Practice

Data analysis reveals that very little basic knowledge, and few compilations or resources for symbolic information and fundamental procedures of higher education music administration exist. For leadership to be accepted as a creative domain, society needs to develop better and more resources for leaders to learn the symbolic information and fundamental procedures of the discipline. Again, by accepting leadership into the realm of creativity, a wealth of materials becomes available to the discipline of leadership.

Reflections and Commentary

Leadership theories discount trait theory, preferring to focus on various processes and relationships that may be considered more inclusive, claiming that traits are inborn and cannot be enhanced. Creativity theories, on the other hand, recognize traits specific to the creative personality, and they claim that these traits can be enhanced. The six deans unanimously state that their opinion of a leader is affected by the person's personality traits, overwhelmingly more so than by the person's experience or training. The traits that they list describe the creative personality.

Therefore, it stands to reason that leadership can be viewed through the lens of creativity, and, moreover, it should be recognized as a creative endeavor. Experts in the field, therefore, could include experts and researchers on creativity. A basic knowledge and comprehensive awareness of the symbolic information and fundamental procedures of the discipline could include creativity studies.

In other words, when students of leadership gather to learn their discipline, the discipline should be recognized as creative. If this were so, then the prospective music administrator and the teacher of higher education leadership would be able to use creativity theory as a legitimate frame for the training of leadership. They would learn about the creative person, process, product, and press. The teachers of leadership would use Csikszentmihalyi's seven major elements that encourage creativity as they encourage leadership skills: training, expectations, resources, recognition, hope, opportunity, and reward. If the product that music administrators, as creative persons, are trying to create is creative environments, then they too would learn and facilitate the seven major elements that help make creative contributions possible.

Embedded in one of the dean's interviews is a certain lack of acceptance of part of the creative process. He is troubled when he wakens in the middle of the night, with a problem or idea on his mind. I suggest that if he were to recognize the creative element in that moment, study it from the lens of creativity and embrace it, he could allow that part of his creative process to develop and thereby perhaps become an even better leader than he is now.

None of the six deans are knowledgeable about the study of creativity. Their responses to the interview questions were naïve and honest. If they were to purposefully recognize the creativity of their leadership – if all leaders were to recognize that leadership is a creative endeavor, and purposefully learn what it means to be creative, then I suggest leadership will have a clearer definition and better means to the end of accomplished leadership than it has now.

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APPENDIX A:

INTERVIEW PROTOCOL

(adapted from Csikszentmihalyi, 1996, p. 393-397)

Part A: Career and life priorities

1. Of all the things you have done in your administrative life, of what are you the most proud?

2. Of all the obstacles you have encountered in your administrative life, which was the hardest to overcome?

    a. How did you do it?
    b. Any that you did not overcome?

3. Has there been a particular project or event that has significantly influenced the direction of your administrative career? If so, could you talk a little about it?

    a. How did it stimulate your interest?
    b. How did it develop over time?
    c. How important was this project/event to your creative leadership/administrative?
    d. Do you still have interesting, stimulating experiences like this?

4. What advice would you give to a new person starting out in a leadership/administrative position?

5. How did you start out? How is your current perspective different from the way you started? *The following questions are only examples to be used if the interviewee doesn't quite know how to answer this question:*

    a. *Would you advise [concerning importance of field]:*
        Few social contacts or many? Mentor, peers, colleagues?
        Establish your own identity early or late?
        Work with leading organizations?
    a. *Would you advise [concerning importance of domain]:*
        Specialize early or late?

        Focus on leading ideas or work on periphery?

    b. *Would you advise [concerning importance of person]:*
        Intrinsic versus extrinsic reasons?

        Tie work to personal values or separate?

6. How would you advise a new person on why it is important to get involved in leadership/administration?

c. What is important to you?

Part B: Relationships

1. Is it important for you to work with people in your role as an administrator?

   a. Why?
   b. What are you interested in trying to convey to them? Why?
   c. How do you do this?

2. When you interact or work with people, can you assess whether they will be likely to leave or become successful?

3. What advice would you give a new administrator on how to balance her/his private life (i.e., family life, other concerns not related to work) with work?

   a. How did you do it? How is your current perspective different? Importance of other life skills?

   Relative importance of career in early or later life?

Peers and colleagues

1. At any time in your life, have your peers been particularly influential in shaping your personal and professional identity as an administrator?

2. In what way(s) have your colleagues been important for your personal and professional identity and success as an administrator?

Family

1. In what way(s) do you think your family background was special in helping you become the person you are as an administrator?

2. How did you spend most of your free time as a faculty member? What kinds of activities did you like to do? With peers? Parents? Siblings? Alone?

3. In what way(s) have your spouse and children influenced your goals and career as an administrator?

Part C: Working habits/Insight

1. Where do the ideas for your leadership generally come from?

   a. From:
   Reading?
   Others?

Your own previous work?
Life experiences?

    b. What determines (how do you decide) what project or problem you turn to when one is completed?

    c. Have there been times when it's been difficult to decide what to do next? What do you do?

2. How important is rationality versus intuition in your leadership? *The following questions are only examples to be used if the interviewee doesn't quite know how to answer this question:*

    a. Are there two different styles in your work (e.g., one more "rational" and the other more "intuitive")?

    b. Do you think it's important to "go with your hunches" or "trust your instincts"? Or are these usually wrong/misleading?

    c. Do you have better success with a methodical, rigorous approach to your work?

    d. Do you think about work during leisure time? E.g., did you ever have any important insights during this "off" time?

    e. How many hours of sleep do you usually get? Do you tend to do your best work early in the morning or late at night?

    f. Have you ever had a useful idea while lying in bed, or in a dream?

3. How does your artistic creativity impact your leadership?

4. How do you go about developing an idea/project as an administrator?

    Do you write rough drafts? Outlines? How often do you rewrite?

5. How would you describe your working methods?

    Do you prefer to work alone or in a team?

6. Overall, how is the way you go about your work different now from the way you worked when you first entered administration?

    What if any changes have there been over the years in the intensity of your involvement in your work?
    What about changes in the way you think and feel about it?

7. Have you experienced a paradigm change in your work? Describe.

Part D: Attentional structures and dynamics

1. At present, what task or challenge do you see as the most important for you?

a. Is that what takes up most of your time and energy? If not, what does?

The following questions are only examples to be used if the interviewee doesn't quite know how to answer this question:

1. What do you do about this? [probe for field/domain/reflection]

2. Do you do this primarily because of a sense of responsibility, or because you enjoy doing this? Describe.

   a. How has this changed over the years?

3. What changes are you planning to make in how you actively work?

4. If I had spoken to you 30 years ago, what different views of the world and yourself would you have had?

5. What are some personal goals that have been especially meaningful to you over your career? If yes, could we talk about some of the most significant?

   a. How did your interest in this goal begin?
   b. How did it develop over time? (Now?)
   c. How important was this goal to your creative accomplishments?

APPENDIX B:

INSTITUTIONAL REVIEW BOARD FORM

Oklahoma State University
Institutional Review Board

Protocol Expires: 9/21/2004

Date: Monday, September 22, 2003   IRB Application No   ED0424

Proposal Title: Creativity and Leadership: The Higher Education Music Administrator

Principal
Investigator(s):

Aija Shrader   Adrienne Hyle
1720 Maple   106 Willard Hall
Alva, OK 73717   Stillwater, OK 74078

Reviewed and
Processed as: Exempt

Approval Status Recommended by Reviewer(s): Approved

Dear PI :

Your IRB application referenced above has been approved for one calendar year. Please make note of the expiration date indicated above. It is the judgment of the reviewers that the rights and welfare of individuals who may be asked to participate in this study will be respected, and that the research will be conducted in a manner consistent with the IRB requirements as outlined in section 45 CFR 46.

As Principal Investigator, it is your responsibility to do the following:

1. Conduct this study exactly as it has been approved. Any modifications to the research protocol must be submitted with the appropriate signatures for IRB approval.
2. Submit a request for continuation if the study extends beyond the approval period of one calendar year. This continuation must receive IRB review and approval before the research can continue.
3. Report any adverse events to the IRB Chair promptly. Adverse events are those which are unanticipated and impact the subjects during the course of this research; and
4. Notify the IRB office in writing when your research project is complete.

Please note that approved projects are subject to monitoring by the IRB. If you have questions about the IRB procedures or need any assistance from the Board, please contact Sharon Bacher, the Executive Secretary to the IRB, in 415 Whitehurst (phone: 405-744-5700, sbacher@okstate.edu).

Sincerely,

Carol Olson, Chair
Institutional Review Board

VITA

Aija Jirgensons Shrader

Candidate for the Degree of

Doctor of Education

Dissertation: CREATIVITY AND LEADERSHIP:
THE HIGHER EDCUATION MUSIC ADMINISTRATOR

Major Field: Higher education administration

Biographical:

Personal Data: Born in Minneapolis, MN, June 2, 1953, the daughter of
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James Shrader; son James Aleksandrs born December 25, 1981;
daughter Dorothy Aija born August 31, 1987.

Education: Graduated from Coronado High School, Lubbock, TX, 1971;
attended Yale University, New Haven, Connecticut, 1971-72;
received Bachelor of Music degree in Vocal Performance and
Master of Music degree in Opera Theatre from the Oberlin
Conservatory of Music, Oberlin College, Oberlin, OH, 1977.
Completed the requirements for the Doctor of Education degree
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State University, December, 2004.

Experience: Prior to 1992, sang professionally, as a classical and opera
singer. In 1992, began teaching singing and related subjects at
Texas Tech University. Hired by Northwestern Oklahoma State
University in 1995, part-time; also commuted to Texas Christian
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Professional memberships: Auditions Chair, National Association of
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