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Pepperdine University
Graduate School of Education and Psychology

THE EFFECTS OF PUBLIC SCHOOL MUSIC EDUCATION PROGRAMS ON
LEADERSHIP IN THE WORKPLACE

A dissertation submitted in partial satisfaction
of the requirements for the degree of
Doctor of Education in Organizational Leadership

by

Lawrence Michael Jacobson

October, 2013

Doug Leigh, Ph.D. – Dissertation Chairperson

This dissertation, written by

Lawrence Michael Jacobson

under the guidance of a Faculty Committee and approved by its members, has been submitted to and accepted by the Graduate Faculty in partial fulfillment of the requirements for the degree of

DOCTOR OF EDUCATION

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DEDICATION

I dedicate this dissertation to:

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“You Don’t Have to Be Great to Start, But You Have to Start to Be Great.”

Zig Ziglar

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ABSTRACT

Throughout history, music has consistently played a large role in helping to define the social, historical, and cultural awareness in human society. For children and young adults who have actively studied music in public school music education programs, music has enhanced their self-discipline, self-esteem, and creativity. Over the past 20 years, there have been several examples of how the business world has been turning to the music world for leadership and inspiration.

There are, however, few studies that compare the effects of public school music education programs on leadership in the workplace. Researchers have primarily focused their studies on the impact of music on learning and academic achievement in the public schools. As a result of shrinking public school budgets and an increased attention to standardized testing resulting due to George W. Bush's January, 2001 *No Child Left Behind* (NCLB) Educational Reform Act, there has been a decline in student involvement in music, and a decline of music teachers in public schools.

The purpose of this study was to examine what differences, if any, exist in current-day organizational decision-making, creativity, and learning styles between organizational leaders who participated in public school music education programs and those who did not. This study used a qualitative, phenomenological research design to evaluate and elicit information on the shared experiences of 16 Universal Music Group (UMG) executives. The researcher used a purposive sampling strategy to select 8 executives who participated in public school music education programs and currently serve in a leadership role at the company, and 8 who did not participate in such programs.

Semi-structured interviews were conducted. The data for the study was derived from each participant's transcribed audio recordings along with the interview notes. The information was

analyzed and grouped by themes. The data from the 8 executives who participated in public school music education programs yielded 9 themes regarding key success traits, skills, and characteristics which are important to their success in the workplace. Data from the 8 executives who did not participate in public school music programs yielded 12 themes.

Chapter 1: Introduction

Throughout history, music has consistently played a large role in helping to define social, historical, and cultural awareness in human society (Dunlap, 1993). Habermeyer (2000) purported that music has been recognized throughout the ages as an essential element to both learning and creativity. Indeed, Aristotle and Plato considered music one of the four pillars of learning along with geometry, astronomy, and mathematics. During the Renaissance and Middle Ages, all educated citizens were expected to play and read music, and music flourished during this period. From the classical era of Mozart and Handel through the musicians of today, many people have had an authentic desire for pure musical expression. Miller and Coen (1994) believed students who study music gain a better understanding of their own cultural heritage, while discovering the musical heritage of other cultures, which can help break down cultural barriers and language differences. Some children and young adults who have actively studied music in public school music education programs have enhanced self-discipline, self-esteem, and creativity due to the role music played in their lives (Dunlap, 1993).

According to Bianchi (as cited in Abril & Gault, 2008) and the Gallup Organization (2003), recent polls have shown that a majority of Americans believe that the arts are a vital and necessary part of a school's curriculum. Abril and Gault (2008) recently conducted a survey that included 1,000 secondary school principals. A majority of respondents (54%) believed that music education programs in the secondary schools were highly successful in helping students meet their music and broader educational goals. The principals also believed that through participation in music education programs, students effectively achieved important musical learning outcomes (performance and listening). In addition, students experienced broader positive educational outcomes through performing in various musical ensembles through music

education programs. These enhanced outcomes included teamwork, cooperation, and self-esteem.

In 2007, the Harris Interactive Group provided new data that illustrated a strong correlation indicating how individuals who participated in public school music programs achieved higher academic success in both the classroom and their professional lives. The company conducted an online survey in the United States from October 9 to 15 among 2,565 adults (ages 18 and older), of whom 1,928 respondents participated in a public school music program. The study attempted to measure the impact of music education on the level of personal fulfillment among the U.S. adults who participated. In addition to showing how music has impacted Americans' lives, the study showed how participation in music education not only added to the personal fulfillment in many of the participants' lives, but also how music education added to many of their educational and professional endeavors. Among the 1,928 American adults who participated in public school music programs, 51% (983 respondents) were involved with choruses and 35% (675 respondents) with instrumental ensembles (orchestras or bands). Of those adults who participated in public school music programs, 88% ultimately graduated with post graduate degrees, 86% obtained college graduate degrees and 83% earned \$150,000 or more. Furthermore, the study showed that music programs often help provide participants with important work-related habits and learning skills that could be utilized in the participants' workplace: 47% reported that public school music education was influential in giving them the ability to strive as individuals in team situations (team players); 44% in working toward common goals; 41% learned a disciplined approach toward problem-solving; 37% learned creative problem-solving skills; and 36% felt more flexible during various work situations. Overall, 64% of those adults surveyed believed that students who participated in music education programs in

public school would be better prepared to manage their future job-related tasks more successfully.

Decision-Making/Problem-Solving Process

Besides working in group settings and/or becoming more disciplined, problem-solving/decision-making often plays a large role for instrumental and vocal musicians in terms of how they address and solve musical performance problems stemming from practicing. Music teachers often urge their students to isolate and simplify difficult musical passages through repetitive and good habitual practice techniques so that the students are able to evoke solid problem-solving strategies when practicing their music at home (Byo, 2004). Expert teachers, says Byo (2004) ask, “What do I want my students to look like as accomplished practitioners?” (p. 36). By working on problem-solving techniques during the lessons, music teachers aim to demonstrate efficient problem-solving skills to students so that they can recreate these strategies and techniques at home while practicing their music. These techniques often involve a starting point, an ending point, and a sequence of in-between steps (such as metronome speeds, repetition of passages without mistakes, expressiveness of music, etc.). These early adolescent practicing experiences often provide students with positive performance outcomes, which can create positive feelings of accomplishment. Through positive experiences and reinforcement, not only may students be able to reenact good problem-solving and decision-making techniques in their music practice, but hopefully they may come to view both problem-solving and the process of problem-solving as priorities in the scope of their lives. According to Balkin (1990), the development of the decision-making process in music is a critical component of a musician’s creative growth. The decision-making process for a musician exists from the beginning to the end. This decision-making process encompasses being aware of, and having to identify, various

musical alternatives (tones, chordal structures, accompaniment, audience, etc.) during the compositional and performance process, which is the type of training children in music education programs need as they grow up in ever-changing social environments. Further, Balkin (1990) added that musical training encourages children to learn from their mistakes, as well as their successes. Studying music affords students the opportunity to embrace success and failure, which ultimately strengthens their decision-making processes. Music is the one area of a student's curriculum, through practice and performance, that best teaches them the value of hard work and self-discipline (Miller & Coen, 1994). Hickey and Webster (2001) further added, "Music students of all levels and in all settings are frequently asked to make aesthetic judgments or contribute their opinions about such judgments" (p. 22). Students are often asked to interpret and frame harmonic accompaniment and complex musical passages from established composers (e.g. Mozart, Beethoven, Bach, etc.) during practice and performance. These types of decisions are experienced countless times by music students and engrained by repetition throughout their music education.

Creativity

"Be it music, art, theatre or dance; creativity hinges on taking a chance" (Balkin 1990, p. 31). Hickley and Webster (2001) examined a musician's creative process through the use of four different perspectives: creative person, creative process, creative product and creative place (i.e., the 4Ps). Davis (1998) believed that the creative person shares common traits with other creative people from the past and present. These common traits include risk-taking, sense of humor, attraction to ambiguity, open-mindedness, a capacity for fantasy, and perceptiveness (Hickley & Webster, 2001). Music students are continuously encouraged by their teachers to take risks through their musical assignments (lessons, compositions, and performances).

The creative process in music, according to Hickley and Webster (2001), begins with a musical idea or intention that ends with a creative musical product. Balkin (1990) further added that creativity is the interaction between two or more people often resulting in a final product; however, this product could be either tangible or intangible, such as a solution to a problem. In regard to music students, Hickley and Webster (2001) cited Graham Wallas' (1926) four-step creative thinking process and how it relates to the creation of music:

1. Preparation – the process of thinking about and gathering materials in order to create the final product (e.g. the creative problem). “What do I want to compose? What instruments should I use? What style shall I incorporate into my composition?” (p. 20);
2. Incubation – the process whereby the musician steps away from the creative problem and allows his/her brain to subconsciously process the ideas;
3. Illumination – the *Aha!* moment when the musician comes up with a great idea or concept (e.g. the melody, accompaniment, etc.) for the final product; and
4. Verification – the process of bringing all the elements together and testing the final product (rehearsals, demos, sectionals, etc.).

The creative product (e.g. composition, song, performance) is largely defined as original, unique, or enjoyable by the listener. The creative place is often defined either as a musician's studio, practice room, or music classroom. It is a location that is psychologically safe for the musician to take risks, explore new ideas, and, at times, to fail. Public school music education programs can help to promote creative development among students by encouraging students to embrace the common creative traits. According to Balkin (1990), creativity is acquired behavior that can be learned and encouraged; whereas, pure musical talent is a gift. As such, a talented

person often possesses creativity; however, a creative person may not always be talented. Balkin (1990) observed, “To be creative means to do and creative people do things” (p. 29). Therefore, if someone does something to enhance society, they are being creative. Balkin (1990) believes that music teachers help cultivate the creative process through music in their students and that these processes can be carried over into their other life experiences by encouraging students to address decision-making, overcoming their fear of making mistakes (which is typically accepted in music education), and expression of their individuality through their own performances and original compositions.

Music and Learning

Since the early 1960s, researchers and scholars have been interested in the effects of music on learning. Private foundations and professional associations/organizations sponsored several conferences and symposia dedicated to the study of musicians and their behavior. According to Shelter (1990), these events included the Yale Seminar (1963), The Contemporary Music Project (1968), The Tanglewood Symposium (1967), The Ann Arbor Symposia (1979, 1981), The Biology of Music Making (1984), and Music and Child Development (1987). In the fall of 1987, Dr. Frank Wilson, a USC School of Medicine neurologist in San Francisco created the Wilson Lecture Series for music teachers and administrators, which studied the physical and mental affects endured by musical performers. Dr. Wilson compared the development of a musician’s musical skills to the mental and physical training that top athletes undergo in relation to the stress musicians undertake regarding their long hours of practicing (Shetler, 1990).

Like athletes, musicians are trained through cooperative learning (e.g. team work and leadership) which tends to foster greater worker cooperation and is now currently embraced by American businesses. According to Miller and Coen (1994), musicians tend to have the most

experience with cooperative learning through their exposure performing with various ensembles (i.e., symphonic bands, orchestras, marching bands, etc.). Although practicing an instrument tends to be an individualistic activity for the musician, the success of all musical performances (i.e., concerts, operas, musicals, etc.) requires all the musicians to cooperate and perform as a group of individuals.

Aspin (2000) described current knowledge and learning as a cooperative (rather than competitive) endeavor, which empowers and enables students to become leaders and independent thinkers. As leaders, musicians begin framing and forming new ways of thinking and working with others through their musical endeavors. Aspin (2000) explained, “The arts show us alternative visions of what is possible to be. They can help us work our ways of creating satisfying and life-enhancing possibilities for ourselves” (p. 78). As individuals and ensembles, musicians often face musical obstacles, set up alternative solutions for solving these obstacles, analyze and critique these alternatives, and openly accept and anticipate criticism resulting from these solutions in an effort to further correct or improve the final product (i.e., the music). Aspin (2000) purported that the life of an artist is constantly challenging and the music educator not only helps a student musician find his/her own artistic expression, but also to acquire the knowledge and skills afforded through their experiences in the arts that can be transferable to the workplace. Arnold Packer (as cited in Aspin, 2000) suggested that “properly taught, knowledge of the arts can help youngsters with the know-how needed in the twenty-first century workplace” (p. 81). Aspin (2000) added, “Many forms of artistic activity and creation, in the performing arts for example, call upon and develop highly complex skills in the management of time, space, resources, and personnel. Furthermore, the ability to work in a team, negotiate, communicate, act as a leader, and be willing to be led are necessary in any artistic performance” (p. 82).

As part of their overall early musical training and performance experiences, students will often be exposed to creative problem-solving and decision-making, as well as improvement of quality and performance. Aspin (2000) believed this training gives artistic students the advantage when making realistic decisions and judgments in both their future professional and personal lives: “Their work entails a planning, conceiving, and delivery process that involves constant checking, monitoring and evaluating, and trying to ensure excellence and the highest standards in the final product or performance” (p 82). Furthermore, Aspin (2000) believed these same skills and competencies are required in the modern workplace.

Music and Leadership

Over the past thirty years, there has been a substantial amount of literature written and dedicated to the study of leadership in an effort to explore the social interaction between the characteristics of the leader, follower, and situation. Robbins (2003) posits that leadership concerns coping with change and that great leaders establish a vision and align others toward its accomplishment by effectively communicating their vision: “Leadership is the ability to influence a group toward achievement of goals” (p. 314). According to Robbins (2003),

Leaders possess personal qualities and characteristics that differentiate them from non-leaders. These are called trait theories of leadership. Six essential traits consist of (a) ambition and energy, (b) the desire to lead, (c) honesty and integrity, (d) self-confidence, (e) intelligence, and (f) job-relevant knowledge. Although these traits increase the likelihood of success for a leader in certain situations, especially if they are highly self-motivated and able to change their behavior quickly, there is no guarantee that possession of these traits will predict leadership in all situations. (p. 135)

Unlike larger businesses or corporations, leaders in the arts have the dubious responsibility of not only representing their own organization’s environment, but also their individual and/or corporate stakeholders (i.e., patrons, volunteers, promoters) – those who primarily provide financial donations in lieu of government grants, income for performances, and

support through volunteerism. Conductors who can successfully exhibit these characteristics and skills in multifaceted environments serve as excellent models for corporate CEOs and provide a considerable amount of behavioral insight from their examples. Greater limitations and pressures are placed on organizations in the arts industry regarding how quickly changes can be implemented.

Different forms of leadership are described in the literature using terms such as instructional, participative, democratic, transformational, moral, and strategic (Leithwood, Louis, Anderson & Wahlstrom, 2004). But these adjectives tend to only reflect the stylistic or procedural aspects of leadership. However, in order to achieve effectiveness, organizational leadership tends to be personified by the strategic objective of helping the organization set practical and obtainable goals while motivating employees to attain these goals. According to Cray, Inglis, and Freeman (2007), there are four basic styles of strategic leadership in the majority of arts organizations:

1. Charismatic leaders – Leaders who are able to be profoundly influential or effect change in their followers through their own personality characteristics and individual abilities (Conger & Kanungo, 1998). Charismatic leaders tend to be highly self-confident in their abilities and possess strong conviction in their own beliefs, which inspires trust, devotion, and emulation among their followers.
2. Transactional leaders – Leaders who possess the traditional leader-follower relationship based upon a mutual exchange, whereby leaders provide clear expectations, as well as resources/support in return for either performance or output from employees in exchange for compensation or reward.

3. Transformational leaders – Leaders who have the ability to convince their followers through their charisma or vision to perform beyond their normal expected levels, and followers who are willing to exert the extra effort because of their commitment to their leader.
4. Participatory leaders – Leaders who include followers in various aspects of the decision-making process (Yukl, 2006). Followers participate as consultants or attendees during meetings where ideas and information is exchanged before the leader makes the final decision.

Depending upon the nature of the particular art, all four styles of leadership may be appropriate based upon the specific circumstances. As a result, successful leaders often match their personal styles to the culture of the organization and the demands of its environment. No matter how successful leaders may be, if their personal styles do not match the current organizational needs or culture, the outcome is often disastrous. Thus, one of the key functions of a leader is to set the goals, mission, and vision for the organization. And as the leader, this generally requires important decisions be made in the workplace on a daily basis.

Creative problem-solving. In 1989, Bennis (as cited in Ackerley, 2006) espoused that “creative problem-solving was a form of innovative learning” (p. 28). Bennis surmised that, “leaders would reshape the corporate culture so that creativity, autonomy, and continuous learning would replace conformity, obedience, and rote behavior, with long-term growth, not short-term profit, as the goal” (Ackerley, 2006, p. 28).

Creativity is used by leaders to help generate novel ideas. Creativity (along with intelligence and wisdom) is an important element for the success of effective leaders in the workplace. According to Matthew (2009), many psychologists agree that in order for leaders to

be creative, they must not only generate novel ideas or products, but they must also engage in divergent thinking that allows them to exert unique effects on creative problem-solving and, even more importantly, problem-finding. Getzels (1975) wrote that the “originality and inventiveness of solution to the dilemmas of practical affairs, science, and art depend as much on talents for finding and formulating problems as on the technical skills for solving problems once they are found and formulated” (pp. 17-18). As such, creativity in the workplace has been described as a person’s capacity to produce new original ideas, insights, restructuring, inventions, and artistic objects (Gryskiewicz & Taylor, 2006) allowing leaders to solve important problems that meet their organizations’ calls for innovative answers to current market challenges.

Kotter and Cohen (2002) added that the use of creativity under their seventh step, Don’t Let Up, which is one of the *Eight Steps of Successful Large-Scale Change* appears to also be helpful to leaders for evoking organizational change through their clear vision, motivation, alignment, and inspiration of their followers to embrace their change. Sternberg (2005) referred to these creative skills and attitudes of exceptional leaders as relatively novel, high in quality, and appropriate to the task at hand. A good leader not only embodies a creative vision for the organization, but also generates creative ideas that others will follow.

Creative leaders tend to follow their own beliefs and instincts regarding what needs to be done rather than follow the advice or criticism of others. Creativity and leadership often involve defying the crowds. Yet, Sternberg (2005) believed despite the good instincts creative leaders may naturally possess, they often fail because their renegade nature facilitates them succumbing to their desire for power while pandering to their greed. Therefore, they are more likely to ignore their intelligence while executing poor, greed-driven decisions.

Nonetheless, all complex behavior is learned. Robbins (2003) purported that “learning is any relatively permanent change in behavior that occurs as a result of experience” (p. 43.)

According to Phillips and Broad (as cited in Thompson, Brooks, & Lizarraga, 2003), learning in the workplace is either reinforced through knowledge and skills acquired as a result of activities taken up during their job performance or from other co-workers, organizations, or communities/networks. Factors they identified that affect learning outcomes include the characteristics of the learner, of the work environment, and of any other learning related programs. Pegg (2007) added that the nature of the workplace itself acts as a microcosm for learning, as people often learn while working alongside their co-workers and managers. Billett (2004) purports that learning at work is largely comprised of both the ways that an organization includes their employees to participate in the learning experiences, as well as the learners’ own motivations to participate in these learning opportunities. Pegg (2007) further elaborated that relationships with others in the workplace often heighten learning through talking, listening, observing, and interacting with others. In addition, other work-environment characteristics that affect learning outcomes include supervisory and/or peer support.

Managers and consultants began finding parallels between symphony orchestras and their own business organizations, and according to Mintzberg (1998), the orchestra conductor is a popular metaphor for managers today. Muldowney (2005) argued that companies began looking to the arts for elusive leadership skills and inspiration. According to Muldowney (2005), just like most business leaders, conductors are expected to instruct, support, encourage, coach, and occasionally push their musicians to get the desired results. Mintzberg (1998) added that conductors, like managers, must often empower and inspire their followers (i.e., musicians), and

the way a conductor actually leads his or her orchestra through a musical symphonic work may illustrate a good deal about what managing entails today.

From the Band Room to the Board Room

Over the past twenty years, there have been several examples as to how the business world has been turning to the musical world for leadership and inspiration. Some orchestral conductors have even set up shop as consultants to business organizations. For example, the Mars Candy Company used a film on the workings of the Boston Symphony Orchestra during its management training seminars (Hunt, Stulleteo, & Hooijberg, 2004). In a 2006 letter to the editor of the *Financial Times*, John Tolputt, headmaster of the Purcell School, explained how one of his school's chamber music groups led an educational session at a conference of head teachers on leadership. The chamber group demonstrated the ways playing chamber music illustrated cooperative management. The group taught attendees how to lead, then follow, as well as play loudly and then accompany. Tolputt (2006) claimed, "We have always known that music is the best team sport there is" (para. 2). In 2005, in Melbourne, Australia, the Hay Group and the Melbourne Symphony Orchestra created a corporate training program called Encore Leadership which trained middle and senior managers from different industries including manufacturing, health services, and others. In the quest to become stronger leaders, the managers beat on plastic drums and played toy trumpets in an effort to show how managers could tap the talents of their employees (Muldowney, 2005). In 2001, Bank of America's Florida Sales Convention included a training in which 200 managers and executives sat amidst an orchestra of classical musicians for inspiration. Conductor Roger Nierenberg of the Stamford Symphony Orchestra in Connecticut created *The Music Paradigm* in which he taught managers at companies such as Georgia-Pacific and Lucent Technologies how to be better leaders by giving their managers a

musician's eye view of a conductor at work (Rosenfeld, 2001). Later in 2003, Nierenberg worked with 60 classical musicians who never played for him before to show how leaders lead and how their inspiration can motivate others to perform better. In 2005, the New York based Orpheus Chamber Orchestra, a conductor-less classical ensemble, offered management courses to the likes of Morgan Stanley Dean Witter. Drummond (2005) claimed that if an orchestra can make synchronized music without a conductor, then management teams comprised of equal-ranking executives should be able to perform without hierarchical leadership.

Although some musical organizations have offered executive seminars on teamwork and creativity to business leaders in their regions, there is little serious research that exists on musicians as creative workers, conductors as leaders, or professional orchestras as organizations (Hunt et al., 2004).

Statement of the Problem

Three days after taking office in January, 2001, President George W. Bush announced his administration's *No Child Left Behind* (NCLB) Act which required states to implement statewide annual standardized testing for all students and public schools in an effort to strengthen Title I accountability and to align state reading and mathematics standards. These annual statewide progress objectives were also meant to ensure that all students reach a standardized level of proficiency in reading and math by the time of their High School graduation, regardless of their economic status, race, ethnicity, or disability status. However, districts and schools that failed to make adequate yearly progress toward statewide proficiency would, over time, be subject to improvement, corrective action, and restructuring aimed at getting the schools back on track toward meeting state standards. Schools that met these objectives became eligible for State Academic Achievement Awards. Unlike President George H. W. Bush's Goals 2000 education

initiatives, the NCLB Act was supposed to provide the states with more flexibility in the use of Federal educational funds in exchange for stronger accountability toward results (U.S. Department of Education, 2007).

Both the Music for All Foundation (2004) and the Council for Basic Education (2004) documented decreases in instructional time for arts courses, a decline in student involvement in music, as well as a decline in music teachers. These declines were presumed to be the result of shrinking budgets and increased attention to standardized testing (Abril & Gault 2008). However, Campbell et al. (2007) conducted a statewide survey of the arts programs in California consisting of 1,123 respondents along with case studies of 31 schools in 13 districts. The study indicated that there were approximately 820,000 students enrolled in school music programs compared to 520,000 in 2005-2006. On the other hand, a 2006 statewide survey conducted by the Illinois Arts Education Initiative surveyed 234 superintendents and 751 principals in order to determine the status of arts education in the state of Illinois. Even though 94% of principals and 92% of superintendents agreed that the arts were an essential part of a school's curriculum, the survey revealed that only 67% of elementary school students received arts education (including music) and only 25% of high school students were enrolled in any art courses (Albril & Gault 2008). Abril and Gault (2008) explained that even though music teachers, parents, and students typically provided the most positive effects on music programs, *No Child Left Behind*, budgetary constraints, standardized testing and student scheduling had the most negative impact on music programs at the elementary level.

At an Iowa Bandmasters Association convention in Des Moines, former Republican presidential candidate and Arkansas Governor Mike Huckabee addressed the delegation by stating that "the child today who is getting an education based solely on the transfer of

information from one brain to the next without stimulating the processor, the operating system, the creative part of that child's brain, is a child who is getting left behind" (Henderson, 2007, p 1). Huckabee went on to say that "it is stupid and pure nonsense for schools to cut music and art classes because they stimulate a child's creativity" (p. 1).

Purpose of the Study

The purpose of this study is to examine what differences, if any, exist in current-day organizational decision-making, creativity, and learning styles between organizational leaders who participated in public school music education programs and those who did not.

Research Question

What differences, if any, exist in current-day organizational decision-making, creativity, and learning styles between organizational leaders who participated in public school music education programs and those who did not?

Operational Definition of Terms

The three variables that were identified for this study were operationally defined as follows:

Decision-making consists of various cognitive processes that lead to a desired course of action or opinion usually from among various alternatives and often includes elements of strategic problem-solving techniques that often involve a starting point, an ending point, and a sequence of in between steps toward the accomplishment of various goals and objectives. According to Balkin (1990), the development of the decision-making process in music is a critical component of a musician's creative growth. This decision-making encompasses being aware of, and having to identify, various musical alternatives (e.g., tones, chordal structures, accompaniment, audience, etc.) during the compositional and performance process, which are

training skills that the children can also apply in other areas of their lives as they continue to grow up and face new challenges in other areas of their social environment. Balkin (1990) further added that musical training encourages children to learn from their mistakes as well as their successes. In this study, the researcher asked interview questions of participants relating to their decision-making process in the workplace, which may have been influenced their participation in public school music education programs.

Creativity is often referred to as the act of generating new ideas, approaches, or actions. In the context of an organization, creativity is often referred to as the integral first step in the overall innovation process. The creative process, according to Hickley and Webster (2001), begins with a musical idea or intention that ends with a creative musical product (Hickley & Webster, 2001). Balkin (1990) further adds that creativity is the interaction between two or more people often resulting in a final product; however, this product could be either tangible or non-tangible, such as a solution to a problem. In this study, the researcher asked participants interview questions that focused upon their creativity in the workplace, which may have been influenced by their participation in public school music education programs.

Learning styles refers to the common way that people learn. Most individuals have a dominant learning style; however, individuals may also tend to utilize different learning styles in different situations. Learning styles also influence the way we internalize experiences, recall information, and how we communicate with others. In this study, the researcher asked interview questions of participants that focused on their learning styles in the workplace, which may have resulted from their participation in public school music education programs.

Key Terms

Leadership has been defined as a social-influencing interaction between a leader, follower, and situation toward a common goal. As such, a leader often possesses one of the following six personal qualities and/or characteristics: ambition/energy, the desire to lead, honesty and integrity, self-confidence, intelligence, and job-relevant knowledge in various situations (Kirkpatrick & Locke, 1991).

No Child Left Behind (NCLB) is an educational reform act that required states to implement statewide annual standardized testing for all public schools and students in order to strengthen Title I accountability and align state reading and mathematics standards. These annual statewide progress objectives were also meant to ensure that all students regardless of their economic status, race, ethnicity, or disability reach a standardized level of proficiency in reading and math by the time of their high school graduation (U.S. Department of Education, 2007).

Public school music education programs consist of public school elementary, middle school, or high school instrumental or choral music programs that provide the student with opportunities to learn about music, as well as perform with their school's bands, choruses or orchestras alongside other musicians and vocalists under the professional leadership of a recognized band or choral director.

The Universal Music Group (UMG) is the world's largest record and publishing music company in the recording industry, and is a wholly owned subsidiary of the international French media conglomerate, Vivendi. The UMG global headquarters are located in Santa Monica, California and the company's various record labels are located in Santa Monica, New York City, Nashville, and Miami. Top Selling recording artists signed to UMG include U2, Sting, Eminem, Sugarland, Mariah Carey, Bon Jovi, Justin Bieber, Lady Gaga, and the Black-Eyed Peas.

Importance of the Study

Based upon the results of this study, possible conclusions can be drawn from the research that potentially links how a student's decision-making, creativity, and learning styles obtained through participation in public school music education programs possibly impacts their ability to become effective leaders in their workplace. It is hoped that this study bridges the gap of identifying the importance and necessity of cultivating a long-term relationship between creativity, leadership, teamwork, and cooperation acquired at an early age through participation in various public school music education programs. Most importantly, it is hoped that the information gathered from this study can be of use to future researchers on how musical talent, skills, and leadership qualities obtained through public school music education curriculum can ultimately impact the long term outcome of our future leaders/employees in terms of their effectiveness, creativity, and learning styles in the workplace.

Limitations of the Study

If, and when, future research is conducted on this topic, it should be taken under consideration that the findings in this study are based upon the interviews of these 16 specifically selected public school music education participants and non-music participants chosen solely from the Universal Music Group. Due to this sample size of executive leaders, one cannot assume the findings in this study to be applicable across a broad spectrum of various leaders chosen from industries other than the music industry. Therefore, if future researchers' participants are culled from differing industries or occupations, they may elicit a different range of responses from their participants regarding their leadership traits, skills and characteristics.

Consideration should also be given in evaluating whether a non-music public school executives' participation in general extra-curricular activities versus specifically participating in

a public school music education program was due to their personal choice, or was the choice dictated by socio-economic or environmental reasons outside of the student's control. They may also have been unable to participate in public school music education programs because those programs simply did not exist as a choice for them due to their particular public school's locale.

Additionally, the interviewer's interest and participation in public school music education programs could have affected the evaluation of the results. The researcher made all efforts to identify and avoid bias by employing a panel of experts to evaluate the interview questions in advance and utilized additional readers to help evaluate the de-identified interview findings in order to mitigate any potential study bias. Finally, the interviewer had limited control over a participant's responses to the interview questions; however, the interviewer did not only utilize primary interview questions, but also follow up questions to avoid short or shallow responses.

Assumptions

It was assumed that all participants would share their experiences and knowledge in an unbiased manner. Additionally, it was assumed that the Universal Music Group executives selected to be part of the study would agree to full and honest participation.

Organization of the Study

This study utilized qualitative data collected from two separate criterion samples each consisting of eight executives from the UMG who participated in public school music education programs, and eight who had not. Chapter 1 gives background and statement of the problem, the purpose of the study, research question, and the importance of the study. Chapter 2 reviews the literature relevant to the major topics of leadership and decision-making, leadership and creativity, and leadership and learning styles. Chapter 3 describes the research methods; including research design, population, sampling techniques, data collection procedures, data

analysis, the interview process, the criteria for interviews, and the subject matter of the interviews. Chapter 4 reports the results of findings from the data collection, statistical analyses, and content analyses of the interviews. Chapter 5 discusses conclusions, explores implications for theory and practice, and makes recommendations for future research.

Chapter 2: Literature Review

One of the key functions of a leader is to set goals, mission, and vision for the organization. As a leader, this often requires important decisions to be made on a daily basis, along with a willingness to challenge the status quo, and bring new ideas and processes to the workplace (Matthew, 2009).

According to Balkin (1990), the development of decision-making processes occurs early and becomes a critical component of a musician's creative growth. Like the business leader, the musical conductor's primary goal is to provide a convincing vision for their musicians to follow, and both leaders must possess a convincing style as a means of communicating effectively with their teams (Muldowney, 2005).

On average, music participants receive more academic honors and higher grades than do students in the general school population, and as a group, do better on standardized testing. Yet, despite all the educational statistics available, public schools still continue to reduce its funding for various arts programs. However, there are no known empirical studies that examine the effects of public school music education on leadership in the workplace, and therefore, there has been no way to understand what impact, if any, the decline of public school music education curriculum has had on decision-making, creativity, and learning styles in the workplace.

The literature review is comprised of four sections. The first is an overview of various leadership styles and theories. The second section discusses leadership traits in organizations and reviews literature related to decision-making and leadership, the research conducted regarding creativity and leadership, and change leadership. The third section focuses on public school music education programs. The last section reviews music and leadership while focusing on

conductors as leaders and the conductor's ability to lead creative people through various examples.

Definition of Leadership

Over the past 60 years, there has been substantial debate regarding the conceptual understanding of leadership. Some view leadership as trait or behavior-driven, whereas others see leadership from the perspective of information processing. According to Fleishman et al, (1991), there have been as many as 65 different classification systems designed over the years to help define the various dimensions regarding leadership theory.

According to Northouse (2013), these classifications have ranged from (a) focus of group processes—the leader of a group is at the center of the change and activities performed by the group (Bass 1990), to (b) personality perspectives—special traits or characteristics that some individuals possess that encourage others to accomplish goals , (c) acts or behaviors—leaders perform certain acts or behaviors that bring about change among the group , (d) power relationships—an individual has the power over others to effect change, which could be either positive or negative , (e) transformational processes—a leader that moves others to effect change , to (f) skills perspective—the capabilities (i.e., knowledge or skills) to affect change. Despite all these varying classifications, there is consensus that in order to effect change, leadership is a process that involves influence, action by a group, and shared goals or outcomes (Northouse, 2013).

As Collins (2001) explained in his organizational novel, *Good to Great*, many of the top U.S. successful business leaders, such as Dick Appert of the Kimberly-Clark paper business and Joe Cullman of Phillip Morris Tobacco Company, began their initial transactional/transformational efforts by first determining if their current management team or

business divisions were appropriate for addressing their company's biggest business opportunities, not their biggest business problems. Collins (2001) referred to this practice as "getting the right people on the bus" (p. 57).

Collins (2001) believes a true leader asks "the *who* questions" first before evaluating vision, strategy, organizational structure, and tactics. Collins (2001) promotes the "genius with a thousand helpers" (p. 63) model, where a leader sets a vision and then enlists a crew of highly capable helpers to make the vision happen. Collins (2001) believes a leader should be rigorous and not ruthless in regard to people decisions. As such, Collins (2001) has identified three practical guidelines:

1. "When in doubt, don't hire—keep looking [a company should not limit its growth based upon its ability to attract enough of the right people]" (p. 54).
2. "When you know you need to make a people change, act [first be sure you don't simply have someone in the wrong seat]" (p. 56).
3. "Put your best people on your biggest opportunities, not your biggest problems [if you sell off your problems, don't sell off your best people]" (p. 58).

Overview of Trait Leadership Theory and Other Leadership Styles

Over the past 30 years, leadership has been defined by an increasing number of writers such as Bass (1990), House (1977), Steers, Porter, and Bigley (1996), and Vroom and Yetton (1973). These writers defined leadership as a social-influencing interaction between characteristics of leader, follower, and situation. In addition, great leaders establish a vision and align others by effectively communicating their vision with others.

Trait leadership theory. According to Northouse (2013), trait leadership theory is solely concerned with leadership traits and does not focus on followers or situations. Under trait

leadership, effective leaders are identified as possessing prominent leadership traits such as intelligence, self-confidence, determination, integrity, and sociability. Trait theory was one of the first leadership theories in the early 20th century and researchers believed that individuals were either born to be leaders, or they inherited specific, innate qualities or traits that enabled them to become great leaders. Non-leaders were deemed not to possess such traits, including physical features, height; personality features, extroverts; and other features, intelligence (Bryman, 1992).

One of the first of the systematic trait approaches was called *Great Man* theories because they studied the characteristics of famous social, military, and political leaders (e.g., Gandhi, Abraham Lincoln, Napoleon Bonaparte, etc.) to derive innate qualities that the researchers could attribute to leadership (Bass, 1990; Jago, 1982).

By the mid-20th century, Stogdill (1948) challenged traditional trait theory by advancing the idea that the varying situations, not the individual, created the opportunity for leadership. Under this schema, an individual that was qualified to lead in one situation may not be qualified to lead in a different, unrelated situation. In 1948, Stogdill released a study that was conducted between the years 1904 and 1947 which analyzed 124 different trait studies. In it, he cited eight leadership traits that were shared among individuals in various groups. He also concluded from the 1948 study that individuals did not become leaders simply because they possessed these traits, but rather that they possessed those traits as they related to a particular situation. The eight traits are: intelligence, alertness, insight, responsibility, initiative, persistence, self-confidence, and sociability.

In 1974, Stogdill released a second study that was conducted between the years of 1948 to 1970, which analyzed 163 leadership traits. Unlike the first study that only identified leadership traits as they related to situations, the second study examined the original trait theory

by not only citing situations, but also personality characteristics as a determinate for leadership. The second study cited 10 additional personality characteristics: responsibility and task-completion, persistence in goal-completion, risk-taking and problem-solving, initiative in social situations, self-confidence and personal identity, willingness to accept consequence of decision, readiness to handle stress, tolerance for frustration and delay, influence on others' behaviors, and shared vision among followers (Northouse, 2013). In 1959, Mann conducted a similar study focused on what personality traits differentiate leaders from non-leaders and he cited: intelligence, masculinity, adjustment, dominance, extroversion, and conservatism.

During the 1990s, a new form of personality trait emerged in trait theory research: Social Intelligence, the study of one's own and others' feelings, behaviors, and thoughts (Marlowe, 1986; Zaccaro, 2002). Researchers defined social intelligence in terms of social awareness, social acumen, and self-monitoring. Studies that were introduced by Zaccaro, Kemp, and Bader (2004) not only incorporated addressing personality traits and contingencies surrounding various situations, but also took into account leaders' and non-leaders' social environments.

Situational leadership theory. The situational approach was developed by Hersey and Blanchard (1969) and focuses on situational demands placed on leaders in varying situations. As a result, effective leaders would be required to adapt their style of leadership to the demands of their followers, based on their competence and commitment, by recognizing the followers' needs and they would then adapt their leadership style to meet them.

The Situational Leadership II (SLII) model, developed by Blanchard (1985), was based on the original situational leadership model created by Hersey and Blanchard (1969). The SLII model is devised of two parts: leadership styles and developmental levels of followers. According to Blanchard (1985), leadership styles are behavioral patterns exhibited by leaders in

order to influence others. This is executed through directive behaviors given to followers in order for them to accomplish their goals, along with providing supportive behaviors in order to help followers feel at ease about themselves and their directives. Leaders accomplish supportive behaviors through shared input, problem-solving, and praise of followers. Developmental styles involve the degree in which followers have both the competence and commitment (i.e., attitude) toward accomplishing the leader's directive tasks.

The positive attributes of situational leadership provided a creditable model for training effective leaders in Fortune 500 companies (Hersey & Blanchard, 1993). As a model, situational leadership is simple to understand and apply, informs followers and leaders what they should and should not do in various situations, and confirms that leadership skills are flexible based upon different situations (Northouse, 2013).

The negatives attributes associated with situational leadership include research documentation being very limited regarding situational leadership as a study (Fernandez & Vecchio, 1997; Graeff, 1997). Therefore, it has not been wholly validated as an approach toward improving leadership effectiveness (Vecchio, Bullis, & Brazil 2006). For example, the situational leadership model fails to demonstrate how commitment to a task ties to a follower's competence to complete a task (Graeff, 1997; Yukl, 1989). The model does not accurately reflect how certain demographic characteristics (e.g., education, experience, age, and gender) influence how leaders and followers will interact in various situations. Vecchio and Boatwright (2002) showed that an individual's level of education and job experience regarding directive leadership and supportive leaders had an inverse relationship; employees with more education and work experience desired less structure than did older individuals in their study. The model also does not discern whether a leader should adapt his or her leadership style to their overall group, or

individual members. Carew, Parisi-Carew, and Blanchard (1990) suggested that leaders adapt their style to the group's overall development (as cited in Northouse, 2013).

Contingency theory. Contingency theory adapted by Fiedler (1964, 1967) and Fiedler and Garcia (1987) primarily focuses on how effective a leader's style fits the particular context in which they lead. According to Fiedler, effective leadership is contingent on the right setting that matches a leader's style. Fiedler's research focused on military leaders and assessed situational leadership styles in which they worked and whether or not these styles were effective in the context of those various situations (Northouse, 2013). Based on his results, Fiedler (1967) described the situational leadership styles as either task-motivated (i.e., leaders primarily concerned with completing a task), or relationship-motivated (i.e., leaders who developed close interpersonal relationships with their followers).

To measure his findings, Fiedler (1967) constructed a Least Preferred Co-Worker (LPC) scale measured against three variables: (a) leader-member relations, (b) task structure, and (c) position power. Based on the feedback from co-workers, Fiedler (1967) measured leaders' effectiveness in given situations across the LPC scale. Leaders who scored high on the LPC scale were determined to be relationship-motivated and leaders that scored low, to be task-motivated. Overall, contingency theory purports that not all leaders are effective in all situations. However, if a leader's style is well-matched to a given situation, they are thought to be more apt to be successful. Lacking a good match, they are thought to be more likely to fail (Northouse, 2013).

That there has been much research conducted utilizing contingency theory (Peters, Hartke, & Pohlman, 1985; Strube & Garcia, 1981). It has broadened the understanding as to the impact situations have on leaders; as opposed to leadership styles or characteristics have on situations as implied by trait theory and situational leadership. Contingency theory focuses on the

demands of a situation and its relationship to a leader's style in determining the outcome of their success. The LPC model has provided researchers with a means for measuring the types of leadership traits that may be predicted to be effective in certain situations. Finally, contingency theory does not require leaders to be effective in all situations, and therefore, leaders do not have to be all things all the time (Northouse, 2013).

The negative attributes of contingency theory includes that it fails to explain why certain leadership traits tend to be more effective than others in varying situations. Fiedler (1993) calls this criticism the "Black Box Problem" (p. 128). Moreover, the LPC scale is not a correlative standardized measure of leadership (Fiedler, 1993). Contingency theory does not effectively educate or explain how to adapt or address mismatches between leadership styles and varying situations and situations cannot be easily adapted to fit a leader's style. Therefore, if a leader is promoted or transferred to a new position, an organizational change created to adapt to a leader's style is not always in the best interest of the organization (Northouse, 2013).

Transformational leadership theory. One of the more popular leadership theories that started in the 1980s is transformational leadership. This form of leadership focuses more on the charismatic effectiveness of a leader's personality to bring about change in their followers, rather than the situational aspects of a leader's abilities (Bryman, 1992). Transformational leadership is more concerned with emotions, values, ethics, standards, long-term goals of leaders, and the process of evoking change and transformation among their followers.

Transformational leadership emerged out of the works of political sociologist, James MacGregor Burns. Burns (1978) attempted to find connections between leadership and fellowship in terms of a partnership of shared values, visions, and commitment toward task completion. He advocated motivating followers to accomplish more than what was normally

expected of them. House (1976) published his theory of a related model, that of charismatic leadership, which argued that leaders acted in unique ways thereby evoking charismatic effects on their followers. These behavioral traits included: dominance, strong influence over followers, self-confidence, and a strong sense of values (Conger, 1999; Hunt & Conger, 1999). In addition, these leaders made strong role models, exhibited competence, they were excellent communicators of shared goals and visions, placed a greater reliance on their followers to meet their expectations, and motivated them to accomplish tasks through praise and reward.

Charismatic leadership includes leaders who are able to profoundly influence or effect change in their followers through their own personality characteristics and individual abilities (Conger & Kanungo, 1998). The charismatic leader fosters a sense of ownership among employees and enhances self-esteem by empowering employees throughout the organization. They do so by pushing authority, responsibility, and accountability from the upper echelons down to the lower levels of the organization. The final element of the charismatic role of leadership is to energize employees and to enable them to channel that energy in the right direction (Kets de Vries, 1997).

During the mid-1980s, Bass (1985) provided a more expanded model which encompassed both Burns' (1978) and House's (1976) works, as well as focused more on a leader's followers than a leader's charisma, suggesting that transformational leaders raise follower's values and beliefs, and for the sake of others, encourages them to focus on the group's overall interests rather than those of their own. As a result, the transformational leader is thought to become a stronger role model creating a higher vision based on the collective interests of a group. The transformation between leader and follower consists of highly developed moral values and self-confidence that motivates the entire group (Avolio & Gibbons, 1988).

Bennis and Nanus (1985) identified four common strategies for transformational leadership in a study that involved 90 leaders. Bennis and Nanus (1985) concluded that transformational leaders possess a clear vision of the future, create a sharp or formed vision for shared meaning with followers as social architects, possess an ability to acquire trust in an organization, and that they create self-interest through positive self-regard. Bass and Avolio (1990) further suggested through their own research that individuals could engage in transformational leadership as a means of recruiting, promoting, and improving their own organizations.

Various studies into transformational leadership have been conducted since the 1970s (Lowe & Gardner 2001). Transformational leadership theory encompasses both leaders and followers' needs and both parties are responsible for the various outcomes (Bryman, 1992). Transformational leaders seek to augment prior leadership models by focusing on the needs and expectations of followers, as opposed to primarily focusing on leadership traits and reward (Avolio, 1999; Bass, 1985). Finally, it views leadership from the perspective of followers in terms of satisfaction, motivation, and performance. Therefore, transformational leadership is considered by some as a more effective form of leadership (Yukl, 1999).

However, it has also been argued that transformational leadership lacks conceptual clarity. Some consider the theory as too broad, attempting to define characteristics that tend to overlap other similar concepts of leadership (Northouse, 2013; Tracey & Hinkin, 1998). Transformational leadership theory tends to treat leadership as a personality trait (e.g., charisma) as opposed to behavioral attributes that others can learn from in order to change their behaviors (Bryman, 1992). Also, no established evidence exists that transformational leadership is the primary reason why followers choose to change (Antonakis, 2012). The theory is viewed by

many as elitist: the leader is credited with the follower's transformation, whereas, the leader-follower relationship should be reciprocal in nature and influence (Yukl, 1999). Finally, the theory has been considered as abusive, for who is to say that the new direction or vision by a transformational leader is correct or the right course for a group of followers? History has shown transformational leaders to be abusive and use their transformational abilities to overpower and control others (e.g., Adolph Hitler, Jim Jones, etc.).

Servant leadership theory. Servant leadership originated from the writings of Greenleaf (1970), who was influenced by the 1956 novel, *Journey to the East* by Herman Hesse (Northouse, 2013). Servant leadership is viewed by most researchers as a counterintuitive approach to leadership theory because the leaders put their followers' interests and development ahead of their own self-interests (Hale & Fields, 2007). Although servant leadership has existed for almost 40 years, however, until about 10 years ago when various publications began clarifying and focusing on the leadership behaviors of servant leaders, very little descriptive research existed regarding how this theory was practiced versus theoretical research on how this theory should be practiced (van Dierendonck, 2011).

Spears (2002) identified 10 characteristics of servant leadership from Greenleaf's (1970) writings (Northouse, 2013):

- Listening: the communication between a leader and follower—a servant leader listens and acknowledges the opinions of their followers.
- Empathy: the leader understands the thoughts and feelings of his/her followers and makes them feel understood.
- Healing: the leader is concerned for the follower's overall well-being and helps the follower overcome personal issues, which in the process, also heals the leader.

- Awareness: the leader is aware how their actions impact themselves and their followers.
- Persuasion: the leader evokes change not through intimidation, but coercive arguments.
- Conceptualization: the leader's ability to be a visionary for the group by providing a shared vision of the big picture for everyone to follow.
- Foresight: a leader's ability to predict the future based on past and current events.
- Stewardship: a leader's acceptance of their responsibility to lead, as well as serve their followers' interests and needs.
- Commitment to growth of people: a leader's commitment to help grow their followers both personally and professionally, going beyond just the contributions they make to the group.
- Building community: creating a safe environment for followers to identify with others of similar values.

Over the years, there have been several well-known leadership theorists who have contributed to the research on servant leadership, including Bennis (2002), Blanchard and Hodges (2003), Covey (2002), DePree (2002), Senge (2002), and Wheatley (2002). Russell and Stone (2002) and Patterson (2003) developed models that helped to define the characteristics and attributes of servant leaders. Liden, Wayne, Zhao, and Henderson (2008) constructed a model that focused primarily on seven behaviors that defined servant leadership: conceptualizing, emotional healing, putting followers first, helping followers grow and succeed, behaving ethically, empowering, and creating value for community – behaviors that were greatly influenced by context, culture and the leader's attributes, and the followers' acceptance of those leadership traits.

Like transformational leadership, servant leadership includes leaders putting their

followers first, while sharing the control and focus on the follower's personal and professional growth, unlike the other leadership theories (Northouse, 2013). To some, servant leadership is a counterintuitive approach to leadership and rather than dominate and influence followers, leaders share control and influence with them. To this end, Liden et al. (2008) developed the servant leadership questionnaire (SLQ) that allowed researchers to measure and validate seven dimensions of servant leadership and how they differ from transformational leadership theories (Liden et al., 2008; Schaubroeck, Lam, & Peng, 2011).

However, servant leadership proposes what some consider to be the opposite of leadership, and does not clarify how leaders dominate situations (Northouse, 2013). Researchers are still not able to decide on a common definition for a theoretical framework to define all the leadership traits and characteristics associated with servant leadership (van Dierendonck, 2011). Servant leadership has been called Utopian because it can be seen as conflicting with the normal definitions and principles concerning leadership such as goal setting and vision creation (Gergen, 2006). There is disagreement regarding the attributes and conceptualization of servant leadership. Finally, researchers desire further studies conducted showing a clearer explanation as to how these attributes benefit servant leaders and their followers.

Style approach theory. A final approach to leadership is more of a framework for assessing leadership, rather than a prescribed theory. Unlike trait theory, style approach is not concerned with the personality characteristics of a leader, but rather focuses on their: task and relationship behaviors. Task behavior monitors the implementation and completion of goals – the group's ability to achieve their objectives – whereas, relationship behavior addresses the leader's ability to help followers adapt to their situations and each other. The central focus of style approach is to attempt to identify how leaders combine both task and relationship behaviors and

observe what effect these two behaviors have on their followers (Northouse, 2013).

There are three predominant aspects of style approach:

- In the late 1940s, Ohio State University (OSU) began studying style approach based on the works of Stogdill (1948). The university focused its attention more on behavior and less on leadership traits. Through the use of questions concerning leadership behaviors, OSU was able to codify clusters of behavioral patterns among leaders (Hemphill & Coons, 1957). Stogdill (1948) went on to publish a short version of the questionnaire in 1963 entitled, *Leader Behavior Description Questionnaire-XII*, which soon became a common instrument used in leadership research.
- At the same time, the University of Michigan (U of M) was also beginning to conduct its own studies which primarily involved analyzing how leaders behaved in smaller group settings (Cartwright & Zander, 1960; Katz & Kahn, 1951; Likert, 1961, 1967). The U of M findings were similar to OSU in that it identified two different leadership behaviors: employee orientation and production orientation (Northouse, 2013). However, unlike Ohio State, U of M's studies viewed the two orientations as opposite ends of a single continuum; OSU viewed them as two separate and independent orientations (Kahn, 1956).
- Blake and Mouton (1964, 1978, 1985) began research on manager's behaviors and their impacts on entire organizations, with their findings informing their managerial behavior model, the managerial leadership grid (Blake & Mouton, 1964, 1978, 1985). The model posited that leaders adjust their efforts between task-oriented production and employee output. The grid includes a nine-point scale from one (minimum concern) to nine

(maximum concern) to measure Blake and Mouton's (1964) various leadership theories (Northouse, 2013).

The style approach marked the first major shift from traditional leadership theory and no longer focused on a leader's traits, but rather their behaviors: how they acted in various situations. In addition, a wide range of research was performed at Ohio State University and University of Michigan, which helped provide evidence of their validity and credibility. Once the two dimensions of task and relationship behavior were balanced, leaders were thought to be able to assess their own actions and behaviors, then chose to change or improve them as part of their leadership style (Northouse, 2013).

However, research did not adequately associate leadership styles with performance outcomes (Bryman, 1992; Yukl, 1994), and, therefore, no consistent link between behaviors and outcomes existed. Due to the inconsistencies in the research, style approach was not demonstrated to be effective in every outcome. Style approach implied that a high-high, high-task, high-relationship leader would be most effective (Blake & McCauley, 1991; Misumi, 1985). Nevertheless, there was limited research to support that high-high would be best for every situation and that certain situations may have required different leadership styles (Yukl, 1994).

In July 2012, Emma Dromgoole, a doctoral student from Our Lady of the Lake University presented a doctoral quantitative study that examined the differences in leadership styles, if any, between academic teachers and music teachers. She utilized a Multifactor Leadership Questionnaire (MLQ) 5x short form, originally developed by Bass and Avolio in 1997, to measure the variances between the 251 teachers who participated in the study. Because the academic teachers were more accessible to the researcher, the questionnaires were administered face-to-face to them, with the music teachers receiving their surveys through the

mail. The 45-item survey, which used a five-point Likert scale, measured the three variable leadership styles. Transformational leadership, transactional leadership, and passive/avoidant leadership. The researcher analyzed the different MLQ leadership scores among the academic and music teachers utilizing a covariance (ANCOVA).

The purposive sample applied in Dromgoole's study consisted of academic teachers from three different campuses in San Antonio, Texas. The academic teachers were recruited from math, reading, and social studies or computer disciplines. The music teachers were also from South Texas and this sample consisted of teachers who competed under the Texas Music Educators Association (T.M.E.A.). The music teachers consisted of middle school and high school orchestra, band, and choir directors.

The results of this study are showed there seemed to be a difference of perceptions between academic and music teachers in regard to their use of various leadership styles. The differences in the first result above were attributed by the researcher to the demographic independent variables (age, gender, ethnicity, years of experience, certification program, development participation, and grade level taught) and the various leadership styles utilized by the teachers. Based on the demographic independent variables examined in the study, the academic teachers had a lower mean score in transformational leadership than did the music teachers (which indicated that music teachers utilized more transformational leadership behaviors). The results further indicated that music teachers tend to perceive these transformational skills more often, with this population reporting that they both challenged their students to be good musicians, and struggled to incorporate buy-in from their organizations to continue to support their music programs. The results implied that music teachers utilized influence leadership more often than did the academic teachers. However, many college music

programs included private lessons, as well as instrument proficiency requirements as part of the students' curricula.

Dromgoole's findings demonstrated that music teachers not only instruct, but they also serve as role models by modeling and influencing the students' passion and growth to be a musician in their own right. Similarly, to influence leadership, music teachers self-reported a significantly higher use of individual consideration than did the academic teachers. The researcher credits this result to the music teacher's ability to utilize music rehearsals as an opportunity to interact more often with the music students, be it through full band, sectionals, or one-on-one instruction (Dromgoole, 2012).

The fourth perception that was measured by the researcher was inspiration motivation. Once again, the music teachers had a significantly higher self-reported inspiration motivation mean score than the academic teachers. The researcher observed that since most music programs are considered after-school electives, music teachers must not only motivate their students to practice, but must also ensure that their students remain academically eligible to participate in various music festivals and competitions (Dromgoole, 2012). The study showed there was not a statistically significant difference between music and academic teachers in regard to their transactional leadership skills. The researcher attributed this to the general grading system utilized by most school teachers to motivate students to perform tasks or activities (Dromgoole, 2012).

The only area of the study that academic teachers outscored the music teachers with a statistically significant difference was in passive leadership, indicating that academic teachers perceived themselves as being more passive than music teachers. This outcome, the researcher posited, is that unlike academic teachers who primarily focused on standardized testing, music

teachers had greater accountability for public performances and student participation; a requirement not demanded of the academic teachers (Dromgoole, 2012).

Leadership Traits In Organizations

In terms of organizational effectiveness, leadership theories throughout the 20th century continued to evolve as leaders began setting practical and obtainable goals, and motivating their employees toward attainment of those organizational goals (Leithwood et al., 2004). One of a leader's role is to set the example and personify the organization's behavior in order to bring out the best in people by encouraging them to achieve what they think is possible (Chan, 2000). Specifically, Drucker (1969) describes leadership as the creation of a human community held together by the bond for a common purpose (Ackerley, 2006), whereas, Bennis (1989) defines the quality of leaders as the capacity to realize a vision with leadership as first being, then doing.

As in most business organizations, leaders in the arts have a responsibility to set the vision not only for their organization's environment and employees, but also for their individual and/or corporate stakeholders (i.e., patrons, volunteers, and promoters); those who provide the financial backing for their organizations in the form of donations, income for performances, and support through volunteerism. Since the early 1980s, in illustrating management and leadership theory in organizations, various authors have discussed the managerial and leadership relationship between an orchestral conductor and their musicians (Bennis & Nanus, 1985; Drucker, 1988; Traub, 1996). According to Hunt et al. (2004), professional orchestral conductors exhibit a specific set of behaviors and abilities when successfully leading their orchestra, while at the same time, maintaining a cordial role with the general public (e.g., patrons, Board of Directors, supporters, and audience members). The conductor exhibits a set of behaviors that include musician, psychologist, teacher, autocrat, colleague, politician, and charismatic leader.

As a result, many leadership authors, such as Hunt et al. (2004), believe that a conductor's ability to rise and meet the numerous challenges needed in such a multifaceted environment offers vast insight into the behavioral and characteristic traits of corporate CEOs. Because just as conductors occasionally push their musicians, so must business leaders occasionally push their employees with instruction, support, encouragement, and coaching to achieve the desired results.

Muldowney (2005) explains "just as management gurus are considered the rock stars of the business world, it is often the orchestral conductor who receives top billing, especially in symphonic music. A conductor's goal is to provide a convincing vision to follow" (p. 2). "Just as a great business leader sees beyond the balance sheet, a conductor sees more than black dots on a music sheet and musicians look to him/her for the mood, pace, energy, and passion of a piece" (Muldowney, 2005, p. 3). Conductors, like corporate business leaders, have their own behavior and leadership characteristics and these traits enable them to effectively communicate with their teams. The conductor is directly responsible for communicating the vision, tone, and execution of a musical performance. In the same way, a supervisor creates the culture, impacts, and supports the employees' abilities to properly execute the required tasks in their respective departments (Arian, 1974).

In his 1997 article *Jazzing up Business*, Kets de Vries explains how effective leaders take on both a charismatic and an architectural role. As a charismatic leader, leaders must envision, empower, and energize their employees' to bring out their ultimate potential. This shared architectural vision should be largely based upon a leader's core values and beliefs and permeate throughout the organization's strategic goals and objectives.

Kouzes and Posner (2007) believe that a leader's ability to communicate clear goals, values, and principles – while exhibiting them with specific actions and behaviors – better aligns

their personal beliefs and character with others. This leadership theory is best defined in Kouzes and Posner's (2007) six practices of exemplary leadership.

- Accountability/reliability/initiative (enable others to act): A leader's ability to get others to act toward a shared goal based upon the vision, values, and actions they exhibit toward others. As a result, a leader's words and actions should always foster collaboration and build trust among followers.
- Job knowledge: Leaders need to properly communicate expectations in order for team members to always have a clear understanding of their expected job responsibilities.
- Professionalism (i.e., Model the Way): Leaders should act as inspirational guides and exhibit the same behavior and values they expect from others.
- Flexibility (i.e., Challenge the Process): Leaders should encourage their followers to challenge the status quo. They should endeavor to empower their employees by supporting and recognizing their ideas, while at the same time encouraging them to innovate and think outside the box.
- Quality/efficiency (i.e., Encourage the Heart): Leaders should make efforts to praise their employees, as well as recognize others for their contributions and support.
- Communication (i.e., Inspire a Shared Vision): Leaders need to communicate and inspire their constituents through positive messages in an effort to either evoke change or motivate followers to achieve new goals through a shared vision.

Under this approach, a successful leader frowns upon status quo and finds creative ways to execute decisive alternatives, while still affording the entire team an opportunity to learn and grow from their own experiences.

In late 2011, the Strategic National Arts Alumni Project (SNAAP) conducted an independent third-party on-line survey designed to provide valuable data and information to educators, policy makers, researchers, and philanthropic organizations regarding arts graduates. The survey sample included more than 36,000 arts alumni (between the years: 1980 – 2010) from 66 participating U.S. and Canadian institutions (8 arts high schools and 58 postsecondary schools). The study tracked the graduates' jobs and careers, self-reported satisfaction with their own arts training, how their jobs may or may not utilize their arts education and experiences, and delved further into what other training or information would have prepared them for their jobs or careers. The 33,801 alumni that participated in the study provided the following important results: 72% of the survey participants reported that they continued to engage in some form of art separate from their jobs/careers, 77% reported that their artistic educational experiences influence their work experiences, and 75% of the alumni were self-employed throughout their career. The data obtained in this survey indicated that the majority of the arts alumni attributed their artistic skills and characteristics as contributing factors to their overall work success, which resulted from their participation in their arts education classes. These artistic skills and characteristics included: critical thinking, creativity, listening, teamwork, leadership, project management, entrepreneurship, and creative writing skills. The fine arts-related jobs held by the alumni surveyed included: designers, fine artists, musicians, film/TV/video artists, arts administrators, art educators, museum curators, dancers/choreographers, and writers/editors. Occupations pursued outside of fine arts by the alumni included: lawyers, management, financial advising, technology, communications, engineering, and science and transportation.

The majority of the respondents in the SNAAP study believed that their arts education was a sound economic investment, and that their degrees also provided them with the skills and

opportunities to help others, as well as pursue meaningful and innovative work through utilizing their creativity and imaginations.

Decision-Making and Leadership

According to Cray et al. (2007), the role that leaders play in arriving at strategic decisions is under their control to the extent that they can manage internal structures and procedures and they cite four models of strategic decision-making that affect a leader's role in an organization:

- **Rational decision-making:** The ranking of various decision-making outcomes through some type of scoring system. The options that achieve the highest scores based upon some pre-determined criteria or that maximize a particular outcome and are implemented. It is a leader's responsibility to ensure that there is no bias or unfair influence on the final selected outcome. The rational model may be the most utilized method for decision-making in most organizations.
- **Political decision-making:** Coalition building, negotiating, and trade-offs among competing entities. This decision-making process involves moving key members of groups or coalitions into positions of power and influence over the final decision. This type of decision-making may manifest in the arts due to the different stakeholders and their agendas. Organizational artistic leaders are often caught in the middle of political conflicts and must do their best to remain impartial so as not to isolate or ostracize a particular faction, or be accused of favoritism.
- **Incremental decision-making:** Small or gradual changes in an organization. These changes occur at a much slower rate, usually with a commitment to allocated limited time, money, and resources. Unlike business leaders, schools and universities, art

organizations, and government leaders may tend to evoke incremental decisions in order to make smaller changes that do not provoke constituents or stakeholders.

- The *Garbage Can* process (Cohen, March, & Olsen 1972; Das & Teng 1999): A decision-making process that contains four distinct elements: a problem, potential solutions, needed participants, and various choice opportunities. Solutions to the Garbage Can model are usually identified and implemented by the participants before a problem ever visibly surfaces to the general public, unlike political decision-making where problems and solutions are immediately linked together and then remedied by the participants as part of pre-set agendas. For example, a conductor might decide to add soundtrack or musical compositions to a classical music program because attendance is down: a decision which could be met by criticism from local newspapers or other attendees of their concerts due to their age and/or expectations.

Cashman (1999) believes that, “We attempt to master personal and professional situations according to how we interpret our own experiences” (p. 27). Effective leaders tend to initiate all four of these decision-making strategies based upon their given circumstances or anticipated outcome. However, due to the multiple conflicts that seem to stem from the various stakeholders, arts organization leaders primarily choose to evoke a participatory leadership style while initiating incremental or Garbage Can decision-making techniques (Cray et al., 2007).

Problem-solving and decision-making often plays a large role for instrumental and vocal musicians in terms of how they address and solve performance problems that surface during practice. Pogonowski (1987) purports that successful problem-solving and critical thinking in association with musical creativity is often exhibited in music curriculum programs. “The ambiance of the classroom must encourage student/teacher discussion and allow students to

experiment with musical ideas, and find musical solutions through trial and error” (Pogonowski, 1987, p. 39). As a result, music teachers often encourage their students to break down and simplify difficult musical passages by isolating and focusing on that one difficult passage of music through constant repetition until it becomes more manageable and easier to perform. This habitual practicing technique provides students with the needed foundation to continue to cultivate good problem-solving strategies when practicing the music on their own (Byo, 2004).

Expert teachers are thought to ask, “What do I want my students to look like as accomplished practitioners?” (Byo, 2004, p. 36). By working on problem-solving techniques during the lessons, music teachers are able to demonstrate efficient problem-solving skills to students so that they can re-create these strategies and techniques while practicing their music at home. These decision-making techniques provide students with the ability to address starting points, ending points, and a sequence of in-between steps (e.g., metronome speeds, the ability to repeat passages without making mistakes, and expressiveness of music). These techniques often provide students with positive results, which can help reinforce the problem-solving process. Through positive experiences and practice repetition, students not only learn good problem-solving and decision-making techniques from an early age, but these decision-making strategies become more prevalent later in all areas of their personal and professional lives.

Music is the one area of a student’s curriculum through practice and performance that best teaches them the value of hard work and self-discipline (Miller & Coen, 1994). As part of their overall early training and performance experiences, music students are often exposed to situations requiring creative problem-solving in order to improve the quality of their musical performance. Aspin (2000) believes this training informs music students’ early experiences with realistic decision-making skills to make their own judgment calls (which serves as an added

advantage in both their future professional and personal lives). “Their work entails a planning, conceiving and delivery process that involves constant checking, monitoring and evaluating and trying to ensure excellence and the highest standards in the final product or performance” (Aspin, 2000, p. 82).

The development of the decision-making process in music has proven to be a critical component of a musician’s creative growth. According to Balkin (1990), the decision-making process for a musician exists throughout a musical composition, from beginning to the end. Quite often musicians are challenged to address various musical alternatives (e.g., tones, chordal structures, accompaniment, and audience) throughout a musical performance. Therefore, they must implement decision-making techniques learned during their childhood music education programs; a time when they were encouraged to learn from their mistakes, as well as their successes. Hickey and Webster (2001) concurred, “Music students of all levels and in all settings are frequently asked to make aesthetic judgments or contribute their opinions about such judgments” (p. 22). Music affords students the opportunity both to succeed and to fail, which ultimately strengthens their decision-making processes (Balkin, 1990).

Creativity and Leadership

Creativity has been defined as an individual’s ability to manifest new or original ideas, modify or improve on pre-existing notions, inventions, and/or artistic endeavors, which are widely accepted by experts and the public-at-large for its scientific, aesthetic, social, or technological value, and its interconnected nature with the environment and one’s life experiences (Ackerley, 2006). Ebersole and Hess (1995) further describe creativity as a combination of energetic feelings, imagination, and thought, which is essential to the human experience.

Sternberg and Lubart (1995) view creativity as an attitude, whereby creative people make decisions in support of their creativity, and they often possess the following six major personality characteristics: perseverance, willingness to grow, willingness to take sensible risks, tolerance for ambiguity, openness to experience, and belief in oneself and the courage of one's convictions.

Similar to leadership trait theory, Feist (1999) believes that creative people possess personality traits that are associated with creativity. According to Barron and Harrington (1981), many creative people tend to exhibit the following personality characteristics: high valuation of aesthetic qualities in experience, broad interests, and attraction to complexity, high energy, independence of judgment, autonomy, intuition, self-confidence, ability to resolve incompatible aspects of self, and sense of self as creative.

Feist's 1967-1998 meta-analytic review of personality, which focused primarily on artistic and scientific creativity, concluded that creative people both in the arts and sciences tended to be more autonomous, introverted, open to new experiences, norm-doubting, self-confident, self-accepting, driven, ambitious, dominant, hostile, and impulsive (Feist, 1999). He found creative artists to additionally be more anxious, emotionally liable, and impulsive. As a result, Feist (1999) found that creative people often rejected currently popular or conventional ideas if they believed that either new or more original ideas would be more widely recognized and accepted by others.

Milestones in creative research. The first major milestone in the study of modern creativity research was introduced as a creative model by Wallas in 1926 (as cited in Ackerley, 2006). Wallas's (1926) creativity experience consisted of a four-stage process: preparation, incubation, illumination, and verification.

- Preparation: The anticipation of the creative process whereby an individual brainstorms information from their own memory, as well as relies on the suggestions of others to help manifest creative endeavors.
- Incubation: The period of time when an individual processes information to determine if any future action will be taken.
- Illumination: The individual spontaneously, or through a logical sequence, sees a solution to the problem. This insight is either sudden intuition or a more developed situation.
- Verification: The idea is accepted for critical evaluation by the innovator or objective observers (Ackerley, 2006 p. 12).

Drawing on Wallas's (1926) earlier works, Rossman (1964) expanded these four stages into seven stages based upon results obtained from responses to questionnaires administered to 710 inventors. The seven stages consist of: observation of need, analysis of need, survey of available information, formulation of all objective solutions, critical analysis of solutions (including advantages and disadvantages), the idea or invention, and experimenting to test the best solution (Ackerley, 2006, p. 13).

The second milestone in creativity research (Guilford speech, 1950). Creativity research was advanced through a speech by J. P. Guilford in the study of creativity. As part of Guilford's 1950 Presidential address to the American Psychological Association (APA), Guilford noted a lack of research on creativity. His speech was a call to arms to convince social scientists that creativity research was essential to the future security of America. Over the next few decades, researchers used Guilford's speech as a framework to construct tests in new creativity research, thus he created the modern study of creativity.

The third milestone in creativity research. The goal of The Institute of Personality Assessment & Research (IPAR) was to apply personality assessment to the study of fundamental, theoretical, and substantive issues in psychology and human behavior (University of California Berkeley, 1992). During the first three decades of that work, the scientists at IPAR contributed much to the understanding of creativity and the processes in which humans engage while being creative. Guilford (1975) identified at least eight primary abilities that were considered the foundations of creativity: sensitivity to problems, fluency, novel ideas, flexibility, synthesizing abilities, analyzing abilities, complexity, and evaluation. Guilford (1975) further contended that the human mental functions which were attributed to creative production were considered to be an important part of human intelligence. In addition,

Covey (1989) also cites creativity as one of the six primary human endowments and are as follows: self-awareness, imagination and conscience, volition or will power, an abundant mentality, courage and consideration, and creativity. Johnson, Christie, and Yawkey (1987) argue there is a transformational shift from creative play to adulthood behavior caused by environmental factors stemming from the way a child is raised and their family structure (e.g. parents, teachers, peers, societal influences, etc.).

Armstrong (1988) believed children are perceived by many to be naturally creative because they are not conditioned by the conventional attitudes of society. Barron (1969), a creative researcher, suggest that the inner child remains fully alive in a creative adult. In a speech in 2006, Sir Ken Robinson said,

All kids have tremendous talents and we squander them pretty ruthlessly. If you are not prepared to be wrong, you will never come up with anything original. By the time of adulthood, most kids have lost the capacity to be wrong and have become frightened to be wrong and companies now run this way by stigmatizing mistakes. (para. 1)

Researchers in the late 20th century continued to isolate characteristics of creative people and test for commonalities, meanwhile the definition of creativity became more standardized as time progressed. Drawing on the earlier works of Barron (1969), Fabun (1971), Torrance (1969), and Worthy (1975), creativity has been defined as the ability to bring something new into existence. Creative thinking is the process of sensing gaps or identifying missing opportunities and then forming new ideas and solutions to resolve or close the gaps by testing and modifying potential outcomes and communicating the results.

Armstrong (1988) views creativity as a means of giving birth to new ways of looking at things; a means of connecting and seeing different things in ways that might be missed by traditional standards and societal views. Feldman (1994) further adds, creative achievement is often remarkable and new and can transform and change potential outcomes in meaningful ways. Simply put, Cohen (2000) conceptualized creativity as the energy that allows one to think differently and to express ideas in a way that expands their own sense of self.

Relationship between leadership and creativity. According to Kotter (1995), creativity is central to the three core functions of leadership which are: creating vision, aligning people, and motivating people.

- Creating vision: Involves communicating an idea or concept based on a leader's set of values which are compelling and energizing for others to relate to and follow (Nanus, 1992).
- Aligning of people: Involves addressing different values, interests, and points of view conveyed through a shared vision and utilizing the creative communication of words, symbols, or actions (Gardner, 1995).

- Motivating others: Involves creatively addressing the basic emotional need for achievement, belonging, recognition, self-esteem, control, and ideals.

Sternberg and Lubart (1995) suggest that creative leaders share creative mental abilities; namely, tolerance for ambiguity and unafraid to take risks. These creative characteristics make leaders effective in ambiguous or dynamic situations and environments (Moses & Lyness, 1990).

Large organizations have historically been composed of large groups of individuals with varying personality traits and dynamics. And if a business' culture or environment does not support creativity, creative employees are often perceived as troublemakers and fail to be recognized as leaders among the organization or, even worse, driven out of the company. According to Knowles (1990), "Creativity was the heart of the quest for a sustainable competitive advantage and organizational survival. Without creativity, an organization could not innovate to improve performance, nor could the organization survive significant environmental change" (p. 29).

So, what can corporate leaders do to attract, develop, and keep creative people in their organization? Kets de Vries (1997) believes that a company's leadership challenge lies in creating a professional environment that not only accepts diversity, but also offers a culture where creative people can thrive. According to Knowles (1990) a culture of creative leadership is formed when both leaders and followers share creative synergy in the workplace; creative leaders defy the popular opinion of crowds and follow their own beliefs and instincts as to what needs to be accomplished, rather than simply following the advice or criticism of others. Many psychologists agree that in order to be considered creative leaders, individuals need to challenge the status quo and create new and innovative ideas or products that will be useful or adaptive so that these novel concepts gain requisite social acceptance among their followers (Barron, 1955;

Csikszentmihalyi, 1994, 1996; Sternberg & Lubart, 1995). According to Sternberg (1999) and Sternberg, Kaufman, and Pretz (2004), there are three fundamental kinds of creative leadership: (a) accepting existing ways of doing things, (b) challenging existing ways of doing things, and (c) synthesizing divergent, existing ways of doing things.

To address the three fundamental creative leadership theories, Sternberg (2005) defines creative leadership attitudes as follows:

- Problem redefinition: Creative leaders define problems using their own judgments and regularly defy the status quo.
- Problem analysis: Creative leaders objectively analyze their own solutions in order to help expose their own strengths and weaknesses.
- Selling the solution: Creative leaders actively sell their own beliefs and ideas in order to persuade their followers to find value in their solutions.
- Recognition of knowledge: Creative thinkers understand how knowledge could help or hinder their creative thought process. Creative leaders seek out the advice of other professionals (e.g., consultants and advisors) to help them avert their own potential shortcomings.
- Taking sensible risks: Creative leaders tend to take larger risks in order to accomplish their long-term goals.
- Surmounting obstacles: Creative leaders often encounter opposition to their creative changes, and therefore, must surmount obstacles to get others to support their visions.
- Self-efficacy: Creative leaders often believe in their own abilities to be able to get the job done. They believe in themselves and the value of their overall strategies.

- Toleration of ambiguity: Creative leaders often experience prolonged periods of uncertainty as to whether or not they will achieve their desired outcomes.
- Willingness to find extrinsic rewards: Creative leaders always find projects, jobs, or environments in which they love to work and that help to promote their creative natures.
- Continuation of intellectual growth: Creative leaders always look for ways to grow their own experience and expertise.

George (2003) believes, “Effective leaders must stay close to the innovators that create organic growth. Leaders in the marketplace are also continually looking for innovative ideas and bringing them back to the company’s creative people” (p. 134). Knowles (1990) described the role of a creative leader as follows:

I had perceived the role of leadership consisted primarily of controlling followers or subordinates. Effective leaders were those who were able to get people to follow their orders. It gradually came to me that the highest function of leadership is releasing the energy of the people in the system and managing the processes for giving that energy direction toward mutually beneficial goals. Perhaps a better way of saying this is that creative leadership is that form of leadership that releases the creative energy of the people being led (p. 183).

To remain creatively competitive, Knowles (1990) identified eight dimensions of creative leaders which lie at the foundation of his theory of andragogy. Knowles (1990) believes that a leader’s ability to be creative is the result of a lifetime of effort toward constantly improving his or her own communication skills, while reflecting on his or her own personal values, and aligning his or her own and other’s behaviors with those values; while at the same time, learning to listen and appreciate others and their ideas. “We attempt to master personal or professional situations according to how we interpret our own experiences” (Cashman, 1999, p. 27).

Knowles eight dimensions of andragogy are as follows:

- Leaders make a different set of assumptions (essentially positive) about human nature

based upon the assumptions (essentially negative) made by controlling leaders.

- Leaders accept as a law of human nature that people feel a commitment to a decision in proportion to the extent that they feel they have participated in making it.
- Leaders believe in, and use the power of, self-fulfilling prophecy and understanding that people tend to rise up to other people's expectations of them.
- Leaders highly value individuality and they sense that people perform at a higher level when they are operating on the basis of their unique strengths, talents, interests, and goals than when they are trying to conform to an imposed stereotype.
- Leaders stimulate and reward creativity. They understand that in a world of accelerating change, creativity is a basic requirement for survival of individuals, organizations, and societies.
- Leaders are committed to a process of continued change and are skillful in managing change. They understand the difference between static and innovative organizations and aspire to make their organizations the latter.
- Leaders emphasize internal motivators over external motivators.
- Leaders encourage people to be self-directing. They sense intuitively what research has been telling us for some time—that a universal characteristic of the maturation process is movement from a state of dependency towards a state of increasing self-directedness.

(Knowles, 1990, p. 29)

Knowles (1990) proposed an idea that brought into focus the relationship of creativity and leadership. Creative leaders exemplified creative problem-solving in their own behavior and provide an environment that encouraged and rewarded creativity in others.

Creative problem-solving. Bennis (1989) believed creative problem-solving was a form of innovative learning and that creativity along with autonomy and continued learning allowed leaders to move beyond monotonous and repetitive behaviors in the workplace. Guilford (1968) set the standard for experimental research regarding creativity and identified the following creative problem-solving criteria: fluency, flexibility, originality, and elaboration. “The feature that makes a contribution to creativity is that a transformation must occur; objects must be redefined. Individuals who are clever at improvising seem to show this kind of ability” (Guilford, 1968, p. 108). In fact, “Some investigators view creativity as problem-solving that occurs in ill-defined domains in which nature and existence of a problem is poorly specified and must be generated by the individual” (Mumford, Mobley, Uhlman, Reiter-Palmon, & Doares, 1991, p. 27). Getzels (1975) further defines problem-solving as “the cognitive capacity to define or reframe a problem. The logic is that creative insights often occur when a problem is discovered or defined, and not just when solutions are formed” (p. 6).

As such, creative problem-solving in the workplace has been described as an individual’s ability to generate new original ideas or insights through restructuring, or re-creating solutions that allow leaders to solve important problems in order to meet the organization’s long-term goals or objectives (Gryskiewicz & Taylor, 2003). Kotter (1995) and Kotter and Cohen (2002) added that creative problem-solving also enables leaders to align their desired outcomes or company-wide changes by communicating a clear vision, while also generating creative ideas that employees will follow.

Change Leadership

Transferrable or cognitive skills are often described as core, key, common, or generic. These cognitive skills are usually transferable under similarly learned conditions (e.g.

environments) that previously employed such methods and skills. According to Gick and Holyoak (1987), “transfer is a phenomenon involving change in the performance of a task as a result of the prior performance of a different task” (p. 486). They identified two related cognitive processes: low road transfer of related skills (these skills are nearly automatic—stimulus-response learning) and high road transfer of related skills (the learner’s deliberate mindful abstraction of a principle. These skills revolve around the learner’s own cognition and the deliberate planning, monitoring, and evaluation toward the completion of a task). These deliberate skills involve self-reflection: the understanding of one’s own strengths and weaknesses, the utilization of previously learned strategies in similar situations, and the management and evaluation of the application of these prior skills in the new and similar situations toward achievement of goals (Perkins & Solomon, 1987; Simons, 1994). As a result, cognitive transfer is often achieved more efficiently if learners are provided with consistent and similar strategies for solving problems. While at the same time, given defined expectations allowing them time to learn and execute strategic outcomes on their own by utilizing and referring back to the learned skills acquired in different, but similar scenarios. The learner is then given the ability to monitor and also evaluate their outcomes more effectively.

Ellis (1965) outlined various factors that helped contribute to the effectiveness of cognitive transfer:

- Intelligence: Intelligent learners tend to exhibit higher degrees of cognitive transfer and recognition.
- Similarity of tasks: The greater the degree of similarity between the tasks, the greater the cognitive transfer.

- Elapsed time: The shorter the time frames between the tasks, the greater the amount of cognitive transfer.
- Amount of practice and variety of original task: Repetition of task strengthens the effectiveness of the cognitive transfer.

Ellis' (1965) findings suggest individuals experience a more positive cognitive transfer of knowledge when the learning is varied and not simply repetitive. Of 600 college students trained to operate machinery in a study of his,

varied training seems to force subjects to pay closer attention to every stimulus in every set... Subjects may learn, as a general transferable principle that it is of value to look carefully at each stimulus presented, not only to its obvious characteristics but also to any minor details. (p. 150)

These findings support the idea that the varied teaching and learning of structure – rather than simply the mastery of facts and techniques – should be at the center of cognitive transfer. To effectively allow others to utilize early learning in current or future situations, the cognitive transfer process should provide a basic and general picture of knowledge that will enable the learner to easily relate and draw connections between those skills or situations encountered earlier, with current or future scenarios as quickly as possible (Bruner, 1966). According to Bruner (1966), “The first objective of any act of learning is that it should serve us in the future. Learning should not only take us somewhere, it should allow us later to go further more easily” (p. 17).

Gick and Holyoak (1987) posit that the amount of positive or negative transfer is largely determined by the degree of similarity between two environments experienced by the learner. The greater the similarity experienced by the learner, the more likely the learner will utilize the learned response from a previous situation (i.e., positive transfer). The less similar the two experiences are perceived by the learner, the less likely the response will be utilized from the

previous situation (i.e., negative transfer). Gagne (1977) agrees the learning experienced during a particular situation is what will be transferable from one learning situation to another. As such, cognitive strategies are not only associated to specific language or numbers by the learner; generally cognitive transfer can apply to all kinds of learning and may apply to any subject, regardless of content as long as the learner can associate the knowledge or strategy from a previous experience or situation.

Campbell (1991) listed three types of cognitive learning based on Gagne's (1977) theory:

- Enculturation: The learner's personal experience with his/her culture (which include values, attitudes, food, mode of attire) whereby the learner adapts through their own observation and imitation.
- Training: Positive or negative transfer acquired from parents, teachers, friends, and the student's own experiences.
- Schooling: More formal and restrictive learning environments that allow learners to apply previously acquired information. (p. 80)

Despite Bruner's (1966) believe in the concept of transfer, he does question the effectiveness of learning in public schools compared to cognitive transfer obtained from real-world learning.

Music and cognitive skills. Ohler (2000) believes that music facilitates learning and positive cognitive development (i.e., transfer), which often motivates students to attend school and be receptive to learning—enhancing both student academic achievement and development. Jensen (1998) indicates that studies on cognition and the functions of the brain indicate that participation in music not only improves cognitive transfer, but also brain function, which may lay the early foundation for critical neural pathways that improve future learning development in children. If children learn to play a musical instrument at an early age, they appear to develop

strong neural patterns that are essential to higher brain functions in logic, math, and problem-solving. Furthermore, music helps children develop various symbol systems, which also enhances their self-expression and ability to communicate with others (Jensen, 1998). Lastly, music may also build strong team-building skills among young adults by helping a child develop their awareness to multicultural and personal growth through increased cognitive knowledge (Ohler, 2000).

Several researchers have examined the connection between music learning and cognitive development as an indicator for long-term intelligence (Teachout, 2005). Studies have shown a positive relationship between music instruction and various cognitive functions such as spatial-temporal abilities (Hetland, 2000), visual–motor integration (Orsmond & Miller, 1999), selective attention (Hurwitz, Wolff, Bortnick, & Kokas, 1975), memory for verbal stimuli (Chan, Ho, & Cheung, 1998; Jakobson, Cuddy, & Kilgour, 2003; Kilgour, Jakobson, & Cuddy, 2000), reading ability (Butzlaff, 2000), and mathematical skills (Vaughn, 2000).

In a prior study, Schellenberg (2004) used the Wechsler (1991) *Intelligence Scale for Children* (3rd ed.) to examine the effects of music instruction as an indicator of intelligence on a participant's verbal comprehension, perceptual organization, processing speed, and freedom from distractibility to provide an overall IQ score compared to those participants that had no music instruction. The results of the study showed participants that engaged in music instruction did score higher across all four indices versus the non-participants. Moreover, the findings did support the notion that music instruction, when compared to no instruction, had a positive relationship with on intellectual growth.

In a prior music cognitive study, Baer (1987) sought to examine the strength and relationship between music aptitude and motor development, along with instrumental music

achievement and motor development. Baer's (1987) subjects consisted of 136 middle school students comprised of both genders (grades 7-9) who participated in school band or orchestra. His findings showed a low to moderate positive relationship among the participants between music aptitude and motor development, but a higher relationship between motor development and musical performance (instrumental music achievement), especially among the string instrument players as compared to wind and percussion instrument players. These findings were consistent among both the genders studied.

Music and Learning Styles

According to Smith (1984), educating students through the arts is felt to be a critical component for the development of a whole person. Hodges (2005) advocates that the learning process begins quite naturally in infancy and early childhood as learning experiences take place. Children's TV shows, such as *Sesame Street*, helped the process by incorporating music along with a wide variety of arts into the informal learning experience. Rauscher and Shaw (as cited in the Yamaha Advocacy Report, 1999) suggest that music education dramatically increases early brain development and improves students' overall academic performance. After six months of keyboard lessons, they discovered that children who received piano or keyboard training actually performed 34% higher on tests measuring spatial-temporal ability than the children that did not receive lessons. Rauscher and Shaw's (as cited in the Yamaha Advocacy Report, 1999) findings concluded that music uniquely enhances brain functions (i.e., positive transfer) required for mathematics, chess, science, and engineering.

Gardiner, Fox, Jeffrey, and Knowles (as cited in the Yamaha Advocacy Report, 2002) also identified a research team that studied first graders from two different Rhode Island elementary schools and found that students who participated in sequential skill-building music

programs dramatically increased their reading and math performance. Furthermore, Wilson (1998) indicated that musical activities provide children with important experiences that can help them develop physical coordination, timing, memory, visual, aural, and language skills. Children who participate in music education programs can gain important experience with self-paced learning, mental concentration, and a heightened personal and social awareness.

Public School Music Education and Leadership Development

Music education can help provide children with the critical skills needed to succeed in the workplace. Buckingham and Clifton (2001) suggest to “identify your most powerful talents, hone them with skills and knowledge and you will be on your way to living a strong life” (p. 61).

According to the Yamaha Advocacy Report (1999), research conducted between 1991 and 1998 showed that through positive transfer learning, music students are empowered with the following essential change-management skills needed to adapt to future workplace demands:

- Teaching the habit of excellence: Organizations today emphasize the need to recruit people who can demonstrate proven abilities in the areas of quality and commitment to excellence.
- Development of quick and decisive thinking: During musical performances, children must constantly turn their thoughts into actions. The combination of vigilance and forethought, coupled with ever-changing physical responses, is an educational experience of unique value.
- Building teamwork skills: 95% of respondents to a 1997 Gallup survey agreed that playing in the school band was a good way to develop teamwork skills.
- Enhancing cooperation: The social climate of music instruction is often marked by cooperation, though in other setting cooperation may be totally lacking or replaced by

competition. Musical performance requires students working together and through this they may learn that cooperation is a means to an end which can be applied to other goals.

- Preparing children for the future: The US Department of Labor issued a report in 1991 urging schools to teach for the future workplace. The skills they recommended (working in teams, communication, self-esteem, creative thinking, imagination, and invention) are often the same as those learned in public school music and arts education programs.

In May 2011, Klingenstein, a doctoral student from the University of North Dakota, performed a study that measured the causes and consequences of eliminating a music degree program at Widmer State University (WSU), a small college in rural Midwest America. In 1989, a tax referral vote forced the University to pursue financial retrenchment which resulted in the elimination of the WSU music program in 1990. Klingenstein's (2011) study examined the cause and consequences experienced as a result of the University President's political and economic decision to eliminate the music program at the University. It was an unpopular decision that impacted the University, Faculty, Alumni and Town and Gown community of Widmer.

The researcher interviewed 28 participants for the study, which included WSU faculty, alumni, administrators, and community members from the town of Widmer. In addition to the interviews, Klingenstein (2011) also reviewed documentation that provided substantive historical representation of the events that transpired around the decision to eliminate the WSU music program and the consequences that ensued.

The results of this study showed that both the university and community appeared vulnerable to political and economic forces from in the university's administration (i.e., the president) who decided to eliminate the program due to decreasing enrollments along with high-

budget expenses. The researcher also cited a lack of political strength of the arts as another reason why such programs are susceptible during periods of retrenchment (Klingenstein, 2011).

As a result of repercussions of the university's decision to eliminate the music program, faculty and alumni reacted negatively. The affected music faculty members "felt a mixture of powerlessness and rage. They questioned the President's motives for eliminating music, feeling that the tax vote gave him an easy way to eliminate a program he didn't like in the first place" (Klingenstein, 2011, p. 167). Alumni also expressed similar outrage and felt betrayed by the president's decision to eliminate the university's music program. Former alums of the music department stated, "The University had squandered a program that had once led the campus, and some alumni cut all ties with the University" (Klingenstein, 2011, p. 169). Donations were also impacted, which severed long-standing relationships between the University and alumni.

The final group that was impacted by this decision was the Widmer community-at-large. Community members, in addition to alums, supported the music programs at the University through donations and fundraising efforts. People from in the community became accustomed to attending concerts, choir events, and so forth, and "when the music department at WSU was eliminated, the community members lost the opportunity to be engaged with each other by gathering to listen to music" (Klingenstein, 2011, p. 170). The elimination of the university's music program not only angered and upset the community, but the goodwill the town once felt for the school diminished along with its respect.

This study emphasizes the need for more research to be performed pertaining to how communities, organizations, and stakeholders-at-large could be adversely impacted by political and/or economically driven decisions to eliminate public school music education programs from their curriculum. Further research to help forecast the unforeseen repercussions that could arise

from times of economic duress (which could leave public school arts programs extremely vulnerable to cuts) is also required.

People often learn while working with co-workers and managers, and therefore the workplace acts as a predominant learning environment in many peoples' lives. According to Phillips and Broad (as cited in Thompson et al., 2003) learning in the workplace is reinforced through knowledge and skills acquired as a result of duties rendered during their job performance, or learned from other co-workers, organizations, or communities and networks. Factors that affect learning outcomes include characteristics of the learner, work environment, and any other learning-related programs. Billett (2004) further added that learning at work is largely impacted by the way organizations include their employees to participate in the learning experiences, and by the way the learner's own motivations are demonstrated during these learning opportunities through talking, listening, observing, and interacting with others.

Threats to Music, Learning, and Potentially, Leadership

Despite the positive relationship often found between music education and leadership in the workplace, public schools are still experiencing a decline in educational funding for various arts programs throughout the early 21st century, and public schools' increasing attention to standardized testing to protect such funding (Abril & Gault, 2008). Greene (1995) argued that the standards in Goals 2000 helped justify an administrative neglect for the arts by forcing schools to focus on subjects that were manageable, predictable, and measurable. In the *Arts and the Creation of Mind*, Eisner (2002) wrote that the implications of the new education goals, and content of education (i.e., standardized testing) has actually put the arts at the rim, rather than at the core of education. Horn (2004) posits that testing standards have been promoted to the general public as having a direct impact on a student's future vocational and academic success,

as well as a means of supporting the national economy so that Americans can continue to compete in the global marketplace. The use of standardized testing was deemed to be an effective assessment of standards in order to accurately determine a school's, educator's and student's achievement of the standards. Robinson (2006) believes, "We need to rethink the fundamental principles on which we are educating our children. As a society, we need to see our creative capacities for the richness they are and see our children for the hope that they are. Our task is to educate their whole being so they can face the future" (para. 1).

Music and Leadership

Arian (1974) asserts that since the conductor is directly responsible for the overall orchestral execution during a performance, like the corporate leader, their role has a direct impact on the orchestra's culture and vision. According to Mintzberg (1998), conductors usually exhibit leadership characteristics and traits in an orchestral environment on three different levels: (a) the individual level, in which leaders (i.e., conductors) mentor, coach, and motivate their employees (i.e., the musicians), (b) the group level, in which leaders (i.e., conductors) build teams (i.e., instrumental sections) and help resolve internal conflicts, and (c) the organizational level, in which leaders build an organizational culture (i.e., the entire orchestra). As Mintzberg (1998) observed, like most organizations, the three levels of leadership in an orchestra are identifiable. However, unlike most corporate organizations, the symphonic orchestra consists of one large team of approximately 70 people (i.e., musicians) with one single leader (i.e., the conductor). The orchestra may be comprised of different sections, but it does have various levels of supervision. Therefore, the conventional structure of the symphonic orchestra may deviate from traditional organizational business theory in that it dictates in order for an organization to be efficient, it would need to be supervised by, say, a group of vice presidents and half a dozen

senior managers interspersed throughout the orchestra. Symphonic orchestras only require one conductor, a concert master (usually, the first violinist or violist), along with one principal section leader whose primary responsibility is to ensure its section performers carry out the conductor's vision and technical desires for a symphonic work.

Utilizing the three levels, Mintzberg (1998) elaborates why contemporary symphonic orchestras do not need to follow conventional organizational theory:

- Level 1: Unlike traditional organizational cultures, musicians do not need to be empowered by the leader because they are already proficient and trusted by the conductor and require little direction or supervision. The musicians primarily require only the inspiration and the conductor's vision about the compositional work. Whereas, corporate employees often need to be empowered by its leaders in order to feel like respected members of a cohesive social system.
- Level 2: All the musicians come together for rehearsals and then disperse. Thus, much of this empowered culture is already built into the orchestral structure and is infused by most everything the conductor does.
- Level 3: In an orchestral setting, the culture does not have to be created, just enhanced, because most musicians already know what to expect and how they have to interact with each other in the symphonic organization.

In Mintzberg's (1998) opinion, as corporate knowledge and intelligence continues to grow, the leadership traits and culture currently exhibited by the orchestras and its conductors should continue to serve as a positive behavioral model for managers in a wide array of businesses.

Leadership of creative people. According to Mintzberg (1998), the leadership style of Winnipeg Symphony Orchestra Conductor, Bramwell Tovey, is an illustration of what a contemporary approach to managing entails. His symphony orchestra is much like many other professional organizations: it is structured around the work of highly trained and creative individuals who know what they have to do and simply get it done. However, unlike a business, the conductor is not primarily responsible for the structure and coordination throughout the organization. In a highly creative environment, the conductor and musicians understand their standard creative structure: the work (i.e., composition), the workers (i.e., the conductor and musicians) and their tools (i.e., the instruments). A good symphonic conductor then leads the highly creative professionals, while inspiring them to produce the most creative and best possible musical performance through his/her compositional vision.

Mumford et al. (2002) studied three key dimensions of creative and innovative groups:

- Characteristics of leaders: Creative leadership traits that are exhibited as a result of one's expertise and knowledge which gives the leader the creditability to lead creative people.
- The portfolio of repertoire of influence tactics: Creative strategies exhibited by leaders in order to lead creative individuals and/or groups.
- The context in which the leader and creative people operate: The creative structure and environment established by the leader for his creative followers.

In addition, Mumford et al. (2002) further integrated these three key dimensions into three different stages of creativity:

- Idea generation stage: During this first stage, the conductor is expected to provide the musicians with a creative vision and direction for the entire orchestra. In response, the musicians are expected to embrace the conductor's vision and follow through with

technical and expressive expertise. During this stage, the conductor alternately serves the role of innovator, facilitator, mentor, and coordinator encouraging his or her musicians to bring forth creative expression that strengthens the artistic goal and performance standard of the entire orchestra.

- Idea structuring stage (early to middle part of the orchestral rehearsal process): The execution strategy has been decided by the conductor and its interpretation properly communicated to the musicians. During this stage, it is imperative that the conductor's vision is clear and that the musicians are all working together to attain that vision. Besides advancing his or her vision, the conductor is also responsible for being attentive to the individual needs of the musicians, or the various sections throughout the orchestra. To accommodate these needs, the conductor must emphasize through physical gestures, cues, verbal communication, and rehearsal techniques: methods for reinforcing his or her vision that is understandable to the entire group. The conductor's choices for what to rehearse and how to rehearse should also facilitate the musicians' understanding of what the conductor wants and how to achieve the desired outcome.
- Idea promotion stage (late stages of rehearsal and in the performance itself): During this final stage, the conductor and musicians have the task of refining and promoting their shared vision and creative ideas, or put in business terminology selling their ideas to their audience. The stakeholders for a typical orchestra not only include the audience, but also the patrons, supporters, and even the broader public. (pp. 738-739)

Unlike a corporate structure, however, if the musicians do not accept the conductor's authority or the conductor does not accept or trust the players' creative and technical expertise, then the

whole organizational structure may break down, which will quickly become apparent to its audience during musical performances.

Conductors as creative leaders. In the creative environment, the orchestra as a whole reflects a symbiotic relationship between its leader and employees. This relationship has not gone unnoticed by the business community and, as a result, some orchestral conductors have begun consulting for business organizations to help inspire managers.

In her 2001 article, *Lead Softly But Carry a Big Baton*, Rosenfeld shares a few lessons and observations about leading creative people from the perspective of the maestro:

A leader is someone who commits to what hasn't happened yet. The conductor must step ahead of the musicians. They show the musicians where the music needs to go and why. Basically, the conductor cannot be scared on the podium, and start following the orchestra. A leader defines for the team what kind of moment they're in. Is it a moment of transition? A dangerous moment? Your job as conductor is to get the orchestra to act together-powerfully. You can't be screaming at them, instead you need to help direct them where they are heading. Don't blame the orchestra (p. 2).

Mintzberg (1998) confirms Rosenfeld's sentiments: unlike the traditional office manager who often controls the group through formal information, the conductor uses his/her trained ear to gauge the orchestra's progress and then communicates informally by modeling the way, and/or empowering their musicians to rely on their own musical expertise and experience to embrace the shared vision.

According to Nierenberg, conductor of the Stamford (Connecticut) Symphony Orchestra (as cited in Rosenfeld, 2001) :

When teams don't execute as well as you'd like them to, your tendency is to think you have to adjust your connection with the team. People are unconsciously waiting for permission to do what they're capable of doing. That may seem blatantly obvious to the leader, of course, but the team members need to be told. They're trying to gauge the right level of participation. People often are completely capable of a much higher level of performance, but they haven't gotten the green light from the podium. (p. 3)

Because conductors are often exposed to the same common organizational conditions as all managers – not being in absolute control of others, nor being completely powerless, but functioning somewhere in between – the business world has taken notice at the way many orchestral conductors have successfully navigated and addressed many of these common concerns recognizing them as excellent 21st century business role models.

In his 2003 article, *San Diego Symphony Exercise Gives Leadership Lessons To Business Executives*, Kinsman explains how Nierenberg who worked with 60 classical musicians (who never played for him before) can lead, inspire, and motivate others to perform better as individuals and a group; a perception Kinsman believes sounds remarkably similar to the workplace environment.

Virgin UK Chairman, Richard Branson, (as cited in Kets de Vries, 1997) once said, “If you can motivate your people, use their creative potential, you can get through bad times and enjoy the good times together. However, if you fail, your company is doomed not to perform well” (p. 65). Although some musical organizations have offered executive seminars on teamwork and creativity to business leaders in their regions, there has previously been little serious research that exists on musicians as creative workers, conductors as leaders, or professional orchestras as organizations (Hunt et al., 2004). Therefore, the 21st century leadership challenge will continue to center around creating an environment that accepts diversity, as well as offers a high degree of freedom where creative people can thrive (Ket de Vries, 1997).

Summary

A review of the literature on leadership theory and styles represents a well-documented 30 year history by researchers in regards to trait, situational, contingent, transformational, servant

and style approaches. Bennis (1969) defines the quality of leaders by their capacity to realize a vision. Throughout the 20th century, theorists continued to evolve their definition of leadership to include organizational effectiveness, which involved setting practical and obtainable goals for their organizations, while leading followers toward attainment of shared goals (Leithwood et al., 2004). Although a large volume of literature on leadership focuses on characteristics and traits, little known research is in existence that focuses on the effects of public school music education on leadership in the workplace. Missing is a focus on this study's three variables: traits of leadership; decision-making, creativity, and learning styles.

Literature regarding the effects of music on learning has been well-documented over the past 50 years by private foundations and professional associations and organizations. However, the majority of the studies conducted primarily focus on students' educational growth and academic performance. Further review of the literature reveals strong correlations between music and cognitive learning and music education's impact on broadening a student's academic and social skills, which often lead to higher grades and academic honors. More recent studies by the Harris Interactive Group have provided data that show that not only does participation in public school music education programs provide strong correlations regarding academic success, but also greater success in the student's professional life. This reinforces Aspin's (2000) presumption that music education inspires a cooperative, rather than competitive, learning environment that has the potential to empower students to become leaders and independent thinkers. However, recent research shows that public school music education programs may be in jeopardy as a result of state standardized testing requirements set forth by George W. Bush's 2001 *No Child Left Behind* Act. This Act re-allocated budgetary monies originally allocated to

arts programs and diverted them toward enforcing state-wide proficiency standards in regard to reading and mathematics requirements.

The reviewed literature on music and leadership has shown that since at least the early 1980s, leadership authors have periodically referred to the orchestral conductor/musician relationship as a model for management and leadership theory in organizations (Bennis & Nanus, 1985; Drucker, 1988; Traub, 1996). Studies on nonverbal communication and symbolic behaviors exhibited by conductors have shown they are positive factors in the effectiveness of organizational leadership (Mintzberg, 1998). Theorists have shown that conductors exhibit leadership characteristics in a creative environment and, in doing so, deviate from conventional organizational theory.

Chapter 3: Methods

This qualitative, phenomenological study examined the specific life experiences of 16 professional leaders who had, versus who had not, participated in public school music education programs in their childhood with regard to their organizational decision-making, creativity, and learning styles. According to Creswell (1998), a qualitative study “is an inquiry into a social or human problem, based on testing a theory composed of variables, measured with numbers, and analyzed with statistical procedures, in order to determine whether the predictive generalizations of the theory hold true” (p. 2).

Interviews were utilized by the researcher in this study. A qualitative phenomenological design was used to select and interview 16 Universal Music Group (UMG) executives who met the selection criteria of this study. The interview questions that were created for the interviews were reviewed and validated by a panel of experts, then after data collection, transcripts of the 16 interviews were analyzed by the researcher and two second raters in order to identify patterns or themes in order to codify participants’ responses for evaluation and recommendation.

Research Design

The design of this study was predicated upon Merriam’s (2002b) definition of qualitative research, which “attempts to understand and make sense of phenomena from the participant’s perspective” (p. 6) and Wiersma’s (2000) definition of a phenomenological approach, which is based upon the concept that “reality consists of the meaning of experiences by those being studied” (p. 238). According to Marshall and Rossman (2006),

Phenomenology is the study of lived experiences and the ways we understand those experiences to develop a worldview. It rests on the assumption that there is a structure and essence to shared experiences that can be narrated” (p. 104). Patton (1990) further explains that during the phenomenological phase of the analysis, “the researcher looks inside to become aware of personal bias and to eliminate personal involvement with the

subject matter. During the epoche' phase, it is essential that the researcher eliminate, or at least gain clarity about, preconceptions. (p. 407)

The researcher chose participants with the intent of maximizing the homogeneity by sampling two separate criterion samples of Universal Music Group (UMG) executives: eight of whom had and eight of whom had not participated in public school music education programs. These participants were invited to share their own personal experiences based upon the criteria and purpose of the study. As such, the focus of this approach (which is both holistic and naturalist) was to understand the experiences from the participants' perspectives, while emphasizing the participants' reality, which is based and perceived upon their experiences. The literature reviewed in Chapter 2 consisted of: various studies conducted over the past several decades that address student academic achievements and advantages derived from participating in public school music education programs (Harris Interactive Group, 2007), the study of transferable or cognitive skills transferred under various conditions related to public school music education methods and the environment associated with the learning of these skills (Ohler, 2000) and recent studies comparing orchestras to modern day businesses (Muldowney, 2005). Due to the limited amount of literature establishing the importance and necessity of cultivating public school music education programs in their childhood, this study was considered exploratory in nature.

Sample Selection

According to Wiersma (2000), "the researcher wants the sample, or the individuals actually involved in the research, to be representative of the larger population" (p. 269). Wiersma (2000) further added, when random sampling is not used, the researcher selects a sample to meet the purpose of the research. This is called a purposeful sample. Patton (1980) suggested that purposeful sampling (e.g., criterion sampling) may be used when "one wants to learn something

and come to understand something about certain select cases without needing to generalize to all such cases” (p. 101), and Lincoln and Guba (1985) suggest that “all purposive sampling is done with some purpose in mind” (p. 199). In keeping with the purpose of this study, the experiences of the participants needed for this study came from professionals who had experienced the phenomenon being studied. The researcher desired two separate criterion samples in the study and, therefore, defined professionals as 16 Universal Music Group (UMG) executives who had, or had not, participated in public school music education programs. Creswell (1998) believes that participating human subjects in phenomenological qualitative research studies must have experienced the phenomenon being studied, and also must be able to articulate their specific experience with the phenomenon. Upon approval from Pepperdine University’s Graduate and Professional Schools IRB, the researcher approached the potential participants by contacting them directly with the approval of the president and senior vice president of human resources for Universal Music Group (UMG).

Human Subjects Considerations

As this study consisted of human subjects research, the researcher completed the expedited Pepperdine University’s Institutional Review Board (IRB) application and was granted permission to undertake the research prior to recruiting subjects and/or commencing research (see Appendix A). Prior to that, the researcher completed the Human Participant Protection Education Certificate program (see Appendix B). The 16 Universal Music Group executives were identified by name and presented to the IRB along with a list of the 10 semi-structured interview questions. Once IRB approval was obtained, the researcher contacted all 16 participants directly by e-mail to solicit their agreement for their participation in the study. If the participant expressed a willingness to take part in the study, he or she was sent the informed

consent letter (see Appendix C) requesting written approval to participant in the study. The cover letter contained the following information:

- The purpose of the study: Among organizational leaders who participated in public school music education programs in their childhood, in what ways, if at all, do they report this background as influencing their current-day organizational decision-making, creativity, and learning style, compared to organizational leaders who did not participate in public school music education programs?
- The research criteria for this study: Eight participants needed to have participated in public school music education programs and are currently serving in a leadership role at the Universal Music Group in order to be eligible to participate in this study, and eight participants that currently serve in a leadership role at the Universal Music Group did not need to have participated in public school music education programs.
- An explanation of why their participation was being requested: In accordance with the purpose of this study, the experiences of the participants needed for this study came from 16 Universal Music Group executives who had experienced the phenomenon being studied.
- The time required for the face-to-face or telephone interview: one hour.
- The request to tape record and/or video tape the interview was included in the informed consent form (see Appendix D), as well as the process for establishing a date and time for the interview directly with the participant.
- Voluntary participation: The researcher assured the participants or their representatives that the information provided during the interview would be voluntary and that they did not have to answer all the interview questions.

- Documentation of informed consent: The second page of the letter requested documentation of the participant's informed consent. This form allowed the participant to declare their intent to participate or not to participate in the study.
- Data security: In addition, the participants were also informed that the materials obtained through the interviews would be used solely for this study and all interview transcripts, recordings, and videotapes would be securely maintained by the researcher for a period of five years. The researcher also included another line item in the consent form informing participants that the researcher *might* elect to use their personally de-identified interview question responses in books, presentations, lectures, and so forth at a later time.

When the informed consent letter was received, signed, and returned to the researcher (confirming the participant's willingness to voluntarily participate in the study), a date, time, and place for the interview (face-to-face or telephone) was arranged directly with the participant. Once the interviews were completed and transcribed, the researcher provided participants with copies of the transcripts in order to allow the participants two weeks to amend, elaborate, or correct what they stated during the interview. In addition, as an acknowledgement of their time, the researcher also offered to send each participant an executive summary of the entire study and provided gift cards valued at \$20.00 each.

Participants

McMillan and Schumacher (2001) state that qualitative studies may be better suited for those participants who are extremely busy. In addition, data gathering can be more robust through stories and detailed conversations rather than standardized data gathering procedures (e.g., surveys or questionnaires). All purposefully selected participants in a phenomenological study share similar experiences surrounding the same phenomena being studied (Creswell,

1998). The 16 Universal Music Group executives were selected based upon their participation, experience and/or personal knowledge of public school music education programs in their childhood and its effect on music and learning styles, as well as creativity, decision making, and leadership in the workplace. The researcher confirmed with the participants (at time of invitation to participate) that they met all the required criteria. As some of the participants in the study needed to have experienced the phenomena being studied (Creswell, 1998), the researcher selected eight Universal Music Group executives who had participated in public school music education programs in their childhood and were currently engaged in various decision-making, creative, and learning situations in their work place.

Instrument Development

Patton (as cited in Merriam, 1988) described the style of interviewing for qualitative case studies as more open-ended and less structured than traditional interviews because the participants are defining the world in unique ways. According to Brott (2002), the primary purpose for gathering data during the interview process is to “engage in dialogue with participants to elicit their description and perceptions of themselves and their understandings [of the phenomena]” (p. 166). According to Merriam (1988), in the semi-structured interview, certain information is desired from all the respondents. In order to gain access to this fluid information, interviews are guided by a list of questions or issues to be explored, but neither the exact wording nor the order of the questions is determined ahead of time. Rubin and Rubin (1995) believe that participants are free to express their own thoughts and feelings, which allows the researcher the opportunity to further probe and/or gain a better understanding of the participants’ meanings or actions. In addition, this semi-structured method may also allow participants to deviate and share more information than initially intended from their structured

questions, thus providing additional details that the researcher might not otherwise have obtained (Clark, 2005).

The researcher designed 10 open-ended interview questions (see Table 1) based on the study's three variables — decision-making, creativity, and learning style — centered around the participants' experiences while participating in public school music education programs in their childhood, and how, if any, these experiences influenced their professional decision-making, creativity, or learning style in their own workplace, in order to identify patterns or themes among the participants responses. The researcher also designed an additional 10 open-ended interview questions (see Table 2) based upon the study's three variables, decision-making, creativity and learning style, for the participants that did not participate in public school music education programs in their childhood to determine the extent to which, if at all, their professional decision-making, creativity, or learning style differed.

Table 1

Interview Questions for Participants in Public School Music Education Programs

Interview Questions	Key Concept	Source In The Literature
Please tell me about your participation in public school music education programs? Please elaborate.	Participation	Abril and Gault (2008); Creswell (1998)
What creative experiences do you recall from your participation in public school music education programs? Please describe.	Creativity	Hickley and Webster (2001); Balkin (1990)
What creative attributes did you acquire through your participation in public school music education programs that you currently utilize in the workplace? Please describe.	Creativity	Balkin (1990); Ackerley (2006); Matthew (2009)

(continued)

Interview Questions	Key Concept	Source In The Literature
What do you believe are some of the characteristics associated with decision-making that you acquired from your participation in public school music education programs? Please describe.	Decision-Making	Byo (2004); Balkin (2000); Miller and Coen (1994); Aspin (2000);
Do you attribute any of your current decision-making characteristics in your professional life to your participation in public school music education? If so, how?	Decision-Making	Cray et al. (2007)
What leadership characteristics do you believe are learned as a result of participating in public school music education programs? Please describe.	Learning Styles	Miller and Coen (1994); Aspin (2000)
What learning experiences do you recall from your participation in public school music education programs? Please elaborate.	Learning Styles	Balkin (1990); Aspin (2000)
What factors have contributed to your success at Universal Music Group resulting from your participation in public school music education programs? Please describe.	Learning styles	Harris Interactive Group (2007); Thompson et al. (2003)
What types of obstacles did you have to overcome to be successful as a leader at Universal Music Group that you attribute to your participation in public school music education programs, and how did you choose to overcome the obstacles that you described?	Leadership	Miller and Coen (1994); Aspin (2000); Matthew (2009); Cray et al. (2007)
Please describe any leadership characteristics that you possess that you also believe are inherent in other leaders that participated in public school music education programs.	Learning styles and Leadership	Hickley and Webster (2001); Robbins (2003)

Table 2

Interview Questions for Non-Participants in Public School Music Education Programs

Interview Questions	Key concept	Source In the Literature
Please tell me about your participation in public school education programs? Please elaborate.	Participation	Abril and Gault (2008); Creswell (1998)
What creative experiences do you recall from your participation in public school education programs? Please describe.	Creativity	Hickley and Webster (2001); Balkin (1990)
What creative attributes did you acquire through your participation in public school education programs that you currently utilize in the workplace? Please describe.	Creativity	Balkin (1990); Ackerley (2006); Matthew (2009)
What do you believe are some of the characteristics associated with decision-making that you acquired from your participation in public school education programs? Please describe.	Decision-Making	Byo (2004); Balkin (1990); Miller and Coen (1994); Aspin (2000);
Do you attribute any of your current decision-making characteristics in your professional life to your participation in public school education? If so, how?	Decision-Making	Cray et al. (2007)
What leadership characteristics do you believe are learned as a result of participating in public school education programs? Please describe.	Learning Styles	Miller and Coen (1994); Aspin (2000)
What learning experiences do you recall from your participation in public school education programs? Please elaborate.	Learning Styles	Balkin (1990); Aspin (2000)

(continued)

Interview Questions	Key concept	Source In the Literature
What factors have contributed to your success at Universal Music Group resulting from your participation in public school education programs? Please describe.	Learning styles	Harris Interactive Group (2007); Thompson et al. (2003)
What types of obstacles did you have to overcome to be successful as a leader at Universal Music Group that you attribute to your participation in public school education programs, and how did you choose to overcome the obstacles that you described?	Leadership	Miller and Coen (1994); Aspin (2000); Matthew (2009); Cray et al. (2007)
Please describe any leadership characteristics that you possess that you also believe are inherent in other leaders that participated in public school education programs.	Learning styles and Leadership	Hickley and Webster (2001); Robbins (2003)

Panel of Experts

Prior to conducting the interviews for the study, the researcher designed and tested an interview protocol (see Appendix E) by soliciting a panel of three experts to review the researcher's 20 semi-structured interview questions. All three experts received a letter (see Appendix F) from the researcher inviting them to participate, as well as an abstract of this study and the researcher's draft of the 20 semi-structured interview questions. An expert panel review form (see Appendix F) was also provided to the panel of experts in order to gain their input regarding the proposed interview questions as they related to the research question. As part of the validation process, the panel of experts were given the opportunity to rate each interview question as either (a) relevant, (b) needs modification as indicated below, or (c) not relevant, based upon clarity of the question's wording, the ability of the participants to fully understand

the interview questions, and the appropriateness of the question sequence as not to show bias.

The researcher accepted or modified an interview question if at least two out of the three panelists either accepted or suggested modifications to the question. If only one panelist out of the three panelists accepted the interview question, but the other two panelists rejected the question, the researcher either rejected or modified the question.

In addition, panelists were allowed to provide their opinions, comments, and/or recommendations in an effort to gain validity and reliability and avoid any potential problems or biases surrounding:

1. The subject matter of the question: Were the interview questions biased or misleading?

The questions needed to be worded in such a way that the participant did not feel as if they needed to provide the researcher with a desired response other than their own.

2. A question lacking clarity: It is the researcher's responsibility to ensure that the participant clearly understands the meaning of each question in order for the participant to respond in a meaningful way.

All three experts were chosen based upon their familiarity with either research methods or the variables of this study in order to help the researcher validate the instrument discussed earlier.

Panelist one: Nikolai Wasilewski, Ph.D., Associate Professor of Strategy, Pepperdine University, Graziadio School of Business and Management.

Dr. Wasilewski focuses on strategic management and international business. He has broad international corporate experience with large multinational enterprises in engineering project management, consumer products market research, and international business development. Dr. Wasilewski serves on the board of directors and as the president of a non-profit

corporation; he has advised corporate management in such areas as strategic direction and planning, strategic product positioning, and competitive strategies/tactics. Dr. Wasilewski is widely published, has made academic and professional presentations at international conferences and to foreign embassy staff, and international executives. He serves on the editorial board of several academic journals, serves on the board of directors of IMDA, and is a member of several academic and honorary associations. Dr. Wasilewski holds a B.S. from New Jersey Institute of Technology, an M.S. from University of Cincinnati, an M.I.M. from American Graduate School of International Management, and an M.Ph. and a Ph.D. from New York University.

Panelist two: Peter Miksza, Ph.D., Associate Professor of Music (Music Education), Jacobs School of Music, Indiana University.

Dr. Miksza's teaching duties include undergraduate and graduate courses with an emphasis on instrumental music teacher preparation, psychological dimensions of music teaching and learning, and research methods. Dr. Miksza served as band director at Pequannock Valley Middle School, assistant marching band director at Pequannock Township High School in New Jersey, and assistant professor of music education at the University of Colorado at Boulder. Dr. Miksza received a Bachelor of Music degree from the College of New Jersey and Master of Music Education and Doctor of Philosophy degrees from Indiana University. He also serves on the Advisory Committee of the Bulletin of the Council for Research in Music Education, and serves as a reviewer for the American Educational Research Association Music Education Special Interest Group.

Panelist three: Monika Herzig, Doctor of Music Education, teaches classes on the Music Industry and Community Arts Organizations for the Indiana University School of Public and Environment Affairs. She is co-founder of Jazz from Bloomington, a jazz society fostering

exposure and education about Jazz. She is also a board member of the Jazz Education Network and the Music and Entertainment Industry Educators Association. Her Bachelor of Arts was received from Paedagogische Hochschule Weingarten Germany, her Master of Arts from University of Alabama, and her Doctor of Music Education from Indiana University.

The three experts found the majority of the researcher's interview questions for both sample to be relevant. Interview questions that required modifications either required the researcher to re-word the question or to further clarify as some of the questions appeared too broad-based. The experts also suggested that the researcher's interview questions further compare and contrast multiple skills, traits and characteristics, as opposed to evaluating only one skill or characteristic based upon the participants' learned experiences. The experts encouraged the researcher to further compare the participants' prior experiences in contrast to their current work experiences. To further broaden the scope of the study, the experts suggested that the researcher not only compare the learning effects of the participant's general classroom education (which both samples had experienced), but to also compare the one group's participation in public school music programs versus the other group's extra-curricular specialty education programs (e.g., sports, cheerleading, arts, theater, etc.).

Development of the Interview Protocol

The researcher initially searched the following electronic databases in order to find related information for this study: ProQuest, FindArticle, ABI/Inform Global, MENC (*Music Educators National Conference*), EBSCO Host, Ask Jeeves, and Answers.com. In addition, keywords were used to access information regarding the topic for this study included the following: music education and business/workplace, leadership, creativity and learning styles. Five of the 10 quantitative studies that were reviewed by the researcher concerned creativity and

leadership in business students or higher education music administrators, creativity predictors, learning styles, and the qualitative studies focused on the effectiveness in teachers and leadership behaviors of band directors. These studies did not specifically address organizational leaders and there were no prior studies identified by the researcher that provided sufficient information for this current study; therefore, the researcher was unable to find any pre-existing interview protocols that would fit the present study.

The researcher designed the interview protocol to be used to ensure consistency in terms of time, content, and focus. Initially, the researcher pilot tested the interview questions with his three expert panelists by sending all three a copy of the expert panel review form for validation so that each panelist could rate each interview question as (a) the question is relevant, (b) the question needs modification as shown, or (c) the question is not relevant. There was also space on the form for panelists to provide additional comments on each question.

The researcher sent each participant a statement of confidentiality. The researcher requested permission to use a tape recorder/video recorder in order to properly transcribe the entire interview. The participants were informed that the researcher's tape recorder and/or video recorder would be immediately turned off upon their request. Creswell (1998) suggests that an interview protocol (8 x 11 ½ matrix sheet) be utilized during the interviewing process, which would allow the researcher to add notes, observations, responses, and comments along-side the interview questions. This was done in the participants' interviews for the present study.

Prior to conducting the interviews, the researcher thanked the participants and confirmed their voluntary participation in the study. The researcher also explained the process and instruments to be used during the interview (i.e., tape recorder, video camera, and notes). The interviewer also asked the participants if they had any final questions before signing the

informed consent form and commencing the interviews. Secondly, the researcher again explained and defined the purpose of the study for each participant, followed by asking each of them to explain their own experiences regarding the 10 open-ended interview questions. Lastly, upon completion of the interview, the researcher thanked each of the participants, and asked if they had anything else they would like to add.

Data Collection Procedures

In keeping with Creswell (1998), after identifying interviewees based on one of the purposeful sampling procedures, the next step was to determine what type of research instrument was practical and would net the most useful information toward answering research questions. Creswell (1998) suggests “telephone interviews when the researcher does not have direct access to the respondent” (p. 124). Creswell (1998) also suggests that “the researcher design the appropriate interview protocol in order to record respondent’s responses or comments; a pre-determined location for conducting the interview; obtain the necessary consent form in advance for the human relations review board, and during the interview, stick to the questions and be cognizant of the respondent’s time.” (pp. 123-124). Patton (1980) reiterated that the purpose of each interview is to record as fully and fairly as possible a particular interviewee’s perspective and that some method (i.e., instrument) for recording the verbatim responses of people being interviewed is essential as “The use of tape recorders or video recorders permits the interviewer to be more attentive to the interviewee.” (p. 247).

The primary contributing factor for all data collection for this descriptive study was in-depth, individual, face-to-face, open-ended, semi-structured interviews with all 16 participants. The researcher’s interview protocol was designed to help remain focused on the interview process and be respectful of the participants’ time constraints. As part of the interview protocol,

20 open-ended interview questions were designed, all of which were based upon the literature, to address the research question and the experiences of the participants regarding public school music education programs in their childhood and their influence, if any, on the participants' decision-making, creativity, and learning style in the workplace.

Validity

According to Creswell (1998), "one must reflect, first, on the meaning of the experience for oneself; then one must turn outward, to those being interviewed, and establish intersubjective validity, the testing of this understanding with other persons through a back-and-forth social interaction" (p. 207). Following these suggestions, the research included Creswell's (1998) five procedural issues to be followed while using phenomenology:

1. The researcher respected the underlying philosophies regarding phenomenological inquiry, most importantly, the concept of epoche, where the researcher removed his or her perceptions of the phenomena from the research so as to understand the phenomenon from the perspective of the participants. Although the researcher had a strong belief that there is a link between public school music education and leadership in the workplace in terms of decision-making, creativity, and learning styles, he withheld this opinion during the interviews. The researcher also did not ask the participants any questions that either supported his own personal beliefs or biases, or asked them leading questions that resulted in favorable responses in support of his own beliefs or biases.
2. The researcher presented interview questions to the participants that evoked meaning from the participants' own experiences by requesting that the participants describe their experiences with their own words. He only asked the participants to describe and/or elaborate on their own public school general education experiences and how these

experiences had impacted their own decision-making, creativity, and learning in the workplace. The researcher did not try to draw his own comparisons or conclusions based upon their responses, but rather tried to evoke emotion and meaning from the participants' own experiences.

3. The researcher extracted data from those participants who had experienced the intended phenomena. He only utilized the information obtained from the participants' responses to his interview questions and only if the participant(s) experienced the intended phenomena. The researcher did not presume or make assumptions as to what he believed the participants may have felt or experienced but did not express.
4. The researcher performed phenomenological data analysis including the protocols of horizontalization, clustering meanings, and developed a general description of the experience. Following the interviews, the researcher transcribed the participants' responses to his interview questions and looked for similarities and patterns in their responses as it related to their own experiences.
5. The researcher better understood the invariant structure (or essence) of the experience once the analysis was complete. Based upon the analysis derived from the transcripts of the interview questions, he had a better understanding of the participants' experiences based upon their participation in public school general education and its impact on their decision-making, creativity, and learning in the workplace (p. 208).

Lincoln and Guba (1985) reinforce the premise that the researcher was the instrument and therefore, validity depended on the training, skill, and experiences of the researcher. What Lincoln and Guba tried to convey is that the researcher must make sure to educate him or herself to the concept of bracketing (i.e., removal of researcher bias so that one does not inadvertently

bias the responses or experiences of the participants). As such, a large portion of the validity of the study rests on the way researchers conduct themselves during the interviews; thereby, the researcher needed to be properly educated and informed as to how to conduct themselves throughout the study.

To help ensure validity in a qualitative study, Merriam (1988) presents basic strategies that can be employed by researchers. For this study, the researcher employed four of these strategies to help ensure the study's validity:

1. *Peer examinations* involves "asking colleagues to comment on the findings as they emerge"(Merriam, 1988, p. 169). The researcher sought feedback from Ennette Morton, a doctoral peer (i.e., first auditor) in order to ensure that she concurred with his findings and evaluations. The researcher also provided Brenda Flowers, a second doctoral peer (i.e., second auditor) with copies of the 16 transcripts, as well as a copy of the researcher's summary sheet of common patterns or responses by the participants to the 10 semi-structured interview questions, and the researcher solicited feedback regarding the findings.
 - i. Ennette Morton was the Museum Director of the city-owned Riverside Metropolitan Museum, where she served for six years. Prior to her appointment as Museum Director, Ennette held the position of Public Information Officer for the City of Riverside. Her career began as a public relations professional in Hollywood where she held positions with a variety of television and feature film production companies which included Warner Bros, Disney, and Stephen Cannell Productions. Her experience in public relations also included freelance work for government and corporate, organizations. She holds a B.S. in Communication

Arts from California State Polytechnic University, Pomona, an MBA in Business Administration from Pepperdine University, and has recently earned a Doctorate degree in Organizational Leadership from Pepperdine University's Graduate School of Education and Psychology.

- ii. Brenda Flowers earned a Bachelor's Degree in Journalism from San Jose State University and a Master's of Divinity from Southern Seminary. She worked for California Baptist University in marketing and public relations for 17 years. In 2005, Brenda became Assistant to the Mayor for long term City of Riverside Mayor Ron Loveridge where she worked on policy projects. In 2012, she became a Project Coordinator for the City of Riverside's Metropolitan Museum in the Arts & Cultural Affairs Division.

2. *Member checks* involve "taking data and interpretations back to the people from whom they were derived, and asking them if the results are plausible" (Merriam, 1988, p. 169). The researcher reconfirmed the participants' comments and statements by sending the participants copies of their transcripts in order to verify that they agreed with them. Following the interviews, the researcher sent copies of the interview transcript to the 16 participants for their review. The researcher requested that each participant return any amendments, corrections, deletions, or additional comments no later than two weeks after the researcher sent them the transcripts. He/She also instructed the participants that failing to reply by the two week deadline would serve as their consent and confirmation of the researcher's current transcription of the interview.
3. *Rich, thick descriptions* help "so that anyone else interested in transferability has a base of information appropriate to the judgment" (Merriam, 1988, p. 177). This strategy is

aimed at enabled others who read this study to determine if, based on the data gathered, they concur with the researcher's outcome) and recommendations. In addition, the elaborate details and descriptions would allow others to re-create or conduct their own studies in different settings. The researcher tape recorded the 16 interviews and later transcribed them in order to ensure that the information transcribed and the codifying methods used to identify and analyze the participants' responses (i.e., repeated response patterns among the participants, shared experiences, common words or phrases, etc.) were clear and concise so that any future reader would understand how the researcher formulated his/her outcomes and recommendations.

4. *Explicating the researcher's biases* includes "clarifying the researcher's assumptions, worldview, and theoretical orientation at the outset of the study" (Merriam, 1988, p. 170). The researcher's biases were disclosed to ensure that there were no hidden agendas or biases that could threaten the validity or reliability of the study. The researcher primarily used the interview protocol (i.e., the semi-structured interview questions) to ensure there was personal bias was minimized during data collection. The researcher also inquired and followed up with questions requesting the participants to further elaborate upon any experiences or information they previously shared. The researcher did not ask any questions intentionally aimed at eliciting a biased response by the participants in favor or against the researcher's predictions.

Statement of Researcher Bias

According to Patton (1990), in a qualitative study, "the researcher is the instrument and the validity in qualitative methods, therefore, hinges to a great extent on the skill, competence, and rigor of the person doing the field work" (p. 14). Moustakas (1990) purported that the

concept of epoche, where the researcher brackets his/her own preconceived ideas about the phenomenon to understand it through the voices of the informants, is central to qualitative inquiry. To this end, the researcher makes the following explication of his personal experiences and biases as related to the research topic.

I participated in public school music programs and received a Bachelor and Master degree in music from Indiana University and University of Maryland and a Master of Business Administration from Pepperdine University. Based on these three personal experiences, it was possible for me to form biases.

I strongly believe that participation in public school music education programs strengthen one's teambuilding skills in the workplace. Unlike studying, homework assignments, or test taking (which I feel are very solitary experiences), I believe participation in music education activities allow students to interact and rely on others for outcomes and task completions. As a result, these music education experiences translate well into the workplace and allow workers to feel more comfortable relying on others (e.g., one's managers and other leaders) for assistance, idea sharing, direction, and/or guidance. Also, I believe that children who participate in music education programs also learn how to express their own creativity at an early age, which then transfers effectively into the workplace in terms of decision making and learning styles. Thus, I believe adults that participate in music education programs usually tend to be more well-rounded employees and leaders in the workplace. Lastly, I chose these 16 participants because I believed that all 16 were leaders in their chosen fields of expertise and eight of the 16 were largely influenced by their music education experiences. Because of their exposure, these eight participants' experiences and skills have allowed them to become very successful in their careers and workplace. Nonetheless through the practice of epoche, I took every precaution to reduce the

impact of my biases on this study. Namely, I aimed to set aside my biases during the performance of this study. My views on music studies and leadership in the workplace were not intentionally projected onto the participants, and my interests were withheld so that they might not bias the views expressed by participants.

According to Merriam (1988), “the purpose of interviewing is to allow the researcher to enter into the other person’s perspective” (p. 72). Patton (1990) believed that the researcher must temporarily put aside or bracket personal attitudes or beliefs about the phenomenon (e.g., epoche). Patton (1990) invokes Ihde’s (1977) work to further explain that the process of epoche requires a researcher to suspend one’s personal judgment until the entire analytical process is completed.

Although I participated in the interview process, I was mindful not to bias the participants with my own preconceived ideas or opinions. As bracketing is an essential component of epoche (which is the consideration of the researcher’s own biases throughout the study’s data analysis process as both a musician and business executive), I was careful not to interject any of my own biases into the study nor project any of my own expectations toward the participants. I also refrained from judging any aspect of the participants’ experiences or from rushing to any conclusions based upon the researcher’s gathered responses while conducting the consolidation of data.

Reliability

“Reliability is synonymous with dependability, stability, consistency, predictability and accuracy” (Lincoln & Guba, 1985, p. 292). According to Patton (1990), “the creditability of qualitative inquiry is especially dependent on the creditability of the researcher because the researcher is the instrument of data collection and the center of the analytic process” (p. 461).

Secondly, “Reliability refers to the extent to which research findings can be replicated” (Merriam, 2002a, p. 27).

Reliability for this study was enhanced through pilot testing of the 10 semi-structured interview questions that were rated by the researcher’s three panel experts. The 16 recorded interview transcripts were transcribed by the researcher and later reviewed and confirmed by the 16 participants.

Data Analysis

Following the transcription of all 16 interviews, the researcher began the content analysis by extracting relevant and meaningful statements from the participants’ interview transcripts. In order to do this, each of the participants’ responses were transferred to a single Word document so that the researcher could provide comments. According to Patton (1980, as cited in Merriam, 1988) “content analysis involves identifying coherent and important examples, themes, and patterns within the data” (p. 149); the researcher followed standard phenomenological data analysis methods of reduction, analysis of specific themes, and research of all possible meaning (Creswell, 1998) to identify themes, patterns, common words or key phrases derived from the 16 transcripts created from the interviews. The researcher then developed a data analysis matrix to help codify the 16 participants’ responses. Once identified, these common themes and patterns were reviewed, with the goal of the researcher was to understand any and all underlying meaning provided in the participants’ answers, as well as notate any recurring themes or patterns among their responses in order to address any potential discrepancies that might prevent others who read this study from determining if the researcher’s outcomes or recommendations concurred with the data gathered. Lincoln and Guba (1985) advocated that, “others should be able to re-create

and/or conduct their own studies in different settings based upon the researcher's collected data" (pp. 124-125).

To enhance the validity of the study, the researcher provided all 16 participants with copies of their interview transcriptions following the interviews. Other than various grammatical corrections to the transcripts, the majority of the participants agreed and confirmed with the transcribed content derived from their recorded interviews. The researcher also solicited the services of two independent doctoral auditors to review the researcher's content analysis in order to avoid any potential research bias that could affect or impact the study. The researcher submitted his data analysis matrix along with the 16 participant transcripts to two auditors as part of their review. Both auditors concurred with the researcher's findings and evaluations regarding themes, skills, and characteristics, and neither auditor provided the researcher with any antithetical feedback.

Summary

This chapter examined the underlying characteristics of the qualitative study, as well as presented a description of phenomenological methods. The purposefully sampled group chosen for this qualitative phenomenological study consisted of comparing eight Universal Music Group (UMG) executives who participated in public school music education against eight who did not.

Initially, the researcher created a list of 20 open-ended interview questions prior to submitting for IRB approval and prior to data collection based upon the three variables from the literature review and the study's research question. A panel of three experts reviewed the 20 open-ended interview questions to help determine the questions' validity and reliability for this study. Participants were contacted and interviewed after appointments had been made in order to gather information for data analysis, which provided important information as to how public

school music education programs affected a leader's decision-making, creativity, and learning styles. Chapter 4 discusses the finding of the data analysis obtained from the interviews and transcripts, as well as how these interviews related to the study's research question. Chapter 5 summarizes, draw conclusions, and make recommendations based on the findings.

Chapter 4: Results

This chapter presents the results of the study and consists of an overview, profile on the 16 Universal Music Group participants, a review of the data collection, and data analysis. Data for this study were gathered from in-person semi-structured interviews. The chapter concludes with a summary.

Overview

This study examined the experiences of 16 Universal Music Group executives, eight of whom, participated in public school music education programs and serve in a leadership role at the company and eight participants who also serve in a leadership role at the company but did not participate in public school music education programs and how these experiences influenced: (a) decision-making in the workplace; (b) creativity in the workplace; and (c) learning styles of organizational leaders.

Participants Profiles

Of the two women and six male executives that participated in public school music education programs; one is a senior vice president, two are vice presidents, four are senior directors and one is a director. Five participants began their musical studies in Junior High School and one began in High School. Five participants studied percussion and four studied voice. Seven participants performed in public school bands, three in jazz bands, and four in choruses. Table 3 presents the demographics and profiles of the UMG executives who participated in public school music education programs.

Table 3

Demographics of Respondents Who Participated in Public School Music Education by Gender, Title, Public School Music Education, Music Concentration, and Music Performance (n=8)

Category	Number of Participants
Gender	
Male	6
Female	2
Title	
Senior Vice President	1
Vice President	2
Senior Director	4
Director	1
Public School Music Education	
High School	6
Junior High	5
Music Concentration	
Instrumental	5
Vocal	4
Music Performance	
School Band	7
Chorus	4
Jazz Band	3

Of the three women and five male executives that did not participate in public school music education programs, two are Executive Vice Presidents, one is a Senior Vice President, four are Vice Presidents and one is an Executive Director. Six participated in Sports and four participated in some form of extra-curricular activity (e.g. math club, chess club, or French club).

Table 4 presents the demographics and profiles of the UMG executives who did not participate in public school music education programs.

Table 4

Demographics of Respondents Who Did Not Participate in Public School Music Education by Gender, Title, and Public School Activities (n=8)

Category	Number of Participants
Gender	
Male	5
Female	3
Title	
Executive Vice President	2
Senior Vice President	1
Vice President	4
Executive Director	1
Public School Activities	
Sports	6
Extra-Curricular Clubs	4

Non-participant in public school music education (NP1). Participant 1 oversees the infrastructure and the operations to digitize all of the Universal Music Group's (UMG) content and the delivery of such content to the company's digital retailers, as well as promotional users of music.

Participant in public school music education (P2). Participant 2 handles all pitching and licensing of UMG's music for film opportunities that would include movies, trailers, and soundtracks.

Participant in public school music education (P3). Participant 3 does music licensing, clearance, and some television and TV promos.

Participant in public school music education (P4). Participant 4 negotiates music and publishing agreements to secure song rights from song writers and artists.

Non-participant in public school music education (NP5). Participant 5 manages various UMG assets; all international content and production ensuring that whatever is released in the US is also released internationally, the management of video content, and the application of rights to music videos in terms of ownership and the production of mobile ringtones.

Participant in public school music education (P6). Participant 6 oversees advertising and administration for one of the UMG operating companies.

Participant in public school music education (P7). Participant 7 oversees financial reporting for one of UMG's operating companies.

Participant in public school music education (P8). Participant 8 pitches music to film, TV, advertising and video games.

Non-participant in public school music education (NP9). Participant 9 is the CFO for one of the UMG operating companies.

Non-participant in public school music education (NP10). Participant 10 is the head of marketing and administration for one of the UMG operating companies.

Non-participant in public school music education (NP11). Participant 11 oversees finance at one of the UMG operating companies.

Participant in public school music education (P12). Participant 12 coordinates marketing campaigns around new catalog releases for one of the UMG operating companies.

Participant in public school music education (P13). Participant 13 oversees and supervises royalty accounting and reporting for UMG artists.

Non-participant in public school music education (NP14). Participant 14 is CFO for one of the UMG operating companies.

Non-participant in public school music education (NP15). Participant 15 engages in brand relationships between UMG artists, outside companies, and third parties, as well as digital content distribution for one of the UMG operating companies.

Non-participant in public school music education (NP16). Participant 16 oversees system and technology support for UMG's digital supply chain, as well as oversees the systems and technologies to deliver digital assets.

Data Collection

The data collection process consisted of 10 open-ended interview questions answered by each of the 16 participants as the primary source of data for this study. The interview questions focused on the study's three variables – decision-making, creativity, and learning style and focused on the participants' experiences while participating in either public school music education or public school programs in their childhood, and if any, these experiences influenced their professional decision-making, creativity, or learning style at the Universal Music Group. To ensure the study met generally accepted scholarly standards, the researcher: (a) used a panel of three experts who reviewed the researcher's interview protocol and validated his 10 open-ended interview questions that supported the study's research question; (b) received approval from the Pepperdine University IRB committee; (c) identified a list of eligible Universal Music Group

executives to approach for interviews; (d) obtained the approval of the president of the Universal Music Group (UMG) and senior vice president of human resources to approach the prospective executives for interviews; (e) contacted the eligible UMG executives (i.e., participants), obtained signed consent forms for those who agreed to be interviewed for the study, and scheduled the interviews directly with the participants; (f) utilized follow up clarifying questions with the participants when needed during the interviews; (g) received authorization from each participant to tape record the interview for accuracy; and (h) forwarded transcribed copy of the interviews to participants for their review and final approval.

After the Pepperdine IRB approval, (see Appendix A) the president and senior vice president of UMG granted approval, the researcher began contacting the eligible Universal Music Group executives directly to schedule appointments at their office. Initial contact was made via email and followed by subsequent email messages with a formal letter explaining the purpose of the study, and assurance that the interview would be no longer than 60 minutes. All prospective employees were contacted, responded and expressed their interest in the study. The researcher scheduled interview appointments at the executives' offices in Santa Monica, California; Woodland Hills, California, and New York City. The majority of the executives responded favorably to their interviews and voluntarily spent the allotted time for the interviews. The majority of the participants also allowed the researcher to videotape the interviews by written consent; however, some participants did not wish to be videotaped.

Data Analysis

The tape-recorded interviews of each participant were transcribed. The transcriptions were reviewed and approved by the researcher and participants. The researcher and two separate second-raters independently reviewed the transcripts. Relevant key words and statements were

identified with the transcriptions, and meaning units were identified. These meaning units were discussed to ensure consistency, and they became the standards utilized throughout the data analysis process. There were no disagreements over interpretation between the researcher and the two second-raters regarding the meaning units from in the transcriptions. Once all the transcriptions were analyzed, the meaning units were clustered into leadership themes common among the participants' responses. The researcher then reported all common themes derived from the transcriptions as frequency of responses.

An Excel spreadsheet was created to account for the various meaning units gathered from the executives' responses to the researcher's 10 open-ended interview questions. This visual display allowed the researcher to further evaluate the participants' responses for each interview question. This process confirmed the decision-making, creativity, and learning style experiences, skills and knowledge exhibited by the Universal Music Group executives that either participated or did not participate in public school music education programs during childhood.

Data Display

The data are organized by similar interview questions discussed with the eight participants that participated in public school music education programs, and the eight participants that did not participate in public school music education programs. The responses to each interview question by all 16 participants are presented simultaneously, and Pareto charts were used to help further add clarity to all 16 participants' responses.

Interview Question 1

Participants in public school music education programs. The first interview question posed to the eight participants in public school music education was: "Please tell me about your participation in public school music education programs? (a) Elementary, Middle/Junior High

School and High School, and (b) Whether they were mandatory or voluntary.” Figure 1 summarizes the themes derived from the eight participants in public school music education programs.

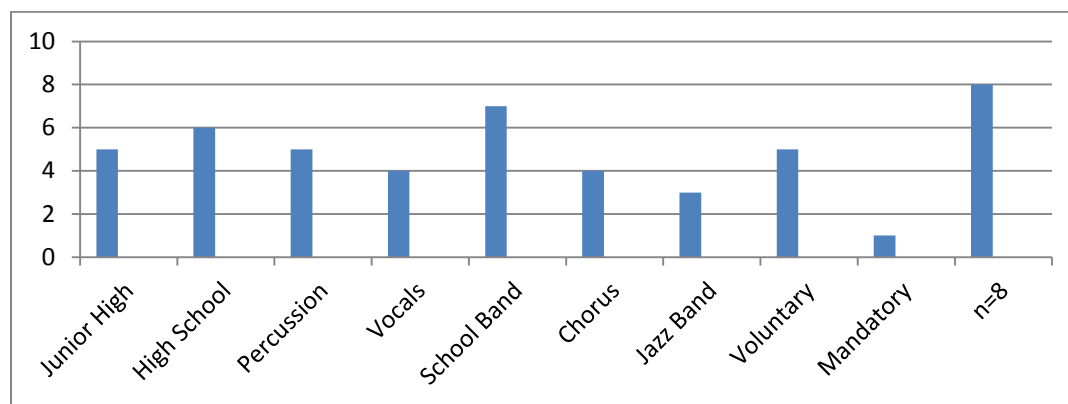


Figure 1. Response frequency for common themes for interview question 1 among participants in public school music education (n=8).

As indicated in Figure 1, five of the eight respondents began their public school music educational studies in Junior High, six of the eight participated throughout High School. Five of the eight respondents studied percussion in Junior High/High school and four studied voice; seven of the eight respondents performed with their public school Junior High/High School bands, four performed with their Junior High/High School Choruses, and three with their Junior High/High School Jazz bands; Five executives claimed their participation in public school music education programs were voluntary, one proclaimed it was mandatory, and two executives did not respond to the question. The following transcription excerpts support these themes. All participants' quotes were obtained through personal communications during face-to-face interviews with participants. P8 explains:

When I was in elementary school I went to school in Virginia, public school. In elementary school it was required. It was I believe once a week required class where we went into some lady's classroom and we did music. There was a little bit of sight reading taught, but it was mostly choral focused. It was not instrumental focused at all. In middle

school it was more of an elective, and I was in band. I was a drummer at the time, a percussionist.

P3 discussed how she got involved in her public school music education programs and how it personally affected her.

When I got to seventh grade and there was a band program, my parents said you can pick. Do you want to play flute or clarinet? Those were the two options. I played flute and in my freshman year, I was in the chorus of 'Guys and Dolls' and that kind of got me interested in choral singing. With voice you're conveying a lot of things with your face and it's very easy to connect to the music because you are actually saying the words, which is very different than expressing yourself through playing the flute.

P6 adds:

I remember clearly starting band in grade school. I am pretty sure it was 5th and 6th grade, and you could actually rent instruments back in the day and I rented a flute and was part of a band even in grade school. I liked it so much my parents bought me one and got me private lessons as well.

P2 also discussed how his public music school education even opened him creatively to other aspects of his life.

I was not really an athlete, and music to me was my way of showing what I had to my friends and other students in school. If you are good at playing a good instrument it is a way to get noticed.

Non-participants in public school music education programs. The first interview question posed to the eight non-participants in public school music education was: "Please tell me about your participation in public school education programs? Did you participate in any extra-curricular programs?"

Two themes were revealed through the data analysis. Figure 2 summarizes the themes derived from the eight non-participants in public school music education programs.

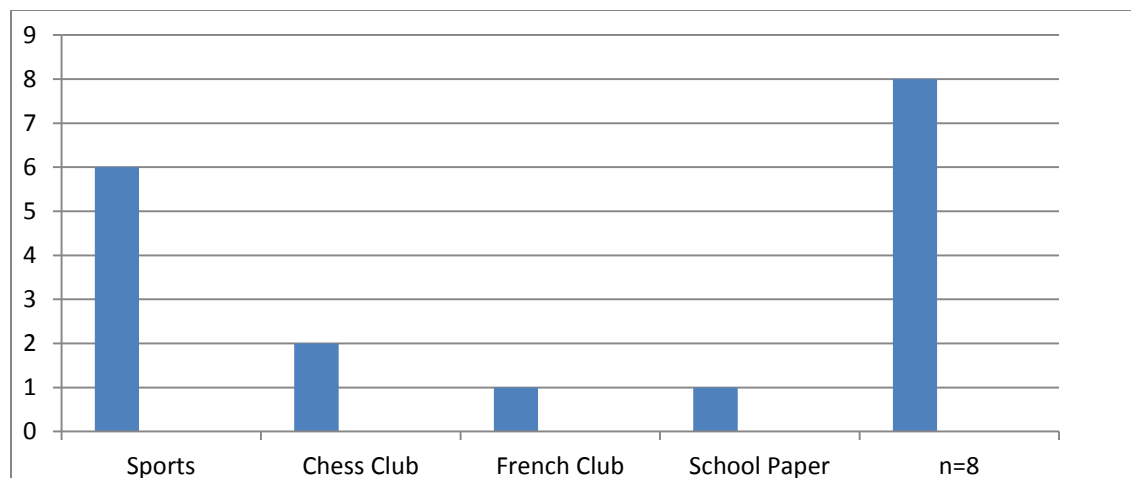


Figure 2. Response frequency for common themes for interview question 1 among non-participants in public school music education (n=8).

As indicated in Figure 2, six of the eight respondents played sports as their extra-circular activity, and the remaining extra-curricular activities included: two participants in chess club, one in the French Club and one worked on her School's paper as its' Editor. None of the eight respondents participated in public school music education programs.

Interview Question 2

Participants in public school music education programs. The second interview question posed to the eight participants in public school music education was: "What creative experiences beyond learning the mechanics of your instruments, or training of your voice do you recall from your participation in public school music education programs?"

After reviewing the interview data, the researcher determined there were four themes that emerged from the question (see Figure 3) derived from the eight respondents who participated in public school music education programs. The primary creative experiences that almost half of the participants revealed in the second interview question that resulted from their experiences participating in public school music education programs were their ability to think independently

(i.e., think outside the box) and the social aspect of participating with other musicians (i.e., team building).

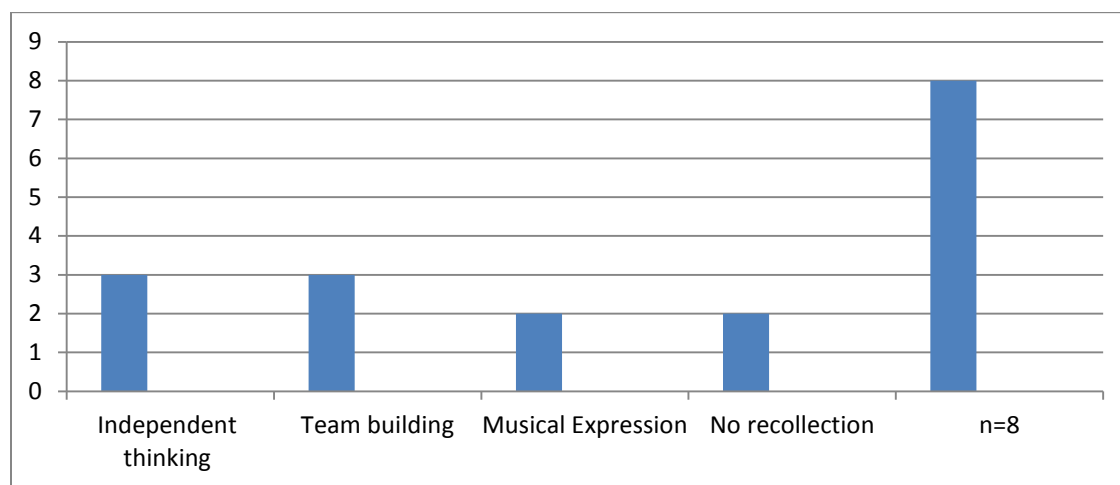


Figure 3. Response frequency for common themes for interview question 2 among participants in public school music education (n=8).

Both P6 and P8 cited independent thinking as one of their primary creative experiences they derived from participating in public school music education programs.

I think that whenever your mind is allowed, whether it is how you play an instrument, or how you interact with people, to be open to all new learning experiences versus someone handing you a text book and saying here is how. Even in band they would hand you the music, but you had the power to interpret how you were going to play that – how soft or how loud. Yes as a whole you would have to play a certain way. Same thing with vocals, you are now interpreting the music that is handed to you versus here is a text book, here is what you are going to learn and now take a test. That to me is very black and white, and that is not creative at all.

P8 explained:

What I learned in the jazz band was how to improvise because it was an alien world to me. They threw charts in front of me but I was not a sight reader on bass at the time so I saw the chord charts and pretty much like a ‘fake book’ scenario, just went with it. It is the first time in my life where I actually went off the reservation, had to think on my own, and do things that were not plain written out. No one sat down and explained this to me. I learned to think on my feet, improvise, and b. s. my way out of a situation if you will. It worked. That is definitely a skill I excel at to this day.

P12 also shared his experience with his jazz band:

I'm completely respectful – still am today of people who are trained and super-trained. I mean, I had training for a bit of time, but not very much. It was always more of an emphasis on creative and instinctive for me and things like that along with reading.

The second most frequently discussed theme from the second interview question was team building. Both P3 and P6 expressed this skill was an important creative attribute that they learned from their music experiences. P3 said:

I think I am pretty good at expressing myself, which probably comes from expressing myself through music, which I think is useful in any workplace in a way that other people can understand and relate to. I try to use my musical creative skills for actual music in my creative pitching process. I come from a different background than a lot of people here at work, and I sort of have maybe a different viewpoint in when I hear a music supervisor's description and I can think a little bit broader maybe of what that might mean, or something that would be related to it.

P6 added:

You have to learn how to blend with other people, whether it is in the band. You learn how to play at different levels and to me that is creative. I had some solos so you would get that creativity of how am I going to sing this song. Then you would put it with groups because you were in the chorus, so you now had to blend and become part of one.

Some other participants expressed music appreciation and music expression as experiences attained from their music education programs.

I think music mainly opened me up, it made me discover that I had a love for music, and music has been in one way or another one of the center pieces of my life. I think that was the age at which I discovered that. It led to me wanting a career in the music business and I don't think I would be here today had I not really fallen in love with music at that point.

Non-participants in public school music education programs. The second interview question posed to the eight non-participants in public school music education was: "What creative experiences do you recall from your participation in public school education and/or extra-curricular programs?"

After reviewing the interview data, the researcher determined that there were two main themes that derived from the eight non-participants in public school music education programs (see Figure 4).

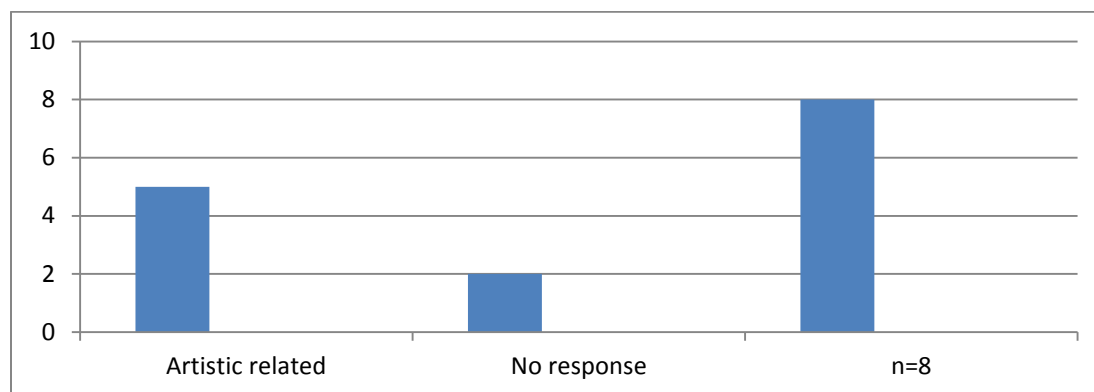


Figure 4. Response frequency for common themes for interview question 2 among non-participants in music education (n=8).

Because the majority of the participants' responses were short one or two word answers, Table 5 illustrates how the participants responded to each public school class and/or extra-curricular activity below. Two participants did not provide an answer to the interview question.

Table 5

Creative Experiences Recalled From Participation in Public School General Education and/or Extra-Curricular Programs Among Non-Participants in Public School Music Education (n=8)

Themes	NP1	NP5	NP9	NP10	NP11	NP14	NP15	NP16
Photography	x					x		x
Music								
Appreciation	x	x	x					
Art Classes		x		x		x		
Journalism								x
Shop Class				x				
No Response					x		x	

Interview Question 3

Participants in public school music education programs. The third interview question posed to the eight participants in public school music education was: “What creative attributes did you acquire through your participation in public school music education programs that you currently utilize at Universal Music Group?” Six different themes evolved from the transcription data (see Figure 5) derived from the eight respondents who participated in public school music education programs.

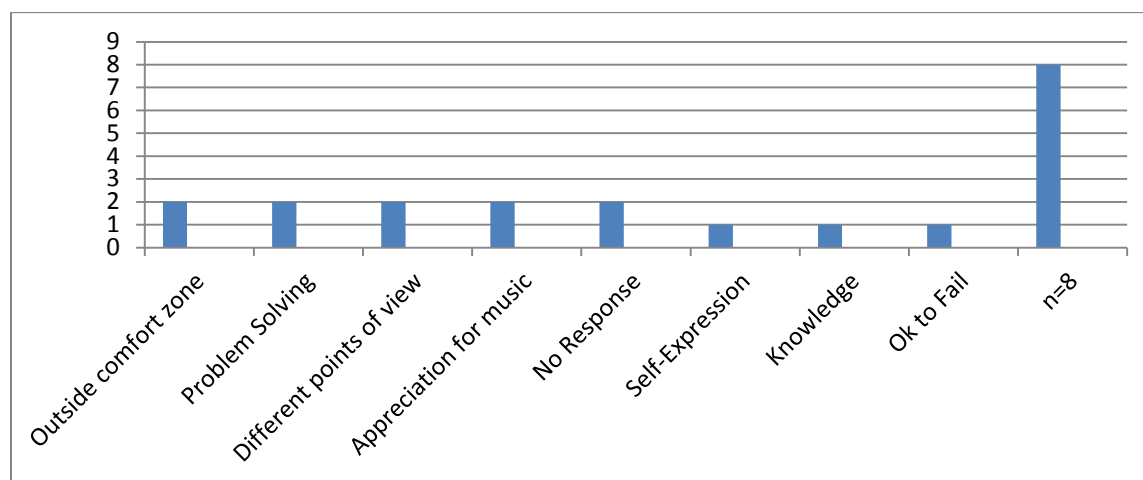


Figure 5. Response frequency for common themes for interview question 3 among participants in public school music education (n=8).

The third interview question seemed to evoke the most evenly split responses among the eight respondents. Thriving outside one’s comfort zone in the workplace derived from their experiences in public school music education classes was the first of the four most common responses for the question. P8 said:

The improvisational ability – I am really good at thinking on my feet. In fact, I would much rather walk into a meeting completely unprepared and just riff than do three days of homework about the subject. If I have to prep for something I get bored. I would rather just walk in and I have come to rely on my intuition and my improvisational technique if you will. I never connected those two together until just now – the high school sink or swim and me walking into a meeting completely unprepared, but dominating the conversation.

P6 added:

I had to be very much of an out of the box thinker as a manager. Anything put in my path pretty much was a problem that I had to solve. I don't know if it was just the way my mind developed from having music in it.

Problem-solving, working with people, and the acceptance of different points of view in the workplace also elicited the most common responses from the participants for the third interview question. P2 said, "Music got me thinking differently and considering things I had not considered before. At work, we are a pretty tight crew here. I think everyone gets along and works as a team." P7 continued:

Trying to overcome something that was very challenging. I do remember not picking up the trombone very well, and the instructor I do remember, was kind of tough and kept pushing me to learn more. So it wasn't a push-over class, so I think that challenge on how trying to handle something that you're not very good at was something I would carry forward.

Two of the participants also shared an appreciation for different points of view in the workplace resulting from their experiences with childhood musical performance groups. P6 said:

First of all, I had a love of music, so that was huge when I came to UMG. I loved music. I felt like we were actually part of something bigger, that we were helping put out music. Being part of a group was big because I was part of a choir or part of a band. As far as creativity in general, most of my world at UMG was based on creativity.

P3 added:

I try and use my musical creative skills for actual music in my creative pitching process. A lot of the times people use descriptive words – you know music supervisors – they want a song that sounds like this. I sort of have a different point of view when I hear their description and I can think a little bit broader about what that might mean, or something that would be related to it. You know if it's sad, it's dance-y or excited, it might mean different things to me than it would necessarily mean to other people who don't have the same musical background.

Finally, a greater appreciation for music was mentioned by two of the participants as experiences that are utilized at the workplace. P12 stated:

I think a lot of our creativity at work comes out of understanding the music and the demographic of who will, or who could be the potential consumer and then being creative in that way is a big part of what we do here, and that started back then. Part of what we learn is the background of what we were singing or playing at the time. So the context was started back then. Then on the band side, whether it was the concert band pieces, we'd learn about or for me on the jazz band side, we learn about Herbie Hancock; this is why he mattered. So I mean, that again just deepened my understanding experience and led to understanding the context of the music you were either playing or in my case now marketing. That's kind of the path there, a thread.

P7 added:

Being in the music business I think you get a better appreciation for what musicians do. I mean obviously, learning to play an instrument for someone who had never played an instrument or never was very musically talented, I'll say that now at UMG, I definitely appreciate the creative process a little more and the music shift that comes out of various artists and bands that we signed.

Additional responses from the participants focused upon finding one's own self-expression and the knowledge that it is okay to fail at something. Two of the eight respondents had nothing to add to the question.

Non-participants in public school music education programs. The third interview question posed to the eight non-participants in public school music education was: "What creative attributes did you acquire through your participation in public school education classes and/or extra-curricular programs that you currently use at Universal Music Group?" One of the participants did not provide an answer to the interview question. Themes derived from the eight non-participants in public school music education programs are summarized in Figure 6.

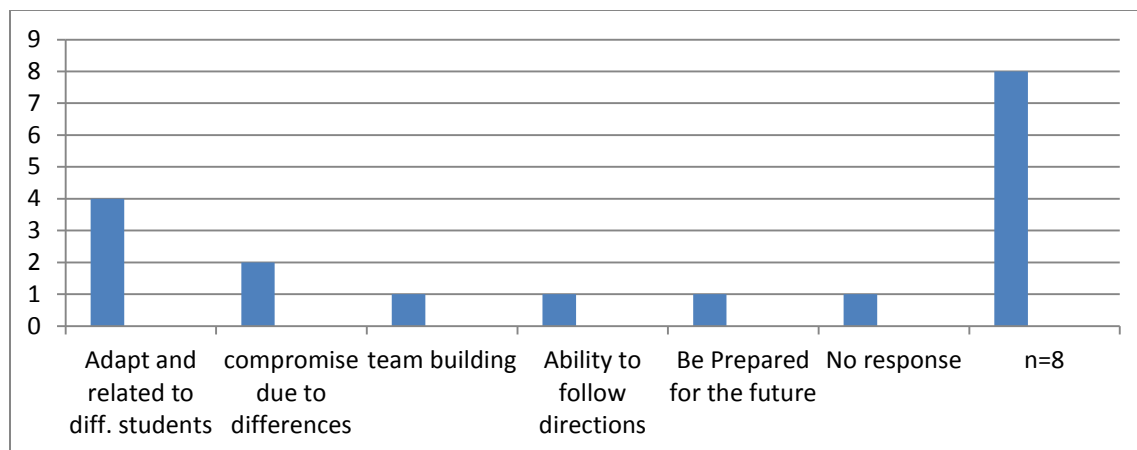


Figure 6. Response frequency for common themes for interview question 3 among non-participants in public school music education (n=8).

The difference between classmates and the participants' ability to adapt and relate to those differences was the most common theme.

NP16 stated, "I think the most important attribute was to learn not to judge other people's work; that everybody has a creative process, and everyone's is different. And that the creative process manifests itself in completely different ways." NP15 continued:

I was engaged with people that I would normally not engage with that were not in my class or part of another class, was always a healthy experience and I wouldn't say life-changing, but clearly seeing other people in the school I would normally not interact with, those activities (mainly sports) opened that up.

NP14 added, "To see things a little deeper, a vision, a view into things, you know, not a way you always see it the first time you look at something." NP10 concluded:

Well someone being creative, even though I wasn't really any good at it, but I learned how to do something on my own; how to take instruction on how to do something. There was really no right or wrong answer on how to do something. So it gave me my own input into.

The second most common theme for the third interview question was compromising due to differences. NP1 stated:

What I learned in these extra-curricular activities and in general throughout my public school education was interpersonal relations, how to work on a team of people whether it

is everything from a soccer team to a club and really how to interact with people. It was extremely useful with respect to what I applied later on. I was involved in student government both high school level and ultimately the college level. Certainly that was a lot of learning how to deal with people, how to organize people, how to try to accomplish things in a bureaucratic environment, which is very common in the corporate world.

NP16 continued:

People are not always motivated from the same place that I am, and they're not all motivated from the same place-whether it's different from mine. That everyone is their own unique individual and you have to embrace what makes them unique and what motivates them and what stirs their creative process rather than assuming what it does for me, is what it's going to do for everybody else.

Additional themes that were addressed by the participants included team building, the ability to follow directions, the need to be prepared for the future, and one participant did not recall any creative attributes.

Interview Question 4

Participants in public school music education programs. The fourth interview question posed to the eight participants in public school music education was: "What are some of the characteristics that influence your overall decision-making as a result of your participation/experiences in public school music education programs?" The majority of the responses to the fourth interview question fell under two themes: situation decision-making and no influence. Figure 7 summarizes the themes derived from the eight respondents who participated in public school music education programs.

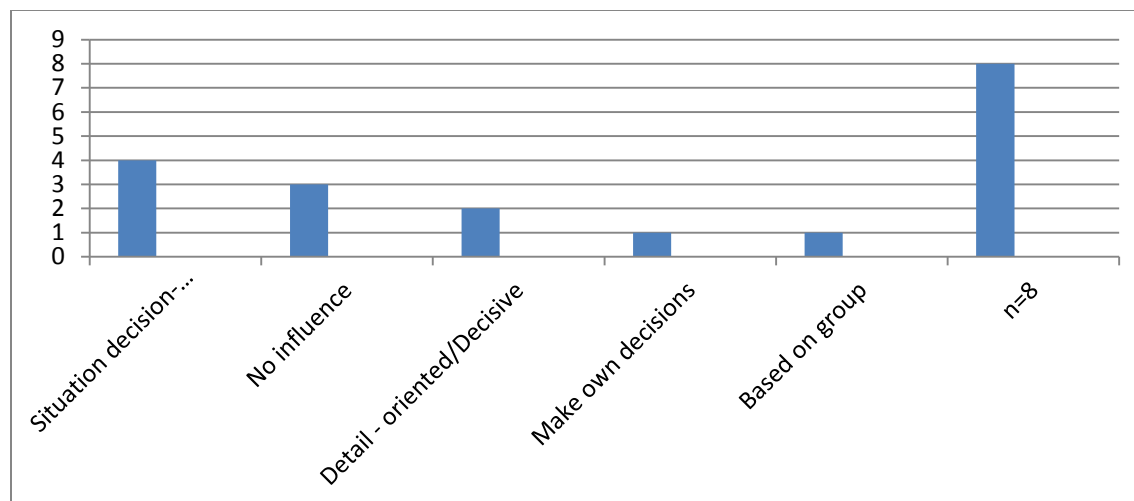


Figure 7. Response frequency for common themes for interview question 4 among participants in public school music education (n=8).

The common theme in the fourth interview question centered around the participants' use of situational decision-making as a result of their experiences participating in public school music education classes. P12 stated:

Alongside with the education that I got, both by performing the music and learning about the music, listening to it obviously, formulating my own, whether it's my knowledge, but also kind of based on my tastes. Confidence and knowledge of the projects I work on now, I feel like so much of that goes back to that. I got to choose some of my own material in the choir and then in the jazz band, that's where the seeds were. I remember it being very educational, even if they were trying to explain how to sing something or play something and explaining the context. So while it's not a literal, I can say, oh, well I deal with this artist because I did this, but I think that thread was started there.

P7 continued:

Some of the challenges of trying to learn an instrument and how difficult it was and everything else made it apparent, I think that later in life that regardless of how difficult it is, you still need to move forward and in this case, make decisions and keep going with that. You're not going to get anywhere if you're not making decisions.

P6 added:

When I was manager, I had to fix something it was a people problem. Automatically, you are becoming creative in how you are going to address the person, how you are going to call the client back, or whatever it might be. That seemed to be the role I did very well at UMG. Consistently that is how I could-because I could see the big picture and then I

could break it up and do little bits and pieces. Again, maybe that is the orchestra-band influence of years apart and then you combine with the whole orchestra-band. Same with chorus.

P 8 concluded:

I sort of see things like a staff of music – there is a base line and it is a layered situation. I have people in this department who hold down the fort so to speak. Those are necessary people and I think in these visual terms. It goes back to sight-reading. The right brain is the one improvising the left brain wants to follow the notes, follow the rules and my urgent need to know. Sometimes I sit back and see a staff of music in front of me. I need the tuba holding down the fort and I have tuba players up here. I need a flighty clarinet that is going to run around and make deals, but cannot hold down the fort because they are off doing that. Part of my management technique I guess is I do see things like a symphonic page of music sometimes. When I get bogged down in 18 tasks and deadlines I sort of categorize things like, this can be done next week so it is more largo, this has to be done now.

The second most common theme by the participants was that their music education had no impact on their decision-making process, with and the next most common theme being making detail-oriented decisions. P3 said:

I think it caused me to make decisions; to be decisive because when you're working with people in a musical situation and you're all performing together in a group setting, you have to decide together, what are we going to do? How are we going to interpret this? And you have to make decisions and so I think it helped me to be sort of decisive and not wishy-washy, and just detail-oriented.

P8 added:

There is logic to music and I studied philosophy in school as well and music as a perfect western music the way we have learned it, a perfect system and it makes sense. When you follow the rules they make sense. As a result, I can walk into the teamster meeting and kind of pick up the lingo, the tempo, the vibe, and just swing right in there and rock it out. I think music is a perfect metaphor for a liberal arts education. You have the science and you have the art all in one system really if you think about it.

Additional themes for the fourth interview question included making your own decisions versus making decisions based upon the group dynamic.

Non-participants in public school music education programs. The fourth interview question posed to the eight non-participants in public school music education was: “What are

some of the characteristics that influence your overall decision-making as a result of your participation in public school classes and/or extra-curricular programs?” Figure 8 summarizes the themes derived from the eight non-participants in public school music education programs.

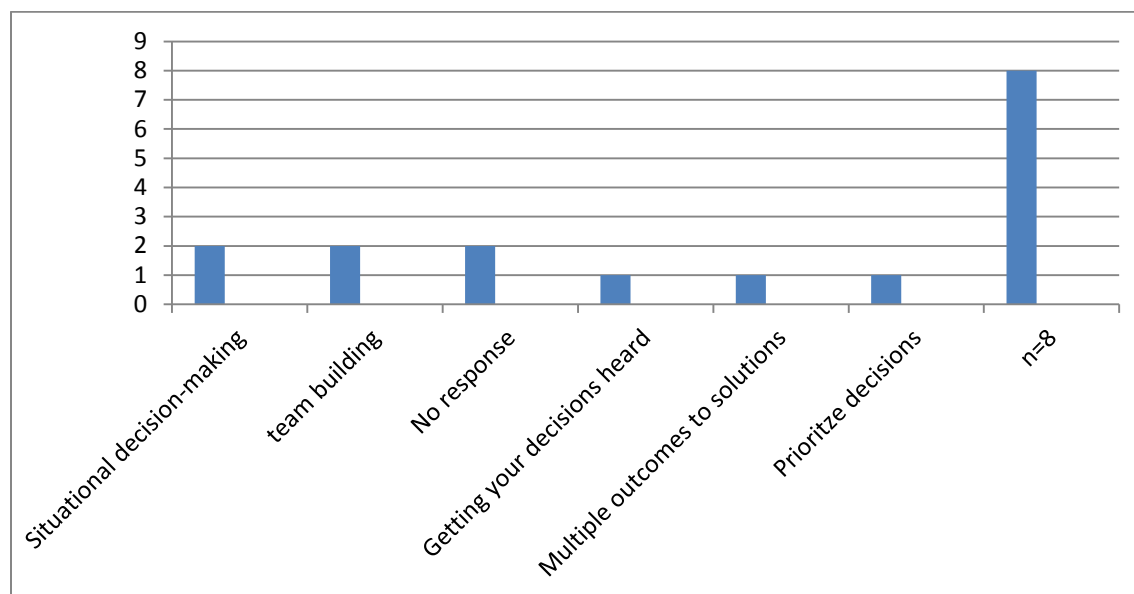


Figure 8. Response frequency for common themes for interview question 4 among non-participants in public school music education (n=8).

The participants’ responses were spread among three common themes: situational decision-making, team building, and no response from the participant. NP9 stated:

I think I learned somewhere along the lines that there is no single answer to any problem. What you have to do is really make or try and discover different ways to approaching a problem and then narrow it down to a few options. Then figure out which option is best (NP1, situational decision-making, April 2, 2012).
Definitely how to analyze the situation, but in terms of extra-curricular clubs, etc. I don’t think I necessarily gained any insight from those. It was more from actual education.

NP11 added:

Being a cheerleader, I was co-captain of the cheerleading squad, so it definitely, you know, being a leader – I would say that’s like one stepping-stone that helped me start being a leader. Being able to teach others and how you would-instead of being negative, how to phrase things in a more positive way. Especially being a VP here, you have people underneath you that you have to manage and help them to make decisions as well as yourself.

Additional themes for the fourth interview question were getting your decisions heard, looking for multiple outcomes to find a solution, and making decisions based upon its priority.

Interview Question 5

Participants in public school music education programs. The fifth interview question posed to the eight participants in public school music education was: “Do you attribute any of your current decision-making characteristics at Universal Music Group to your participation in public school music education?” The primary response was “nothing comes to mind” or “no strong correlations” among the eight respondents. Figure 9 summarizes the themes derived from the eight respondents who participated in public school music education programs.

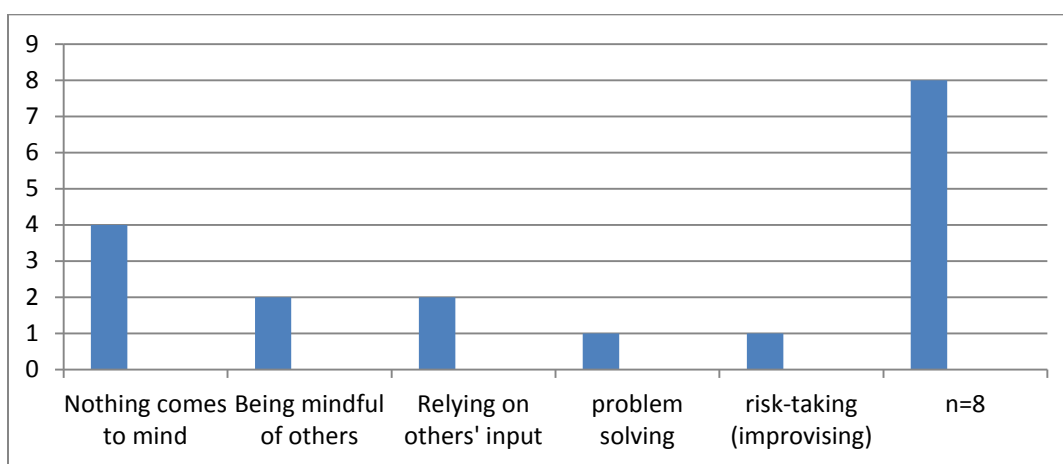


Figure 9. Response frequency for common themes for interview question 5 among participants in public school music education (n=8).

The other two most common themes by participants for the fifth interview question was being mindful of others while making decisions and relying on others' input. P3 stated:

I think it all kind of leads from one thing to the next. You know, the fact that I did music in public school and junior high led to me doing things; and then in high school it led to me doing music in college and graduate school and so forth. And so, all of those decisions have led to me having this job now. And in a very direct way, it seems that everything I've done has led up to this. And I think that affects my decisions now because I'm really good at consulting with other people and getting other people's opinions, and then being able to make a decision from there about how I'm going to pursue something.

P12 added:

You got me thinking about those years and the great education, but even in that, I was also starting to kind of do my own thing with friends, or others, and having bands, at the same time they weren't through public school, but we all knew each other and we were getting the same education, and we were all getting very excited about music. I think it's that base for confidence or an understanding I have now that will at least hopefully get me some kind of creditability in the decisions I make.

In regard to relying on others' input, P3 said:

Listening to feedback is really important to me. I love getting feedback from People! Going through lessons and coaching and everything, it's like I want to know. How do you think about how I'm doing and how can I improve? I always wanted to be the best at what I'm doing and so I always want to improve. And that's something I think I definitely got from that.

P12 added:

My job today isn't all about my decisions on something. Being part of this group (at work) and what my take is on something that people know I'm coming from this – a background of knowledge and context and it all – I think it came from that time.

Two additional themes addressed by the participants for the fifth interview question were breaking down problems into manageable pieces (e.g., learning a new musical composition), and risk-taking, or improvising decisions like in music.

Non-participants in public school music education programs. The fifth interview question posed to the eight non-participants in public school music education was: “Do you attribute any of your current decision-making characteristics at Universal Music Group to your participation in public school education classes and/or extra-curricular programs?” Figure 10 summarizes the themes derived from the eight non-participants in public school music education programs.

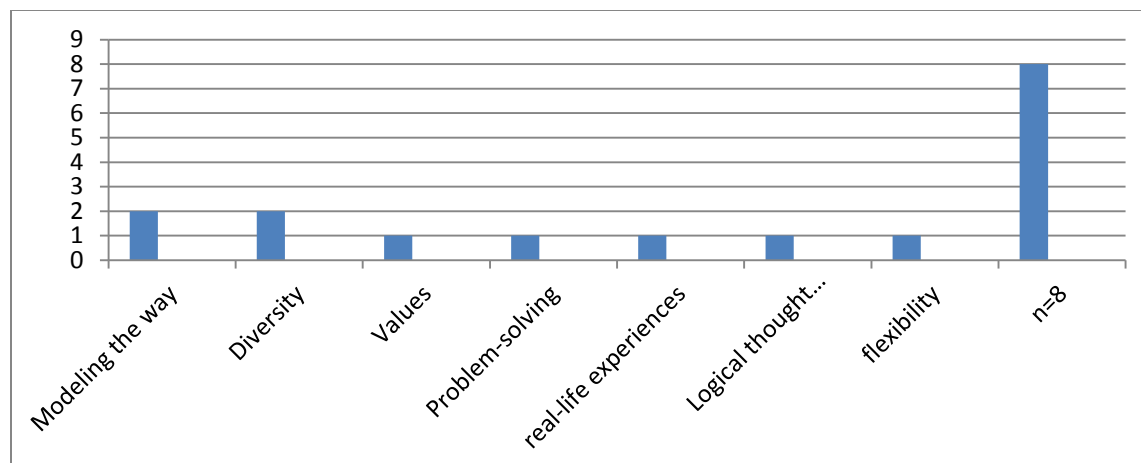


Figure 10. Response frequency for common themes for interview question 5 among non-participants in public school music education (n=8).

Modeling the way and diversity were the two most common responses. NP16 stated:

The only thing I think I can draw from or correlate was the fact that my teachers in those classes were really good about listening to everybody's opinions, and respecting everybody's process. And I try to do that when I'm in a collaborative decision-making situation today.

NP14 continued:

I have to say a lot of it stemmed from my Dad. He was a strong decision-maker, he made a decision and he stuck with it. Wouldn't second guess himself, and just kind of went with it. So obviously, I don't know how that plays into the conversation here, some of it was personal based on, the strong father.

NP1 added

Collaborative diversity or handling diversity- competition. There is always competition in all schools and whether or not it is unique to public schools I guess is strongly debatable. It is certainly something that I picked up in that environment that applies in the work environment.

NP5 concluded:

I think that being in a public school that you were not as protected perhaps as some of the people that I knew that came in from private schools. I think they were maybe a little bit more – and not putting it down. I think a good education and an education for everybody differs. What is good for me may not be good for the other person – but I found them more coddled. I found that in the public education you sat amongst many people, very varied and different backgrounds, and different income levels. Some that were very

fortunate and some that were not. You had some people that were very affluent and then you had the person right next door who was a lunch program because they could not afford their lunch. So you got a mixture.

The other participants' responses or themes to interview question five included values, problem-solving, real-life experiences, logical thought processes, and flexibility.

Interview Question 6

Participants in public school music education programs. The sixth interview question posed to the eight participants in public school music education was: "In your general opinion, what leadership characteristics do you believe are learned as a result of participating in public school music education programs?" Figure 11 summarizes the themes derived from the eight respondents who participated in public school music education programs.

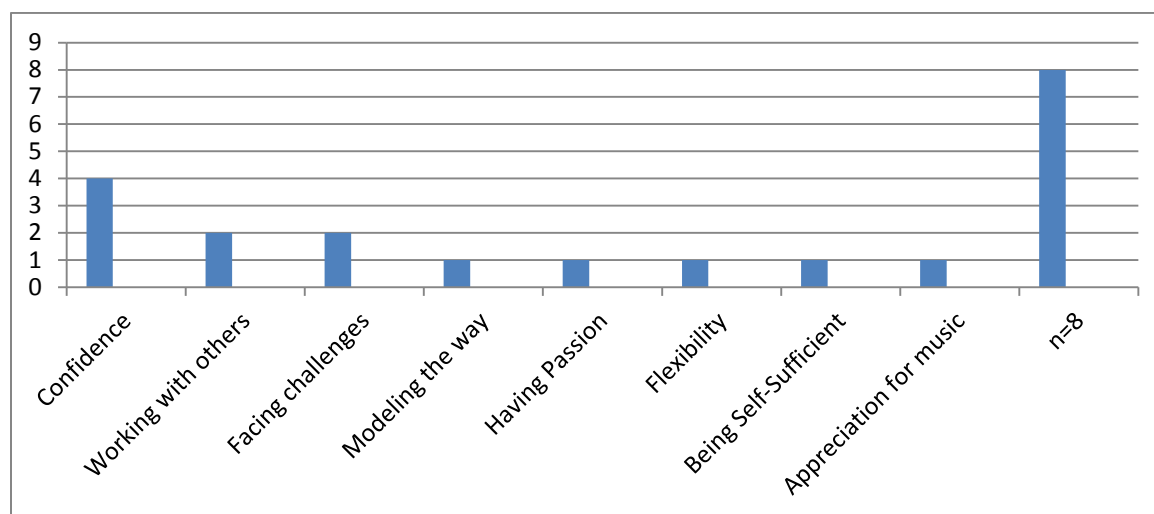


Figure 11. Response frequency for common themes for interview question 6 among participants in public school music education (n=8).

The theme of confidence had the greatest agreement among the participants to the sixth interview question. P4 stated:

I went to Berklee College of Music after I graduated from high school so I knew most of that last semester of my senior year of high school that I was going there and I think there was a little more deference that was given to me because most other people were going to community college or University of Connecticut (UConn), or whatever, but not music. I

think it carried with it a little more position of power I guess in terms of my role in that little unit. I guess in some ways not to get too abstract about it, but I think those might have been early examples of something.

P6 added:

I think confidence is definitely one of them; listening to people and trying to make everybody happy sort of. You know you kind of try and compromise a lot and so I think that ability to compromise I learned (P3, confidence, March 29, 2012). I loved the fact that you could play your instrument or sing with your voice and be part of a whole, but it was still you as an individual and it gave me that self-confidence at a very young age to perform and not be afraid. I remember singing a solo in 5th grade and because I had the confidence and my teacher believed in me, I got up and I said OK. I think it is creative and it is a huge confidence builder.

P8 concluded:

Confidence is one. I think when you think of leadership in general we think of Lincoln or Patton; any of these guys. It is usually a politician or a General. Just to go with that these professions cannot exist without a modicum of confidence. Overconfidence is a bad thing, under confidence is probably worse in this culture. People who continue their music education they are doing it because they are building a foundation of talent-I think it is both innate talent and something you learn. I think a good leader has to be confident and has to be knowledgeable and has to be able to say, I made a mistake, or you're right.

Team efforts/working with others, and facing challenges that are hard were also addressed by four of the participants. P3 stated:

There is also the ability to follow because even as a leader, there's always another leader above you and/or somebody else that has a different idea that may be better, or you'd want to try it out. And so I think the ability to follow, or to listen to other people, and try out different things is also something I learned. And trusting other people's decisions, or even trying them out and maybe it will crash and burn, but just the willingness to try different things.

P4 added, "My experience is that you are a component of a bigger unit; do your part and the whole will benefit. We had my microcosm of the percussion department and that was a microcosm in the whole band." P7 continued:

I think from a leadership standpoint, to try to be a leader in an arena where your participants are not always there and don't want to be there, you learn how to handle all kinds of adverse situations. I think maybe that I'd say I can't think of anything tougher

than trying to corral 13-year-old kids in the summertime to sit in a hot classroom and learn an instrument that you didn't want to play. I just think it's a huge challenge.

P12 concluded:

I think passion makes them leaders. I think confidence make them leaders. I think in some cases just good old talent makes them leaders, just good old hard work as well. A combination of some of those will just put it over-the-top.

The additional themes derived from the responses to the sixth interview question were modeling the way (following a teacher's lead or style), having passion for what you do, being flexible to do things in more than one way, being self-sufficient as a leader and having an appreciation for music.

Non-participants in public school music education programs. The sixth interview question posed to the eight non-participants in public school music education was: "In your general opinion, what characteristics do you believe are learned as a result of participating in public school music education and/or extra-curricular programs?"

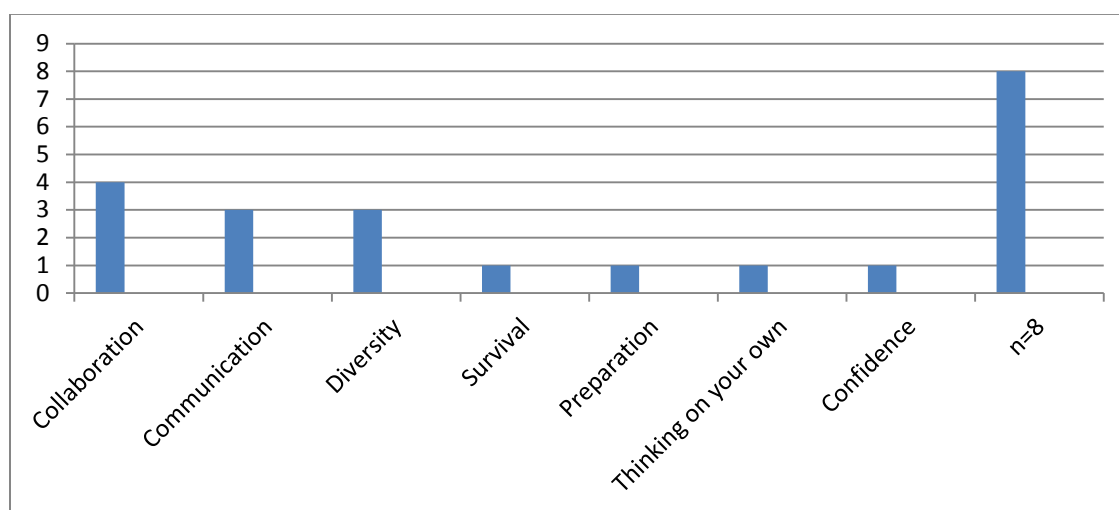


Figure 12. Response frequency for common themes for interview question 6 among non-participants in public school music education (n=8).

The most common response among the eight the eight non-participants in public school music education programs (see Figure 12) was collaboration (e.g., working with others). NP11 stated:

Playing softball, like you are part of a team (team building), definitely being part of the peer, it was like you know, we all worked and did a lot of teambuilding and being able to work with others as well as make decisions on your own.

NP14 added:

Looking up to whomever, the captain of the team or the coach and dealing with different situations regarding a sporting event, whether you are winning a game, or losing a game, incidents on or off the field, that's what I attribute most about what I learned.

NP5 continued:

When I had my children I was in a position where I could put them in private school or I could put them in public school. I opted for public school. I believed that I got a good education and I believed that I knew there was a different ratio of teachers to students. Again it is having that wide variety of people. I think it makes you toughen up a bit. I wanted them to know what the real world was like. I wanted them to know that when they went on into the workforce or started their own life to know that skill set that you need to be able to deal with anybody.

NP1 concluded, "Being able to handle different ways that people think. Trying to formulate that into multiple options and possible solutions and then figuring out which solution is best."

The second most popular theme among the participants for the sixth interview question was communication; the ability to speak and be followed by others and diversity. NP15 stated:

Probably public speaking. I think every time you have the opportunity to speak in front of class and get over that fear is critical toward having success in the real world, and obviously as you enter high school and you begin to do presentations in front of others, that becomes critical to getting over that nervous state.

NP10 added:

I think when you speak to people and try to be a leader, you have to know what you are doing, and by knowing what you are doing, you have to be prepared. It's a lot easier to get your point across and to make someone buy into your concept of what you are talking about if you know what you are talking about. It's not just a B.S. answer, it's something that you are passionate about, you know about and it comes across when you lead people.

NP9 continued:

Speaking in front of a group. Interacting with a group. Learning how to interact with different people in a group setting for instance. Understanding different diversity and other people's needs and how they learn versus how you learn. There is a lot of discovery in terms of everyone is different but you tend to look at it as information.

NP15 followed with:

I always tried to be someone that could mix with people that were in my culture, or not in my culture, right? So in the instances when that was encouraged and really moved, I think it was very good, versus not pushing towards that and maybe letting all the Latinos hang with the Latinos and not having any types of programs that mixed in. But I know that I myself interacted with all races. And when you're in a melting pot the way we live in, I think that's very important. Because you see how other people behave not only from an educational standpoint, but from a religious standpoint, the different things that they do or that they don't do. I think it's critical-that part is very critical to living in the real world and being able to have run a business where you're going to run into all types of cultures.

NP16 concluded:

I think it's really the fact that going to public school meant that I was exposed to a wide variety of people and what I think I learned then that translates now is when you're making decisions; their various styles; their motivations and the fact that given level of rationality and making decision in a reasonable amount of time and information that you just have to know that the differences of the people involved in the decision you're making have to be taken into consideration.

Additional themes derived from responses to the sixth interview question revolved around survival, preparation, individualism, and confidence.

Interview Question 7

Participants in public school music education programs. The seventh interview question posed to the eight participants in public school music education was: "What learning experiences do you recall from your participation in public school music education programs?"

Responses were relatively divided as to what learning experiences (e.g., behaviors, habits, lessons, etc.) they recalled from their participation in public school music programs (see Figure 13). One of the participants did not provide an answer to the interview question.

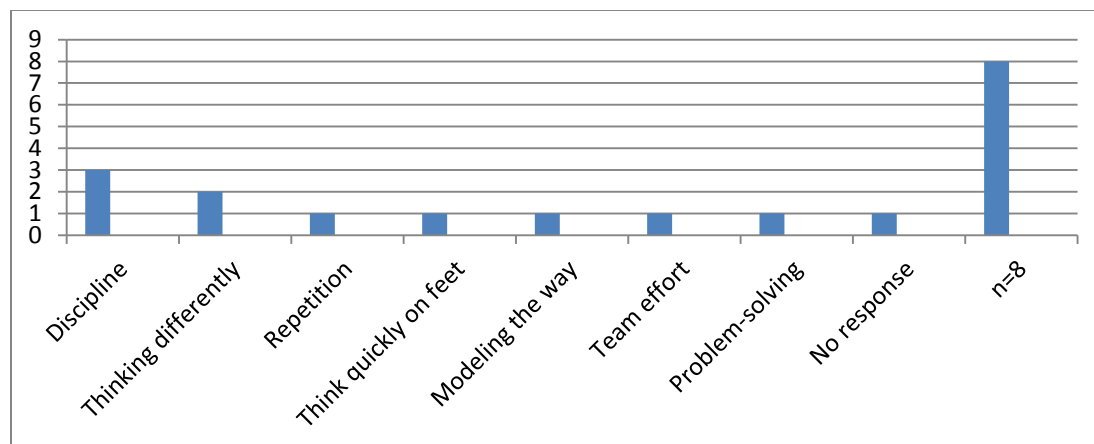


Figure 13. Response frequency for common themes for interview question 7 among participants in public school music education (n=8).

The most common themes were discipline, getting things done and committing to things.

P6 said:

Practice – huge, huge, huge! You had to practice, you had to be committed to practice or you failed the next week. It was consistency – staying consistent. And you let your fellow band members down if you had not practiced because you would hold everyone back or you would sound horrible if you had not practiced.

P8 added:

I was never the most disciplined human being in the world because I could get away with studying the night before. It is a gift and a curse. Music forced discipline on me and again sort of contrary to the whole improve thing where you can just go in and screw around and it might sound good. You have to engage in a degree of discipline where you are not going to progress as a musician. I have learned that if I need to accomplish something that would be extremely difficult for me, I need discipline to do it. I define discipline as doing what you don't want to do when you don't want to do it.

P3 concluded:

I had some very strong personality teachers and they definitely rubbed off on me and I sort of acquired their characteristics; just get it done. Don't say you're going to do something. Do it. Don't make excuses because excuses... You know an excuse is you're just not doing it. So either do it, or don't, and don't make up an excuse. Just sort of like get it done and if you need help, ask for help. It's kind of like when you're in a group setting there's always-you feel like you're always doing the work – it's kind of like, c'mon people, let's just get it together! I sort of got that attitude of like, just get it done. You know the stick-to-it-iveness. If I want to do something, I want to do it as good as I can, as well as I can and be the best at it.

The second most common theme related to the seventh interview question was thinking differently (i.e., outside the box). P2 stated:

Probably the key thing is just to be able to improvise. I had one really great music teacher in particular who came from a jazz background, and unlike any of the other music teachers I ever had really just threw the charts out the window and placed a lot of emphasis on being able to create on the spot and improvise. I think that is carried over into other aspects of my life – just being able to think on your feet and be put under the spotlight and make decisions quickly. I think a lot of that came from that class.

P7 added:

Instead of having a piece of paper and a pencil, you were given some instrument that required sounds to come out of your mouth as opposed to one side of your brain computing what two plus two is, right? So one of the skills, I guess, or challenges for me was to try to overcome something that I had never done and that I never imagined trying to do and try to master it. And in a whole different way to me, education was always about paper and pencil and one side of the brain computing things. But music was a whole different aspect. Much more creative; much more technical in a whole different fashion. So yeah, a whole different mindset when it came to music education and playing an instrument than normal education. I think that's the biggest thing I remember about it.

Additional themes derived from the responses involved thinking quickly on one's feet, repetition improves results, modeling the way, problem-solving and one participant had not thing to add.

Non-participants in public school music education programs. The seventh interview question posed to the eight non-participants in public school music education was: "What learning experiences do you recall from your participation in public school education programs?" One of the participants did not provide an answer to the interview question. Figure 14 summarizes the themes derived from the eight non-participants in public school music education programs.

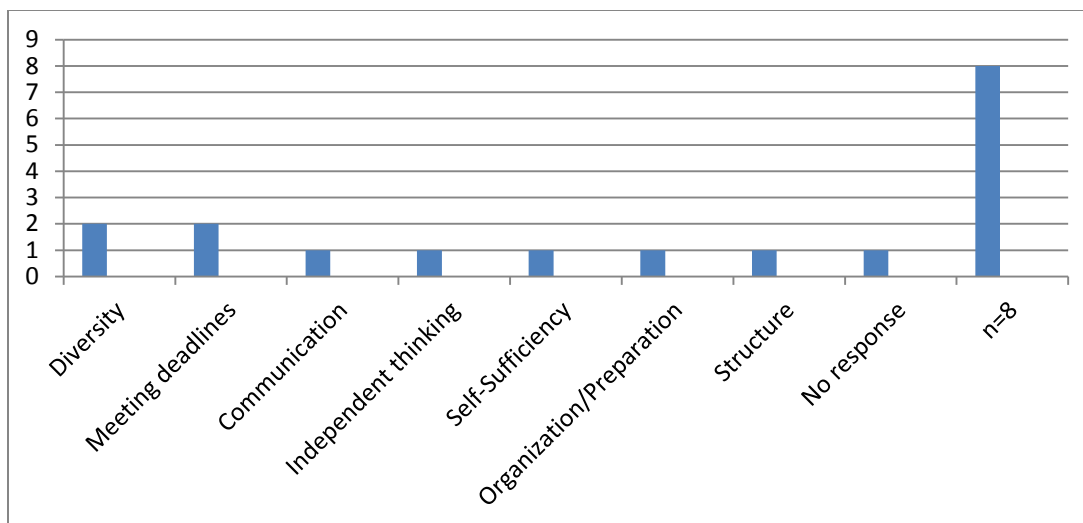


Figure 14. Response frequency for common themes for interview question 7 among non-participants in public school music education (n=8).

Responses and themes remained relatively consistent (diversity and meeting deadlines) with the responses made to the previous interview questions. NP1 stated:

I guess I keep on hammering the issue of diversity. I think in particular in the public school program that I was involved with you had everyone from the smartest academic people to the jocks who were not so good at academics but were good at their own fields. You had creative people and you had the gothic rockers who didn't want to deal with anybody. I guess the point I am saying is that I just learned that if I applied myself I would succeed amongst a diverse group of people.

NP10 added:

I think by doing things in high school you know – you deal with a lot of people and you know what you can do and how people react to that. I think by knowing that in your past, and obviously doing what you do throughout your career, you know, understanding people's reactions, understanding people's tones when dealing with them is something that is started in your high school days and how you react to people and how you come across with people and how people react to you.

In addition to diversity, meeting deadlines and not procrastinating received the most responses from the participants. NP11 said, "Not to procrastinate. Because if you fall behind, you are behind and it's hard to catch up. I definitely try not to procrastinate especially on things that are more difficult and take longer to either learn or do." While NP16 added:

You know, the big one would be for me you've got to meet your deadlines, especially from a journalism standpoint. I learned very early on that if you didn't get your homework done, if you didn't submit your story on time, if you didn't meet your deadlines, you were in big trouble.

Additional themes derived from the responses were communication, independent thinking, being self-sufficient, being organized and prepared, having structure, and one participant did not have a response.

Interview Question 8

Participants in public school music education programs. The eighth interview question posed to the eight participants in public school music education was: “What factors resulting from your participation in public school music education programs have contributed to your success at Universal Music Group?” One of the participants did not provide an answer to the interview question. Figure 15 summarizes the themes derived from the eight respondents who participated in public school music education programs.

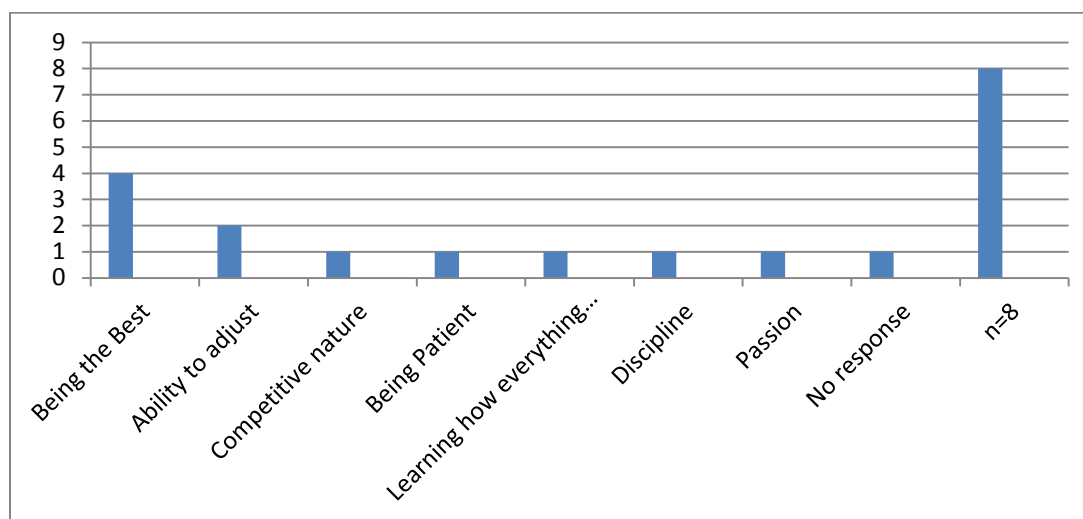


Figure 15. Response frequency for common themes for interview question 8 among participants in public school music education (n=8).

The theme of being the best was shared by 50% of the eight respondents. P7 stated:

I guess the challenge of taking on something that wasn't easy; wasn't something I wanted to do and everything else was the biggest one. And then again, I think the appreciation for musicians. In accounting here, we don't always get to think like a musician; we're thinking everywhere else, we're kind of on a different side of the fence from them, but I did get a whole new sense of appreciation for musicians after I took that course.

P12 added:

Sometimes you'll have a project that everybody's like, oh yeah! Sometimes you'll have projects and you'll have to do a rally cry. I know that it came from that. So there's that kind of work ethic for sure because just learning, not just going to sit there and be great anything and say you know, gets it done. Not that I was known for taking many lessons on the side, but what I did there, I think in other ways kind of helped develop into a strong work ethic.

P6 continued:

I worked really hard at my instrument whether it was singing or my flute. I practiced and was very perfectionistic. I had side lessons because I wanted to be the very best I could be. That definitely carried over to UMG. That perfectionism always led me to go the extra mile whether it was with my staff, or with my bosses to help make sure that things got fixed and were clean the way they were supposed to be.

P3 followed with:

When I first started I was an assistant – and I came in and I pretty much told them, I'm going to be the best assistant. This is my job. I 'm going to kick ass at it. Just so you know I'm going to rock it. And I did. And then I got promoted and I got promoted again. And it's like that's the way I approach everything. This is my job and I'm going to do the best of my ability.

P2 added:

I think again, it is being able to think on your feet and being able to improvise. I don't think it just applies to UMG, I think it applies to any career really. You have to be able to adapt and roll with it. For me anyway that first time having been thrown into the deep end and shown you can survive with those classes when they would throw the charts away and you would have to play from memory or improvise. I would say that is what has carried over.

P8 concluded:

My success here I think is longevity, and I don't think that it is success or stupidity, or they have not found me yet, but I am so in love with music. I have reinvented myself at

this company. We were an obscure department of two people when I got here. Today I sit in A&R meetings, marketing meetings, senior staff meetings and I am asked about artwork, production and my opinion matters. The point here is I have the ability to reinvent myself, and to adapt to changing environments. Reinvention; that is the only way to survive in today's culture I think.

The following themes were also discussed by some of the participants in response to the eighth interview question: the ability to be competitive, patient, learn how everything works, disciplined, and being passionate.

Non-participants in public school music education programs. The eighth interview question posed to the eight non-participants in public school music education was: “What factors resulting from your participation in public school education classes and/or extra-curricular programs have contributed to your success at Universal Music Group?” Figure 16 summarizes the themes derived from the eight who did not participate in public school music education programs.

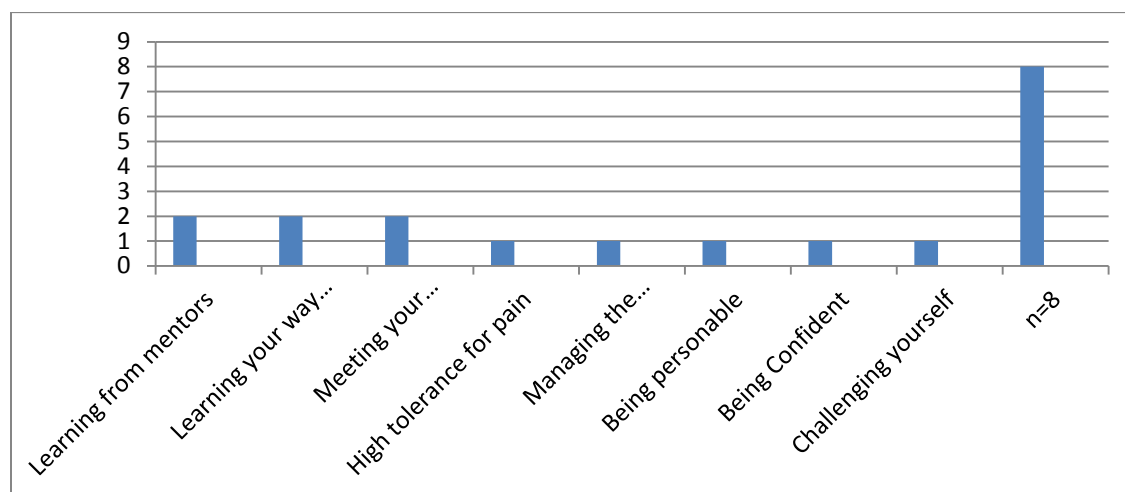


Figure 16. Response frequency for common themes for interview question 8 among non-participants in public school music education (n=8).

The three most similar themes were learning from mentors, learning your way around (being knowledge), and meeting your deadlines. NP1 stated:

Not only do you have a diverse group of students you certainly have a wide diversity of teachers. I definitely learned to gravitate to the teachers that were going to be best meshed with me and also were going to motivate me well. In a work environment, you learn to gravitate to mentors that are going to help you move forward. I think I took on certain mentors in high school and in the public schools that helped me get into colleges and learn areas that I felt were important, whether it was extracurricular or academic. At work, I tried to gravitate to mentors that would help me rise in the company for as long as they survived.

NP11 added, “I liked accounting and that made me continue into college. I clearly had a good teacher. He wasn’t your typical read from the textbook. He made it more exciting and you know, more hands-on than just book study.”

NP11 continued:

I’d have to go back to accounting because that was huge. I took a typing course and that definitely helps with the keyboard that I’m using every day, every second of the day. But yeah, the accounting background, I think it definitely was my first accounting course in college that was very similar to what I learned in high school. So I was able to do well. The debits and credits of accounting; the essential background of accounting was learned in high school, so I was able to take that knowledge and move on into college and you know, I was ahead of the game because I took those accounting classes in high school where so many people didn’t.

NP5 followed with, “I think a little bit of everything; just learning my way through a very large institution – public institution and trying to figure out my space and my role there and how to best cope with the challenges.” NP16 added:

Well I think that my number one success at UMG is my ability to make deadlines! So I think that that totally and completely plays into it. You know so much of what I do is system development design and build. And if you can’t meet your deadlines and being prepared, you’re dead in the water.

NP14 concluded:

You can never be over-prepared. When we used to do the budget meetings, I would have our teams prepare the budgets. There was a certain point where it was due electronically, but what I wanted to do before it was due electronically, I wanted to put it in that executive presentation package so I could see how it was going to look when I had to present it because what they wanted in the past was for us to send it electronically, but then you wouldn’t know how it would be seen in that deck. So I wanted to have

everything in the deck, be prepared, look at all the variances, look at how it was going to come out in the deck before I sent it.

Additional themes derived from the responses were high tolerances for pain, managing the unexpected, being personable, being confident, and challenging yourself.

Interview Question 9a

Participants in public school music education programs. There are two parts to the ninth interview question. The first part posed to the eight participants in public school music education was: “What types of skills and/or strategies did you learn by participating in public school music education programs that are relevant to your abilities to overcome obstacles as a successful leader at Universal Music Group?” Figure 17 summarizes the themes derived from the eight respondents who participated in public school music education programs.

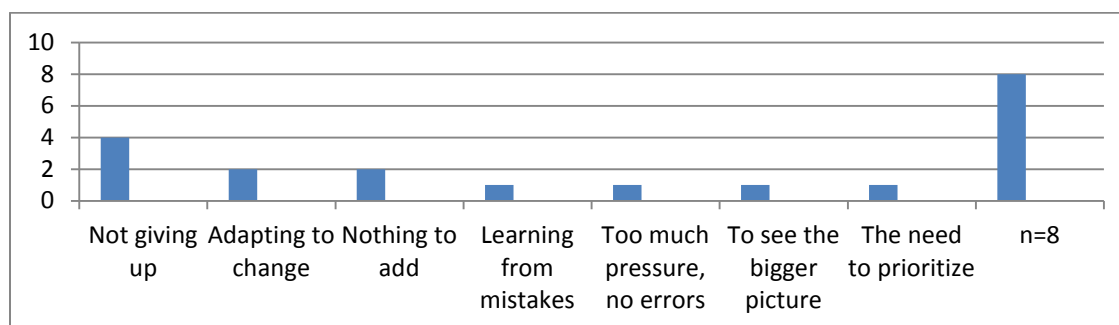


Figure 17. Response frequency for common themes for interview question 9a among participants in music education (n=8).

The most common theme among the participants for interview question 9a was not giving up despite the difficulty, challenge, or obstacle. P7 said:

Trying to overcome or handle something that you're not very good at, and you've been put in this position to pass and achieve, and the struggles to get there. So I think, if anything, the skills would have been just kind of the extra toughness, or the desire to achieve something that you're not good at.

P6 added:

Again it goes back to perseverance and not stopping when it got hard because even a flute the higher you play the harder it gets. Singing probably not so much. Singing seemed to be easier to me, but again just persevering through it and the politics! How that related to the problems at UMG, I am sure without the idea of we can persevere, or we can think outside the box we could not have done that.

P12 followed with:

Another thing we all especially, in my gig, have to do even though it's tough is move forward. We're tenacious and we're going to make this work, we're going to make this a success despite all kinds of you know, all kinds of hurdles, brick walls, things like that. And just to like, all right, well that's just a bump, let's move on. Or if this is something we can't do anything about, then let's go over here. It's all kind of solutions and it's also about-starting to learn to kind of play to your strengths and things like that. Well musically – you just learn, you know, this piece would feature a certain subset of the choir or you know, a jazz band is a part of the – why isn't the whole concert band playing the jazz stuff? It's like no, because it's this configuration, you know, kind of playing our strength.

P3 concluded:

I think you know it's definitely if at first you don't succeed, try, try again, that whole thing, you know. And also just to not be discouraged because you know sometimes you audition for things and you might not get the lead in the musical and you might get a different part. But then you have to take that part and make it great.

The other most common theme for question 9a was being able to adapt to changes and working with others. P13 stated:

I think that even though my band professor was the one who goofed off, I learned how to relate to him and I learned a rapport with him that I think is relevant to working in the music industry because people who work in music generally develop a rapport with somebody makes a big difference in whether they are going to do things for you or with you. I do think that I probably did learn that from my band professor.

P8 added:

As recently as a couple of years ago, I think this company went through and just purged a lot of people. Forget about institutional knowledge these people would not adapt and think that it's vital. Some people are just too rigid. I don't know why. Some people aren't and I think I know why. I think a broad based liberal arts education is part being able to speak many languages metaphorically speaking. I think music in particular is important in that regard as well.

Two other participants had nothing to add. Additional themes derived from the responses to question 9a were skills and/or strategies learned from music education programs that are now relevant for overcoming obstacles at UMG; learning from mistakes, no room for making errors, seeing the bigger picture, and the need to prioritize.

Non-participants in public school music education programs. The first part of the ninth question posed to the eight non-participants in public school music education was: “What types of skills and/or strategies did you learn by participating in public school education classes and/or extra-curricular programs that are relevant to your abilities to overcome obstacles as a successful leader at Universal Music Group?” Figure 18 summarizes the themes derived from the eight non-participants in public school music education programs.

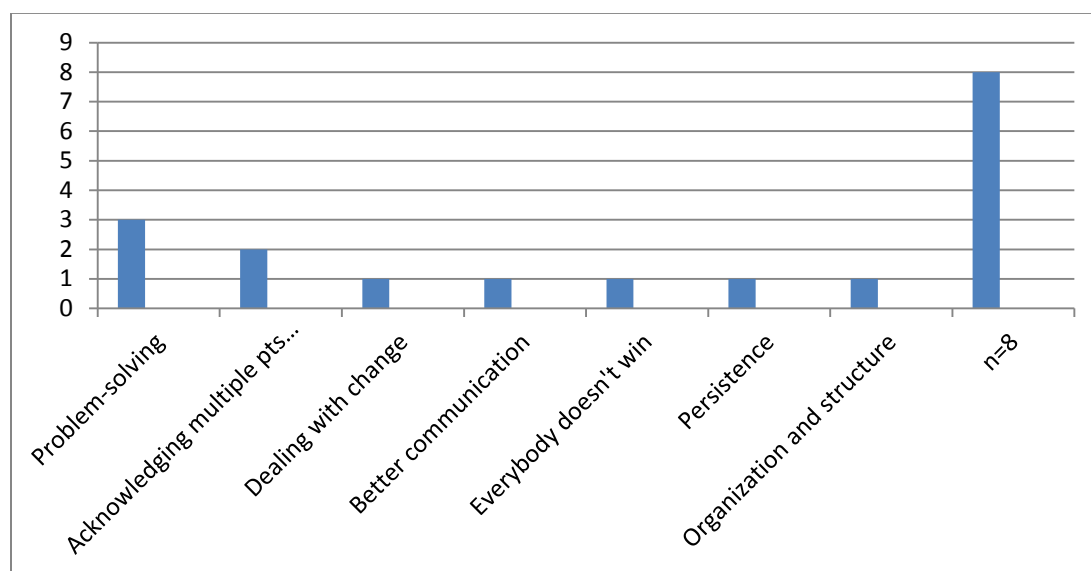


Figure 18. Response frequency for common themes for interview question 9a among non-participants in music education (n=8).

The most common theme for interview question 9a was problem-solving. NP10 stated:

I think problem-solving is a big leadership factor in what you do and how you solve problems. I think being in high school, everything is a variable and I've spoken about variables. You can memorize things, you can learn things by rote, but when the numbers change, when activities change, you have to apply what you know. It's not a rote answer; it's something that you can elaborate on based on the skill level you have obtained.

NP1 added:

If you have teachers that challenge you, if you have other students that have different views, you learn how to filter all that in, and maybe change your own opinion on things and hopefully come up with a better solution that you can come up by yourself.

NP9 concluded:

I think basic problem solving skills. Definitely how to identify a problem, break the problem down and then ultimately solve the problem. Being from a mathematical background, it definitely helps me especially in my current job where math is important but also just general problem solving comes up more often than not. To me that is the biggest win for me.

The second most common theme for interview question 9a was the acknowledgement of multiple points of view, and the need to get along with others. NP1 said:

I think the main skill was to be open to multiple ideas and willing to change gears based on new information based upon a variety of ideas, and not to have preconceived notions that you apply all the time. Back to the point of collaboration, you learn to collaborate and hopefully come up with a better solution in the long run.

NP 5 added:

It is the ability to cope with change and to be able to deal with personality types because for some people it is very easy, no problem and they adapt. Then you are going to have those employees who just are very good at what they do, but change is more difficult. It is how you change. Maybe you can even go as far as to say that in the school systems that is the way it is-or was when I was in school – so many different teachers. Every teacher had a different style. Every teacher had different opinions. Every teacher had different ways to reinforce or reprimand or encourage and give you that feedback that you required during those years when you were developing. I think all of that pieced together teaches you how to take it out into the workforce and put it back into a changing environment.

Additional themes derived from the responses to interview question 9a were the need to deal with change, the need for better communication, the realization that not everybody wins and you have to deal with things, the need to be persistent and finish things, and the need for organization and structure.

Interview Question 9b

Participants in public school music education programs. The second part of interview question nine posed to the eight participants in public school music education was: “Please describe one obstacle that you have dealt with and how your public school music education experience helped you overcome it.” Figure 19 summarizes the themes derived from the eight respondents who participated in public school music education programs.

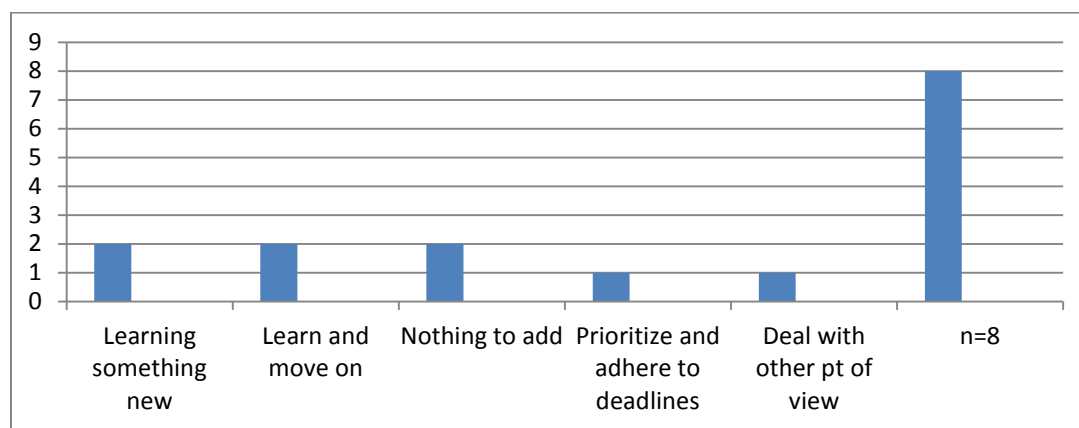


Figure 19. Response frequency for common themes for interview question 9b among participants in public school music education (n=8).

This question yielded two common themes: okay with learning new things and things don’t always turn out as planned (learn and move on). P8 said:

Recently, I was approached to take over another area that had been largely untapped. I knew nothing about this area at all, but someone logically thought it would fit into what we did here. Instead of saying that is not my job, or that is not what we do here, or I don’t have the staff for that, my gut reaction is always bring it. Bring it on. If I cannot do it I will figure it out. I will break it down. I have not broken it down yet, but I think any musician especially when you’re in 8th grade and they put that jazz band chart out it is foreign, it is alien. Every time a musician goes into the recording studio and is handed a chart it is like starting over-really the good ones can do it from sight and feel and get it all going but they are still learning something new on the spot. If they are not that good like me they have got to break it down and learn it, but it is a process every time. In fact I am still doing this.

P7 added:

I can attribute what it takes to learning and achieving computer skills. It's you and the computer and you've been tasked with taking on something that is over your head in terms of your computer skills. So it's you and the computer, and you're trying to achieve something. Maybe I can loosely align it to a trombone. So it's me and the trombone, and I'm supposed to master this trombone when it's all said and done. Me and the computer are the same way; nothing to do with people, but more or less trying to master a part of your job. And in this case, we spend a lot of time on the computer and it's crunching a lot of numbers and so forth. I think that maybe that's the obstacle, that maybe the trombone experience would have helped me in trying to help man versus machine, or man versus metal!

P3 followed with:

I think there have definitely been moments where I've made a mistake, or I've sent something off to a client that maybe.... And then I realize, oh shoot, I shouldn't have done that. I didn't have everything that I needed. Or something changed and you feel like an idiot, but then you have to be able to move past it and correct it. And so that's happened a few times where I've had to correct some mistakes, and I think just being able to sort of own up to it and say, I made a mistake and I'm going to correct it and fix it, and then hopefully it won't happen again. I think that has come from my experience.

P6 concluded:

I can think of the biggest problem I was ever involved in was the messed up travel world. Having high creativity and having staff that had different levels and bosses that had different levels of high creativity made a very impossible task possible. We really literally-didn't think we could ever do it, between having to handle vendors and balance sheets and very messed up accounting. We just persevered and it became this unbelievable positive at the other side. I think again with band and orchestra or choir, you would hear that all the time. You would see the little goals and you would see it put together as a whole and you would go onto the next step. You would have your next big performance, or you would hear the whole band getting better and better.

Additional themes derived from the responses to interview question 9b related to how their experience with public school music education help them deal with obstacles at work are: the need to prioritize and adhere to deadlines, the need to deal with other people and their differing points of view, and two participants once again had nothing to add.

Non-participants in public school music education programs. The second part of the ninth question posed to the eight non-participants in public school music education was: "Please

describe one obstacle that you have dealt with and how your public school education and/or extra-curricular programs helped you to overcome it.” One of the participants did not provide an answer to the interview question. Figure 20 summarizes the themes derived from the eight non-participants in public school music education programs.

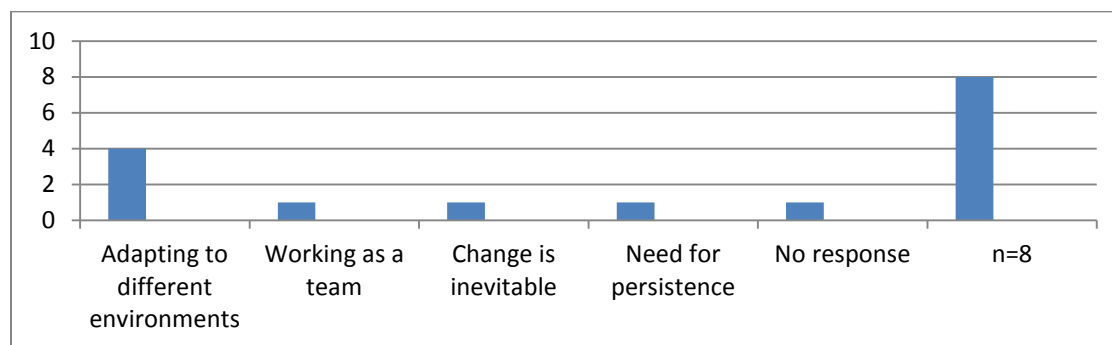


Figure 20. Response frequency for common themes for interview question 9b among non-participants in music education (n=8).

This question yielded one primary theme, reported among 50% of the participants: adapting to differing environments and the acknowledgement that there are different ways of getting things done, as well as responding to the different ways people will react or respond to different situations. NP11 stated:

I've gone through some obstacles here, being, you know – having two new bosses in less than a year. I guess, the personality that I have is you can't take it personally, and just work through it and continue working hard; I am a hard-worker. I can just say I guess it going back to high school that you learn where you have to work hard in order to succeed. Yeah, I guess it's being hard working and showing people that you can do it regardless of whether or not it's a good environment.

NP9 added:

I think just generally at UMG – it is a big company and you have to think about learning the company first. I had to learn how the company worked and how maybe it didn't work in places, and how you work around things. Maybe sometimes if you cannot get to a solution you find a way around to get to that solution. You might identify an issue, perhaps you cannot take the direct approach, but you might take an alternative approach to get to your final solution.

NP10 followed with:

I think we you deal with people at work, you are dealing with a lot of different personalities. It's the same thing in school. You have different teachers that have different personalities and you have friends that have different personalities. Not everybody is the same. I think you have to adapt. Being able to adapt is something that you learn from when you started in your schoolwork. Not everything is the same. By being able to be adaptable, you can solve problems because there may be a different way of getting around something.

NP5 concluded:

When I was in school there were a lot of classmates who passed away and died very young. We learned very young the grief and sorry and getting through. By the time I graduated high school I lost at least 20 friends, which was very unusual, very high number. But it was a time where a lot of people were experiencing and experimenting with drugs and depressions and all different things. It is not uncommon for us to go to funerals and grieve. In the last month one of my employees passed and I had to deal with the 30 people that are in my group and each of them took it differently and responded differently and how getting them into grief counseling or trying to walk them through it. It is very interesting to see how each person reacted very differently to coming into the office and hearing the colleague next door is not here anymore. I don't know if that was attributed to public school or any school, but in my public school it was very common place that people did not make it all the way through.

The other varying themes for interview question 9b based upon the participants' responses were working as a team, change is inevitable and people need to deal with it, the need to be persistent, and one participant had nothing to add.

Interview Question 10

Participants in public school music education programs. The final interview question posed to the eight participants in public school music education was: "Please describe any leadership characteristics that you possess that you also believe are inherent in other leaders that participated in public school music education programs." Responses primarily focused upon four specific characteristics with confidence and team player being the most prevalent, and this question yielded the most similar responses among all the participants. Figure 21 summarizes the

themes derived from the eight respondents who participated in public school music education programs.

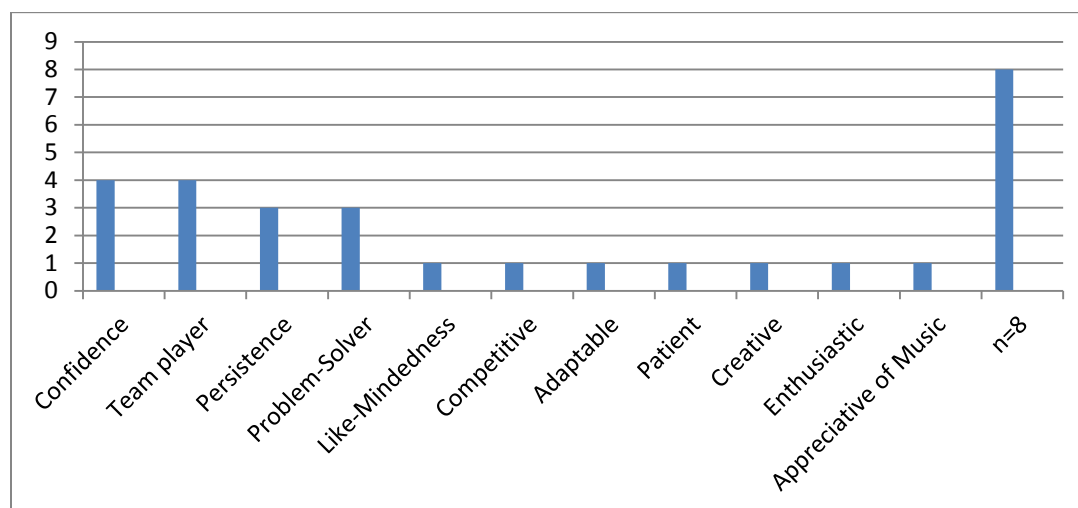


Figure 21. Response frequency for common themes for interview question 10 among participants in public school music education.

Because the majority of the participants' responses were short one or two word answers, Table 6 illustrates how respondents who participated in public school music education responded to each characteristic or theme below.

Table 6

Participants' Leadership Characteristics Observable Among Other Leaders Who Participated in Public School Music Education Programs (n=8)

Themes	P2	P3	P4	P6	P7	P8	P12	P13
Confidence	x			x		x	x	
Team player	x		x		x			
Persistence		x		x			x	
Problem-Solver		x	x					x
Like-Mindedness	x							

(continued)

Themes	P2	P3	P4	P6	P7	P8	P12	P13
Competitive		x						
Adaptable			x					
Patient			x					
Creative				x				
Enthusiastic							x	
Music Appreciation								x

Non-participants in public school music education programs. The final interview question posed to the eight non-participants in public school music education was: “Please describe any leadership characteristics that you possess that you also believe are observable among other leaders that participated in public school education classes and/or extra-curricular programs.” The participants’ responses primarily focused upon three specific characteristics (themes): confidence, team player, and leading by example. Also, this question yielded the most themed responses among the participants. Figure 22 summarizes the themes derived from the eight non-participants in public school music education programs.

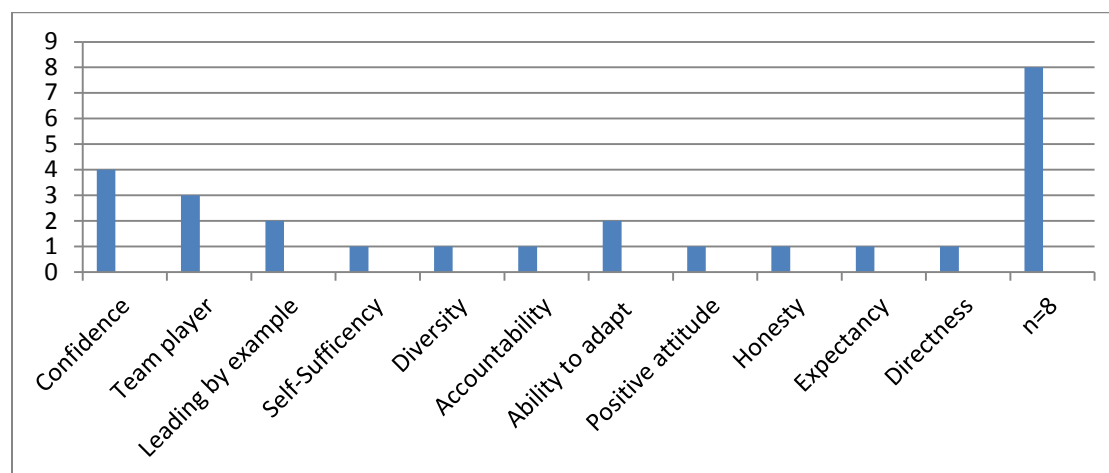


Figure 22. Response frequency for common themes for interview question 10 among non-participants in music education (n=8).

Because the majority of the participants' responses were short one or two word answers, Table 7 illustrates how the respondents who did not participate in public school music education responded to each characteristic or theme below.

Table 7

Participants' Leadership Characteristics Observable Among Other Leaders Who Participated in Public School General Education and/or Extra-Curricular Programs (n=8)

Themes	NP1	NP5	NP9	NP10	NP11	NP14	NP15	NP16
Confidence				x		x	x	x
Team player	x				x			
Leading by example	x		x					
Self-Sufficiency		x						
Diversity		x						
Accountability		x						
Ability to adapt				x				x
Positive attitude					x			
Honesty						x		
Expectancy							x	
Directness						x		

Summary

The data for this study were gathered from in-person tape-recorded, semi-structured interviews with 16 Universal Music Group Executives. The researcher and two second-raters reviewed the transcriptions and the interview protocol. All 16 participants were tape recorded (and some videotaped) as they responded to 10 open-ended interview questions relating to the study's research question. The themes were identified and supported by the participants' transcription excerpts, as well as Pareto charts, and tables for further clarification.

Chapter 5: Conclusions

For this study, the researcher used a qualitative phenomenological research design predicated upon Merriam's (2002b) definition of qualitative research, which "attempts to understand and make sense of phenomena from the participant's perspective" (p. 6). The study chose participants with the intent of maximizing homogeneity by inviting Universal Music Group executives to share their personal experiences based upon the criteria and purpose of the study, and data gathered using in-person, audio and video taped, semi-structured interviews. The purposeful sampling technique described by Wiersma (2000) and Patton (1980) was used to select a total of 16 executives, eight of whom had and eight of whom had not participated in public school music education programs.

Each participant was audio recorded and transcripts of the interviews served as the data source for the study. The information from the 16 interviews was analyzed and grouped by themes according to techniques described by Patton (1980) and Creswell (1998). The data and themes were presented in Chapter 4 (see Table 8 and Table 9).

Table 8

Nine Primary Leadership Themes and Descriptions Derived from the Eight Participants in Public School Music Education Programs

Themes	# of UMG Execs	Descriptive Phrases
Success Traits		
Taking Challenges	4	Taking something on that wasn't easy, It's being able to think on your feet and improvise, and the ability to reinvent and adapt to changing environments.
Not Giving Up	4	Trying to overcome or handle something that you're not very good at, and the struggles to get there. We're moving forward, we're tenacious and we're going to make this work and this is a success despite all kinds of hurdles, brick walls, etc., just not to be discouraged, if at first you don't succeed, try, try again, it goes back to perseverance and not stopping when it got hard.
Skills		
Situational Decision-making	4	Confidence and knowledge of projects at UMG I work on now, I feel like much of that goes back to that (Public School Music Programs). So while it's not literal, I can say, oh, well I deal with this artist because I did this. Some of the challenges of learning an instrument and how difficult it was, I think later in life that regardless of how difficult it is, you still need to move forward and make decisions and keep going with that. I could see the big picture and then I could break it up and do little bits and pieces. Again, maybe this is the orchestra-band influence.
Independent Creative thinking	3	Whether it is how you play an instrument or how you interact with people, to be open to all new learning experiences versus a textbook. Here is how you have the power to interpret how you were going to play that is how soft or how loud. What I learned in the Jazz Band was how to improvise. I learned to think on my feet, improvise, b.s. my way out of any situation if you will. It worked. That is definitely a skill I excel at to this day. I'm completely respectful of people who are trained and super-trained. It was always more of an emphasis on creative and instinctive for me.

(continued)

Themes	# of UMG Execs	Descriptive Phrases
Confidence to Lead Others	4	<p>I went to Berklee College of Music and I knew I was going there vs. others going to community college or UCONN, but not for music, and I think it carried with it a little more position of power I guess in terms of my role in that little unit. I think confidence is definitely one of the skills, listening to people and trying to make everybody happy sort of. I loved the fact that you could play your instrument or sing with your voice and be part of a whole, but it was still you as an individual and it gave me that self-confidence at a very young age to perform and not be afraid. I think a good leader has to be confident and has to be knowledgeable. People who continue their music education they are doing it because they are building a foundation of talent.</p>
Characteristics Confidence	4	<p>Just something about the nature of music and what it does to oneself.</p>
Facilitating Team Playing	3	<p>I think there is definitely an enthusiasm there. Confidence based on every different person's experience.</p> <p>You go from being part of something, whether it was soloist or a group that gave you confidence to perform in front of people.</p> <p>Through my experience kind of team work, team building, rapport things of that nature and operating as a unit in this particular setting (music).</p> <p>I'd like to think of my leadership skills as more of wanting to help people learn and understand. Group success is what I strive for.</p>
Persistence	3	<p>When I meet people who have gone through sort of similar experiences we all sort of have a drive that pushes just a little bit harder, the stakes are a little bit higher. There are others that are so geared on getting the job done, they are less concerned with cohesiveness. Perseverance and learning to at quite a young age get past a barrier.</p>
Problem-Solver	3	<p>I think you get better at seeing the parts and seeing the goal at the end. Because when you're learning a piece of music it's like I am never going to be able to play this so I can't imagine how? Then at the end when you perform it, it's like, I can't remember what it was like when I couldn't do that!</p>

Table 9

Twelve Primary Leadership Themes and Descriptions Derived from the Eight Non-Participants in Public School Music Education Programs

Themes	# of UMG Execs	Descriptive Phrases
Success Traits		
Learning from Mentors	2	I definitely learned to gravitate to the teachers that were going to be best meshed with me. In a work environment, you learn to gravitate to mentors that also were going to motivate me well. I clearly had a good teacher. He made it more exciting and you know, more hands-on than just book study.
Being Prepared for Deadlines	2	My number one success at UMG is my ability to make deadlines! If you can't meet your deadlines and being prepared, you're dead in the water. You can never be over-prepared. I wanted to be prepared, look at all the variances, look at how it was going to come out in the deck before I sent it.
Problem Solving	3	I think problem-solving is a big leadership factor in what you do and how you solve problems. When activities change, you have to apply what you know. If other students have different views, you have to learn to filter that all in and maybe change your opinion on things and hopefully come up with a better solution that you can come up with by yourselves. Basic problem-solving skills. Definitely how to identify a problem, break the problem down and then ultimately solve the problem.
Multiple Points of View	2	I think the main skill was to be open to multiple ideas and willing to change gears based on new information and based upon a variety of ideas not to have preconceived notions that you can apply all the time. It is the ability to cope with change and to be able to deal with personality types because for some employees it is very easy, no problem and they adapt. Then you are going to have those employees who just are very good at what they do, but change is more difficult. It is how you change.

(continued)

Themes	# of UMG	
	Execs	Descriptive Phrases
Problem Solving	2	Somewhere along the lines there I learned that there is no single answer to any problem. What you have to do is really make, try and, discover the different ways to approaching a problem and narrowing it down to a few options and then figure out which option is best. Definitely how to analyze the situation.
Team Building	2	Being able to teach others, and how to phrase things in a more positive way.
Diversity among classmates	4	The most important attribute was to learn not to judge other people's work; that everybody has a creative process, and everyone's is different. And that the creative process manifests itself in completely different ways. I was engaged with people that I would normally not engage with, it was a healthy experience. To see things a little deeper, a vision, a view into things, you know, not a way you always see it the first time you look at something.
Collaboration with others	4	What I learned in general throughout my public school education there are a team of people. Certainly there was a lot of learning how to in a bureaucratic environment which is very common in the corporate world. People are not motivated from the same place. Everyone is their own unique individual and you have to embrace what makes them unique and what motivates them and what stirs their creative process.
Characteristics		
Confidence	4	We talked about confidence. It's self-confidence and it's self-drive and I think that comes as a part of getting over a lot of those early fears when you're in that system.
Facilitating Team Playing	2	It all goes back to the same things we talked about, like being a team player, you know, having a positive attitude.

(continued)

	# of UMG Execs	Descriptive Phrases
Themes		
Modeling the way	2	I now possess an ability to mentor and teach other people that are in existence in public school programs at least at the educator level and at the coaching level. I think leading by example and what is in
Ability to adapt	2	for the people you are leading. They all have skills and how do you get the most out of them and you really have to step in their shoes. I think my buzzword is survival. The ability to be an independent worker or thinker. I think that is something that I learned very early and that I tried to do today. There are a lot of people who are adverse to change and there are people who like change. It is about adaptability, we always talk about people moving their cheese. People don't like their cheese moved.

From the eight UMG executives who participated in public school music education programs, nine primary leadership themes emerged: taking challenges, not giving up, situational decision-making, independent creative thinking, confidence to lead others, confidence, facilitating team playing, persistence, and problem-solving. See Table 10.

From the eight UMG executives that did not participate in public school music education program, 12 primary leadership themes emerged: learning from mentors, being prepared for deadlines, problem-solving, multiple points of view, team building, diversity among classmates, collaboration with others, confidence, facilitating team playing, modeling the way and ability to adapt emerged from their interview responses and were distributed among the eight respondents (see Table 11).

Table 10

Distribution of the Nine Primary Leadership Themes Derived From the Interview Responses of Eight Participants in Public School Music Education Programs

Themes	P2	P3	P4	P6	P7	P8	P12	P13
Success Traits								
Taking Challenges		X		X	X		X	
Not Giving Up		X		X	X		X	
Skills								
Situational Decision-Making				X	X	X	X	
Independent Creative Thinking				X		X	X	
Confidence to Lead								
Others		X	X	X		X		
Characteristics								
Confidence	X			X		X	X	
Facilitating Team Playing	X		X		X			
Persistence		X		X			X	
Problem-Solver		X	X					X

Table 11

Distribution of the Twelve Primary Leadership Themes Derived from the Interview Responses of Eight Non-Participants in Public School Music Education Programs

Themes	NP1	NP5	NP9	NP10	NP11	NP14	NP15	NP16
Success Traits								
Learning from Mentors	X				X			
Being Prepared for Deadlines						X		X
Problem Solving	X		X	X				
Multiple Points of View	X				X			
Skills								
Problem Solving	X		X					
Team Building					X	X		
Diversity among Classmates				X		X	X	X

(continued)

Themes	NP1	NP5	NP9	NP10	NP11	NP14	NP15	NP16
Collaboration with Others	X	X			X	X		
Characteristics								
Confidence				X		X	X	X
Facilitating Team Playing	X				X			
Modeling the Way	X		X					
Ability to Adapt				X				X

The two primary leadership success traits that were derived from the eight UMG executive interviews who participated in public school music education programs – taking challenges and not giving up – were consistent with two of Stogdill’s (1948) eight leadership traits (initiative and persistence). These two primary success traits were also consistent with Stogdill’s 1974 study, which included additional personality characteristics: responsibility and task completion and persistence in goal completion.

The four primary leadership success traits that were derived from the eight UMG executive interviews who did not participate in public school music education programs were: learning from mentors, being prepared for deadlines, problem-solving and multiple points of view, which were also consistent with several of Stogdill’s (1948) leadership traits (insight, responsibility initiative, and alertness). These four success traits also encompass several of Stogdill’s (1974) secondary success traits: responsibility and task completion, risk taking and problem solving, Initiative in social situations and readiness to handle stress.

The first of the two interview questions that addressed the participants’ success traits. UMG executives who participated in public school music education were asked to discuss what factors (if any) contributed to their success at Universal Music Group as a result of participating in public school music education programs. UMG executives who did not participate in public school music education were asked how (if at all) their public school general education and/or

extra-curricular programs contributed to their success at Universal Music Group. Of the eight UMG executives who did participate in public school music education programs, the researcher acknowledged that half of them cited taking on something that was not easy and being the best that they could be as their primary success trait. These traits include enabling themselves to quickly think on their feet and being able to improvise.

Based upon the data analysis of the participants' interview responses, the researcher concludes that one's ability to take chances and think outside the box (i.e., challenge the status quo) is a primary leadership success trait that the many of the public school music education participants attributed to their current success at Universal Music Group. This conclusion is also consistent with the literature reviewed by the researcher as summarized in Chapter 2.

In the following sections, conclusions derived both within each group of respondents (i.e., participants v. non-participants in music education) as well between those two groups are presented.

Taking Challenges (Stogdill's Initiative)

Being the best you can be and working hard (i.e., taking on challenges) was the first of two most common leadership success traits identified by the eight UMG executives who participated in public school music education programs when describing what factors contributed to their success at UMG. One participant in public school music education described this experience as follows:

I just always felt like if I'm going to do something, I'm going to do it completely, and I'm going to do well, and I'm going to finish it. I have this habit of just finishing things, even if I probably should have given up on it a long time ago. I have this need to complete things to the fullest and to be competitive.

Kouzes and Posner (1987, 2007) developed a leadership model based upon leadership interviews consisting of 1,300 middle and senior level managers in both the public and private

sectors. Challenging the process was one of the five fundamental principles Kouzes and Posner derived that enable leaders to do extraordinary things. Kouzes and Posner also described challenging the process as a willingness to challenge the status quo and think outside the box (i.e., conventional thinking). They believed exemplary leaders experimented and took risks in order to create, improve upon, or enhance organizational processes and systems (Northouse, 2013).

Another participant in public school music education insisted:

Practice makes perfect and I am very much a perfectionist, and obsessive compulsive quite honestly, so the two made me really good at orchestra or band or chorus. I practiced and was very perfectionistic. I wanted to be the best I could be. That definitely carried over to UMG.

Another executive added:

When you take that and you get into your whatever rehearsal or class or whether it being chorus or band or anything, you know, you got a great instructor or director and you are surrounded by others with that same passion, you can hear yourselves together making this wonderful sound, it just went into overdrive. At UMG it's a lot of that. Because part of my gig is again connecting the dots and sometimes you'll have projects everybody's excited about, and sometimes you'll have projects you have to do and rally cry. So there's this kind of work ethic for sure to get to it.

And finally, one participant in public school music education described the process of taking something on that is not easy and enduring as a trait for success:

We don't always get to think like a musician here at work, we're thinking everywhere else, we're kind of on a different side of the fence from them, but I did get a whole new sense of appreciation for musicians. It was not easy and I failed at it miserably, not from a grade standpoint, but my trombone skills that came out of it were nil! So I did get a whole new appreciation for what it takes to be a musician and what they go through to be good.

Maxwell (2002) believes leaders need to take a disciplined approach and challenge their excuses. Maxwell further posits that leaders who are not self-disciplined really just hide behind a bunch of excuses, and until they challenge such obstacles they cannot move onto the next level as leaders. Covey (2004) further adds:

Many people wait for something to happen or someone to take care of them. But people who end up with good jobs are the proactive ones who are solutions to the problems, not problems themselves, who seize the initiative to do whatever is necessary, consistent with correct principles, to get the job done. (p. 75)

The eight executives who did not participate in public music education programs cited learning from mentors and being prepared for deadlines as their primary contributing factors for success at UMG.

Unlike the executives who participated in public school music education programs, there was not as much consensus among the executives who did not participate in public school music education with regard to the primary leadership success traits that they attributed to their success at Universal Music Group. The researcher believes the non-participants follow more of an adaptive versus collaborative approach to leadership, which is also consistent with the literature reviewed in Chapter 2.

Learning from Mentors (Stogdill's Insight)

According to Kouzes and Posner (2010), the best learners make the best leaders. Because most leadership is a series of patterns of one's practices and behaviors, leadership skills and abilities can be derived by observing successful leaders. "When we track the progress of people who participate in leadership development programs, we observe that they improve over time. They learn to be better leaders as long as they engage in activities that help them learn how" (Kouzes & Posner, 2010, p 120). Kouzes and Posner (2010) further believe that for an individual to truly master leadership, he or she must have a strong passion or desire to learn these new skills, and therefore, must be committed to continuous learning in order to always improve. This is evident even among non-participants in public school music education:

I definitely learned in the public school environment to gravitate to the teachers that were going to be best meshed with me and also were going to motivate me well. In a work environment, you learn to gravitate to mentors that are going to help you move forward. I

think I took on certain mentors in high school and in public schools that helped me get into colleges and learn areas that I felt were important, whether it was extra-curricular or academic. At work I tried to gravitate to mentors that would help me rise in the company for as long as they survived.

Maxwell (1993) believes that successful leaders influence others in profound ways and prominent leaders are those whose opinions matter the most and those individuals that others are quick to follow. “The most effective way to understand the power of influence is to think of the times you have been touched by the influence of a person or an event. Big events leave marks on all our lives and memories” (p. 3). Again, it is a non-participant in public school music education that provides insight on this:

I liked accounting and I clearly had a good teacher and that made me continue into college. Clearly my teacher wasn't just textbook, read from the textbook. My teacher made it more exciting and you know, more hands-on than just book study.

Being Prepared for Deadlines (Stogdill's Responsibility)

Michele Goins, chief information officer for Hewlett-Packard's Imaging and Printing Group believes “Leadership opportunities are presented to everyone. What makes the difference between being a leader or not is how you respond in the moment” (Kouzes & Posner, 2007, p. 348). A non-participant in public school music education put it this way:

You've got to meet your deadlines. I learned very early on that if you didn't get your homework done, if you didn't meet your deadlines, you were in big trouble. I think that my number one success at UMG is my ability to make deadlines! If you can't meet your deadlines, you're dead in the water.

Collins (2001) believes great companies are built on great systems, but more importantly great managers who are disciplined people. Ideally, Collins (2001) believes there is a need to recruit self-disciplined people (e.g. getting the right people on the bus) who can get the job done. “Good to great companies build a consistent system with clear constraints, but they also gave people freedom and responsibility in the framework of that system” (Collins, 2001, p. 125).

When asked what public school general education or extra-curricular experiences resulted in their overall success at UMG, a non-participant in public school music education responded:

Organization. I think preparation, right? You can never be over-prepared. When we used to do the budget meetings, I would have our teams prepare the budget. There was a certain point when it was due electronically, but I wanted to do it before it was due electronically, I wanted to put it in that executive presentation package. I wanted to see how it was going to look when I had to present it. I wanted to have everything in the deck, be prepared, look at all the variances, look at how it was going to come out in the deck before I sent it electronically.

The second of two interview questions that addressed leadership success traits asked participants to explain what relevant skills and/or strategies were learned through their participation in public school music education programs (or, for non-participants in public school music education) allowed them to overcome obstacles as successful leaders at the Universal Music Group. Once again, half of the eight UMG executives who participated in public school music education programs indicated that not giving up (i.e., persistence) was a key technique for overcoming obstacles in the workplace. Half of the executives interviewed believe that their ability to overcome obstacles in the workplace is a direct outcome of their participation in public school music education programs. Based upon their responses, the researcher concludes that persistence is also consistent with taking challenges as a collaborative leadership success trait in the literature.

Not Giving Up (Stogdill's Persistence)

The second most popular success trait that emerged from the data was not giving up (e.g. persistence). For an organization to be successful, all the members need to be in alignment regarding its aims and goals. Therefore, the leader's responsibility is to ensure that all their subordinates think through and own their parts of the process, and that they are also accountable

to the organizations and to themselves (Drucker, 2001). As one non-participant in public school music education put it:

If at first you don't succeed, try, try again. I think there have definitely been moments where I've made a mistake or I've sent something off to a client that maybe... And then I realize, Oh shoot, I shouldn't have done that. I didn't have everything that I needed. Or something changed and you feel like an idiot but then you have to be able to move past it and correct it, And so that's happened a few times where I've had to correct some mistakes; and I think just being able to sort of own up to it and say, I made a mistake and I'm going to correct it and fix it.

A participant in public school music education added:

Going back and trying to overcome or handle something that you're not very good at and you've been put in this position to pass and achieve and everything else and the struggles to get there. So I think, if anything, the skills would have been just kind of the extra toughness or the desire to achieve something that you're not very good at.

Northouse (2004) refers to this trait as determination, which is the desire to get the job done.

Persistent leaders are willing to be proactive and put themselves out there, while persevering and overcoming various obstacles.

A sentiment expressed by another participant in public school music education supports Kouzes and Posner's (2007) discussion of leadership as to how men and women lead others through times of adversity and mobilize others to take action in the face of strong opposition, or resistance:

Like with all musical pursuits, you are constantly trying to perfect things and make them better, make them stronger. At work, we're tenacious and we're going to make this work, we're going to make this a success despite all kinds of hurdles, brick walls, things like that. And just like, all right, well that's a bump, let's move on. Or if this is something we can't do anything about, then let's go over here. It's all about kind of solutions.

Another participant in public school music education added:

Again it goes back to the perseverance and not stopping when it got hard. The politics involved start at a young age even in public school music. How that related to the problems at UMG – I can think of the biggest problem I was ever involved in was the messed up travel world. Having high creativity and having staff that had different levels and bosses that had different levels of high creativity made it very possible. We really

literally didn't think we could ever do it, between having to handle vendors and balance sheets and very messed up accounting. I am sure without the idea of we could persevere or we can think outside the box we could not have done that. There is no way. I would have walked away from it. I would probably have had to quit, but we didn't, we just persevered and it became this unbelievable positive at the other side.

The eight executives that did not participate in public music education program responded that problem-solving and multiple points of view were their two most common leadership success traits. They attributed their ability to overcome obstacles as successful leaders at the Universal Music Group to their participation in public school general education or extra-curricular programs that allows them to acquire such skills.

The researcher concludes that the success skills acquired by the executives who did not participate in public school music education programs (problem solving and multiple points of view) were adaptive in nature as successful leadership traits. Even though these two traits were not as representative across the executives, their responses are still consistent with the literature in this study.

Problem-Solving (Stogdill's Initiative)

According to Kouzes and Posner (2007), leadership involves passion: the ability to shake things up, rise to the challenge, get through tough and scary times, and step up with purpose. Maxwell (1993) believes that one of the biggest reasons why people fail to reach their potential is due to their adversity to problem-solving. "A life free of obstacles and difficulties would reduce all possibilities and power to zero. Eliminate problems and life loses its creative tension" (Maxwell, 1993, p. 78). While some people may prefer to run away or ignore their problems, successful leaders choose to adopt a positive attitude and develop a plan of action to address the situation. One non-participant in public school music education suggested:

If you have teachers that challenge you, or if you have other students that have a different view of things, you learn how to filter that all in and maybe change your own opinion on things.

Another non-participant in public school music education added:

I think problem-solving is a big leadership factor in what you do. I think being in high school, everything is a variable and I've spoken about variables. You can memorize things, you can learn things by rote, but when numbers change, when activities change, you have to apply what you know. It's not a rote answer, it's something that you can elaborate on based on the skill level you have obtained.

When asked what type of skills and/or strategies did were learned from his public school general education or extra-curricular program that were helpful in becoming successful at UMG, a non-participant in public school music education replied:

I think basic problem solving skills. Definitely how to identify a problem, break the problem down and then ultimately solve the problem. My mathematical background definitely helps me especially in my current job where not only math is important, but also just general problem-solving comes up more often than not. To me, that is the biggest win for me.

Multiple Points of View (Stogdill's Alertness)

"Globalization has also created the need for leaders to become competent in cross-cultural awareness and practice" (Northouse, 2013, p. 383). Covey (1989) believes the single most important skill for success is one's ability to listen: to understand first and then be understood. An apparent weakness for humans is the ability to deeply understand another person's point of view from that person's reference point. Most people, however, have never been trained in empathic listening; the ability to understand before speaking or preparing to speak. A non-participant in public school music education suggested:

Being able to work with others and be part of a team is definitely something you start learning in high school. You know, being part of softball and cheerleading as well.

Adler and Bartholomew (1992) developed five specific competencies for dealing with cultural diversity (i.e., multiple points of view): (a) a leader's ability to understand that there will

be business, political, and cultural difference among different cultures of people, (b) multi-cultures will possess different tastes, technologies and means for communication, (c) successful leaders understand the need and the ability to adapt to other cultural differences, (d) leaders need to learn how to live and communicate with others from different cultural backgrounds, and (e) leaders need to communicate and relate to others as equals from differing cultural backgrounds (as cited in Northouse, 2009). Consistent with this, one participant in public school music education noted:

I would go back to my extra-curricular activities whether it was student government, being on the soccer team, being in the photo or chess club, or whatever it was – you learn to try to work as a team. You have stubborn people on those teams that you don't want to deal with and you have friendly people on those clubs or teams and you try to create a single cohesive group that is going to either win the game, win the competition or win the election and that is what I would say is the thing I have applied the most at Universal Music Group.

Additional Conclusions

As the interviews progressed, the researcher also identified other leadership skills and traits beyond those identified by Stogdill. These pertained to how the participants viewed their decision to or not to participate in public school music education programs as impacting their decision-making, creativity and learning in the workplace.

Among the eight executives who participated in public school music education programs, the collaborative leadership traits emerged: situational decision-making, independent creative thinking, and the confidence to lead others. Among the eight executives who did not participate in public school music education programs, adaptive leadership emerged: problem solving and team building (decision-making), diversity among classmates (creativity) and collaboration with others (learning). These are discussed below as decision-making, creativity and learning.

Situational decision-making (decision-making). Situational decision-making was the most commonly reported skill shared by the majority of the eight executives that participated in public school music education. One executive described its influence on their overall decisions in the workplace as follows:

I think, that later in life that regardless of how difficult it is you still need to move forward and make decisions and keep going with that. You're not going to get anywhere if you're not making those decisions.

Hersey and Blanchard (1969) state that situational leadership is one of the most widely recognized approaches to leadership because it allows leaders to recognize what is needed based upon a specific situation, and as a result, the leader can react or modify the behaviors based upon the needs at that time (as cited in Northouse, 2013). In relation to one public school music education participant's decision-making:

I'd say it's very similar to kind of the thread I was describing before at that seed being planted. Confidence and knowledge of the projects I work on now, I feel like so much of it does go back to performing the music and learning about music. I remember it being very educational. So while it's not literal, I can say, oh well, I deal with this artist because I did this. I was lucky to have a really great musical education.

According to Drucker (2001), when effective people make good decisions they are less concerned with complex understandings, but instead try to find the constants in a situation. For example:

At UMG my whole career kind of melded around the fact of whether I could be creative in that role, whether I could problem solve in that role. Yes, from that perspective, you are taking it all the way back – music definitely helped develop my creativity levels. My decisions were based on that creativeness.

Another public school music education participant added:

I think there is a theme here, and the decisions I make are either based on logic (what is right and what is wrong), or I have no idea. But if we don't do it we are never going to know. I am a risk-taker at work. I think you have to take risks and gain. I keep going back to this improvisational thing (music) when I was encouraged to take risks and when I was in math class I was not encouraged to take risks.

Problem-solving (decision making). The first of two related skills associated with decision-making identified by the majority of the eight executives that did not participate in public school music education programs was problem-solving. Scientist Gary Klein studied people under stressful situations to determine how they make decisions. Klein discovered that people under immense stress forego a rational model of decision making. Instead they rely more upon intuition, mental stimulation, metaphors, stories and less rational means (as cited in Kouzes & Posner, 2007). One non-participant in public school music education believes that his ability to problem solve influences his overall decision making, which he learned from participating in public school general education or extra-curricular programs:

I was a math geek so just problem solving and that sort of thing (influenced his decision-making). You break down a problem you lean to break it into pieces and then just problem solve. Not necessarily in a club (e.g. extra-curricular activity) but in the classroom setting or problem solving.

“There is a world of difference between a person who has a big problem and a person who makes a problem big” (Maxwell, 1993, p. 79). Maxwell believes that people who tend to be more problem conscious make bigger deals surrounding their perceived problems than individuals that suffer from multiple problems. Such people turn little or insignificant problems into real problems. Conversely, successful people turn potential obstacles into stepping stones simply by the way they address their circumstances. As one non-participant in public school music education put it:

I think somewhere along the lines I learned that there is no single answer to any problem. What you have to do is really make or try to discover the different ways of approaching a problem and then narrow it down to a few options and then figure out which option is best.

Team building (decision making). The second of two related decision skills identified by the eight executives who did not participate in public school music education programs was

team building. According to Northouse (2013), transformational leaders are considered social architects because they build and foster collaborative environments. They encourage others to feel good about themselves while also contributing to the good of the whole. A non-participant in public school music education noted:

I think the extra-curricular activities, obviously being in school influenced how to work with a team and how to lead fellow individuals on that team to support you, and needing a joint effort to succeed.

Drucker (2001) agrees and believes teams (especially management teams) need to be built on mutual trust and understanding, which he suggests can take at least three years to successfully cultivate. One non-participant in public school music education indicated:

I was co-captain of the cheerleading squad, so it definitely, you know, being a leader was a stepping stone of helping me start being a manager. Be able to teach others and instead of being negative, I learned how to phrase things in a more positive way. That's definitely big, especially if you have people underneath you that you have to manage and help them to make decisions as well as yourself.

Independent creative thinking (creativity). One skill that the majority of the eight executives recalled from their participation in public music education classes associated with creativity was independent creative thinking. One such respondent attributed her independent creative thinking at work to her participation in public music education classes:

I had a love of music, so that was huge when I came to UMG. I loved music. I felt like we were actually part of something bigger, that we were helping put out music. Being part of a group was big because I was part of a choir or part of a band. Then as far as creativity in general most of the world at UMG was based on creativity. I had to be very much an out of the box thinker as manager. Anything that was put in my path pretty much was a problem I had to solve.

Another participant in public school music education further elaborated on his improvisational ability:

I am really good at thinking on my feet. In fact, I would rather walk into a meeting completely unprepared and just riff that do three days of homework about the subject. I would rather just walk in and rely on my intuition and my improvisational technique if

you will. I have spent my life improvising and at first it was scary as all get out. At first I did not know what I was doing, but the teacher was amazing. He allowed a bit of experimentation. He allowed people to fail so that you could learn. That was great. I also believe in failing to learn. No one in my department is ever penalized for coming up with an idea and having it fail. They are penalized for keeping their mouth shut the whole time. Play bold, play loudly or let someone else have a shot at it. I don't care what notes you are playing, but show up and speak.

Diversity among classmates (creativity). Diversity among classmates was a creativity skill shared by the eight executives who did not participate in public school music education programs. "Diversity refers to the existence of different cultures or ethnicities with a group or an organization" (Northouse, 2013, p. 384). Covey (1989) values diversity as the ability to see the mental, emotional and psychological differences among people. Leaders who value these differences see people as they truly are. They understand and appreciate shared resources available through human interactions and as a result, add to their own knowledge and understanding of reality. One non-participant in public school music education noted:

The most important attribute acquired through participation in public school education and/or extra-curricular activities was learning not to judge other people's work; everybody has a creative process and everyone's is different. And that the creative process manifests itself in completely different ways. People are not motivated from the same place that I am and they're not all motivated from the same place – whether it's different from mine. That everybody is their own unique individual and you have to embrace what makes them unique and what motivates them and what stirs their creative process rather than assuming what it does for me, is what it's going to do for everybody else.

Another non-participant in public school music education added:

I was engaging with people that I would normally not engage with that were not in my class or part of another class, was always a healthy experience and I wouldn't say life changing, but clearly seeing other people in the school I would normally not interact with, those activities opened that up.

The final trait derived across respondents concerned learning. This revolved around the confidence to lead others, which the eight public school music education participants believed was learned as a result of their participation in the music programs.

Confidence to lead others (learning). According to Kouzes and Posner (2007), constituents want assurances and expect their leaders to lead with confidence or competence. Kouzes and Posner developed a survey questionnaire based upon 20 different characteristics that was administered to over 75,000 people around the world over a 25 year period and eventually selected seven qualities that the respondents most looked for and admired in a leader, someone that they would be willing to follow. The results of their study were consistent despite varying cultural, demographic or organizational differences. Competent (i.e., confidence) was in the top five characteristics selected by the majority of the respondents. The other four characteristics included honesty, forward-looking, inspiring and intelligent.

When asked what learned skill improves leadership abilities in the workplace resulting from participating in public school music education programs, one participant in public school music education responded:

I think confidence is definitely one of them; listening to people and trying to make everybody happy sort of. You know you kind of try and compromise a lot and so I think that ability to compromise I learned.

Another added:

When you are a freshman and sophomore and you are in the percussion department of the band, the juniors and seniors are the ones that get the plump parts and whatever else so you are kind of a follower I guess. Because I went to Berklee School of Music after graduating from high school, I knew most of that last semester of my senior year of high school that I was going there and I think there was a little more deference that was given to me because most other people were going to community college or University of Connecticut (UCONN), but not music. I think it carried with it a little more position of power I guess in terms of my role in that little unit.

Northouse (2013) acknowledges the importance of confidence by citing it as one of the four key psychological attributes that positively impact leadership. Bandura, 1997 and Luthans and Avolio (2003) assert that confident leaders tend to be more motivated to succeed, and aggressively take on obstacles and challenges.

Confidence is a leadership characteristic that one participant in public school music education believes he learned as a result of participating in public school music education:

When you think of leadership in general we think of Lincoln or Patton; any of these guys. It is usually a politician or a General. Just to go with that these professions cannot exist without a modicum of confidence. Cockiness if you will, but I think it is more confidence. People who continue their music education they are doing it because they are building on a foundation of talent – I think it is both innate talent and something that you learn. People have a knack for things. I think a good leader has to be confident and has to be knowledgeable and has to be able to say I made a mistake, or you're right.

Another participant in public school music education agreed, saying:

You learn to work as a whole, but also as an individual. It is very important to me and always was to be an individual and I loved the fact that you could play your instrument or sing with your voice and be part of a whole, but it was still you as an individual and it gave me the self-confidence at a very young age to perform and not be afraid. I think it (music) is creative and it is a huge confidence builder because it's how our kids think outside the box.

The eight executives that did not participate in public school music education programs believed that collaboration with others was a learned skill that improves leadership abilities in the workplace.

Collaboration with others (learning). The response provided by one non-participants in public school music education focused on how their participation in public general school education or extra-curricular activities related to collaborating with others:

Collaborative is probably the first word that comes to mind in terms of what I learned in the public school environment versus what I have to apply at UMG. Then depending on what – we have all had dictatorial teachers and we have to deal with dictatorial bosses. That knowledge helped.

Another non-participants in public school music education believed success results from being exposed to a wide variety of people:

I was never one to coddle my children and I wanted them to know what the real world was like. I wanted them to know when they went on into the workforce or started their own life to know that they had that skill set that you need to be able to deal with anybody. You need to be able to make a decision that someone was not going to be above you

saying, here is what you need to do, or do this, or do that. I wanted them to learn very young.

Kouzes and Posner (2007) believe that collaborative leaders learn how to provide their teams with what they need to be successful, while empowering them to participate around the group's common purpose and goals. Collaboration concerning team effort, not the single action of the leader, and is built through a climate of trusting relationships:

Definitely being part of the peer, it was like you know, we all worked and did a lot of teambuilding and being able to work with others as well as make decision on your own – was learned through my participation in public school classes and extra-curricular activities.

To this, another non-participants in public school music education added:

The same type of thing, just leadership, looking up to whoever the Captain of the team or the coach and dealing with different situations regarding a sporting event, whether you are winning a game, losing a game, incidents that happened on or off the field, that's what I attribute most of what I learned.

Stogdill's Leadership Trait Theory versus the Universal Music Group Executives' Shared Leadership Characteristics

Stogdill's eight leadership traits challenged the prior conventional notions that leaders were either born or inherited specific qualities or traits that enabled them to become leaders. He concluded from his study conducted between the years 1904 and 1947 that not only did individual characteristics helped better define one's potential and opportunities for leadership, but that eight leadership traits were required: intelligence, alertness, insight, responsibility, initiative, persistence, self-confidence and sociability (Northouse, 2013). Further studies by Mann (1959), Marlowe (1986), Zaccaro (2002) supported Stogdill's initial trait leadership theory citing that not only personality, but also situational behaviors and social awareness (i.e., social environments) can also influence an individual's potential for leadership.

Based upon the data from the present study, the researcher observed no major differences between the six leadership characteristics cited by the 16 executives who either participated or did not participate in public school music education programs. The two most common leadership characteristics shared by the majority of all 16 executives was confidence and facilitating team playing. This led the researcher to conclude that these shared leadership characteristics are indeed consistent with the fundamental leadership characteristics presented in the existing literature. However, the researcher still believes that the manner in which the executives execute and perceive leadership (i.e., collaborative versus adaptive) serves as a differentiator between the study's two samples.

All 16 UMG executives – regardless of whether or not they participated in public school music education programs – named *confidence* (also identified by Stogdill) as a leadership characteristic that they believed is observable among all similar leaders (see Table 12).

Table 12

Present Study's Comparison of Top Four Leadership Characteristics to Stogdill's 1948

Leadership Traits (Music Education Participants)

Present Study's Leadership Characteristics	Stogdill's Leadership Traits
Confidence	Self-Confidence
Facilitating Team Playing	Sociability
Persistence	Persistence
Problem-Solver	Initiative

In addressing charisma, self-drive, and the ability to overcome fears, one participant in public school music education purported:

To be a leader in any field you need people to want to follow you and I think following a milk dud is not what most people aspire to. But following a charismatic confident person is – they might be slightly incompetent or they may not know what they are doing but people will follow them.

A non-participant in public school music education added:

I think that there's a certain level of confidence that you just have to have to participate in some of these programs (public school classes and/or extra-curricular activities) because you're not talking about private school; you're talking about public school. You're not buying your way in. This is a much more real in a very political and real world environment. So I think you have to have a certain tough skin that gets developed and a certain level of self-confidence to be able to succeed in programs like that because you have to put yourself out there in sort of vulnerable way.

The second most common leadership characteristic that was shared among all 16 executives was facilitating team playing, which is directly related to Stogdill's sociability leadership trait. Facilitating team playing encompasses communicating well with others, teamwork, team building, and an overall positive attitude among the group.

A participant in public school music education attributes team playing as team work, team building, rapport, and things of that nature and operating as a unit

I think particularly in this setting (public school music education programs). When I was in private law practice less so now we are part of a machine, part of an animal that needs to put one foot in front of the other and stay standing and stay walking. We all need to read off the sheet music. This piece of music needs to be read by all and needs to be read correctly. We all need to be following the conductor and so forth. I think operating in a coordinated fashion I think is key.

Another non-participant in public school music education added:

I'd like to think of my leadership skills as being something of a not a heavy-handed leadership, more of a wanting to help people learn and understand. Group success is kind of what I strive for, if you will.

Persistence was the third most common leadership characteristic that emerged from the eight executives who participated in public school music education, which coincided with the same trait identified by Stogdill. Reported one participant in public school music education: "Being able to focus and devote and just be consistent." Another participant in public school music education also expressed belief in the importance of perseverance:

It is not easy. Playing an instrument is not easy and you have to practice and you have to feel OK with it to move on. Chorus is the same thing. Not everyone has a good voice but everyone could sing. I believe that. I believe everyone can sing but you have to practice your craft and you have to hone that and you have to get better and better and that is perseverance. Most of the leaders I know are persistent whether they had public school music or not, and you have to believe in yourself.

The fourth and final shared leadership characteristic that was identified by the eight public school music education participants was problem-solving, which is most aligned with Stogdill's trait of initiative. One participant in public school music education attributes her problem solving characteristics to her participation in public school music classes:

If you are playing an instrument, you have to learn physically how to do something. And you have to be willing to make mistakes and then you know it's something where you don't know how to do it and then it's not like just one day you know how to do it. There's this whole progression of learning how to do something and sticking to it, and not being good for a while before you're good at it. I think you become better at seeing the parts and seeing the goal at the end. Because when you're learning a piece of music – when you first start, it's like, I'm never going to be able to play this so I can't imagine how, what I would sound like if I knew this song. How am I going to ever sing this? And then at the end when you perform it, it's like, I can't even remember what it was like when I couldn't do that! And so I think you can see the future, how it's going to be and so you have that drive to get there.

Unlike the other eight UMG executives, the third common leadership characteristic for the executives who did not participate in public school music education programs was modeling the way (see Table 13).

This characteristic most closely aligned with Stogdill's insight leader trait, and is exemplified in this observation from a non-participant in public school music education:

Modeling the way was associated by the executives as mentoring and learning from others. I would say that hopefully I now possess an ability to mentor and teach other people that are in existence in public school programs at least at the educator level and at the coaching level.

Table 13

Present Study's Comparison of Top Four Leadership Characteristics to Stogdill's 1948 Leadership Traits (Non-Music Education Participants)

Present Study's Leadership Characteristics	Stogdill's Leadership Traits
Confidence	Self-Confidence
Facilitating Team Playing	Sociability
Modeling The Way	Insight
Ability to Adapt	Alertness

Another non-participant in public school music education added:

I think leading by example and what is in for the people you are leading. They all have skills and how do you get the most out of them and you really have to step into their shoes. To me it is leading by example, stepping into their shoes, understanding where they are coming from and once you get tied into that then you won them over and they will follow you anywhere.

The final characteristic identified by the eight executives who did not participate in public school music education was a leader's ability to adapt to others, which coincides best with Stogdill's trait of alertness. Survival and one's ability to change was associated with a leader's adaptability to others, as illustrated by this comment:

There are a lot of people who are adverse to change and there are people who like change. We always talk about people moving their cheese. People don't like their cheese moved. Sometimes I'm like that, sometimes I'm not. It all depends on the situation that I'm in. I think by being in a school environment, you know, I can't speak for other people, but I think it's the schooling. I think depending on where you go to school can determine what you are – your impressionable years are before you are 12 years old, and if you are in a very good curriculum and you are in a good school, that's going to shape you to be certainly better in your future career.

Another non-participant in public school music education added:

The ability to be an independent worker or thinker I think it is something that I learned very early and that I tried to do today. I think it is the recognition of personality types. I think most executives have all done the programs where they send you away and they poke you and dissect you and send you out to do these wonderful experiences. So

whether they are the organized ones or our department head organized ones – to figure out your personality types and what makes you tick and where your strengths lie and what other personality types you do best with. I think that accountability – you are accountable for everything that you do and every action there is a consequence. I certainly had my share of being sent and summoned down to the office to question why I did something. I think we all get that when we are in a work environment. I think we all get that where we are called to your boss' office and when you are called you get that same pitter-patter. It is no different than when the teacher says can you come up here or sends you somewhere. I think it is really funny because no matter how old you are or what position you are in or how much authority or power or people are under you – I think that is something that is just there.

It is the researcher's opinion that the findings of this study are consistent with Stogdill's 1948 findings. Though Stogdill's (1948) studies focused on leaders from various settings (institutional, corporate and social organizations), the researcher's study only focused upon 16 executives from the same organization, and differentiated the participants based upon their participation and experiences associated with public school music education programs.

Implications for Music Education Programs

Funding music education costs less than many think (Parker, 2012). According to a first of its kind study by the National Association of Music Merchants (NAMM) Foundation in 2012, public schools could continue to fund its music programs if they simply choose revisit how they fund and cut their budgets. According to the study's author Mark Fermanich (a research associate with the Center for Education Policy Analysis in the School of Public Affairs at the University of Colorado, Denver) the cost for a comprehensive K-12 music education program amounts to approximately \$187 per student annually (The National Association of Music Merchants, 2012). As discussed in Chapter 1, the Harris Interactive Group provided new data in 2007 that illustrated a strong relationship between how individuals who participated in school music programs achieved higher academic success in the classroom and in their professional lives. In addition, the study also illustrated how music programs often helped provide music

education participants with important work related habits and learning skills that could be utilized in the participant's workplace. Yet despite all the data showing a relationship between participation in public school music education programs and improved academic achievements among K-12 students, the ongoing economic uncertainty that currently plagues the U.S. continues to squeeze the public school budgets, often forcing music and many others arts to remain in limbo.

Cognitive neuroscientists have also started exploring and explaining how the human brain reacts, perceives and contributes to making music, as well as how music also links to various cognitive skills (Catterall, 2013). Music programs stimulate motivation among students because music proficiency can provide students with a sense of purpose and accomplishment as they learn how to sing or play a musical instrument. Furthermore, music programs can also afford students with the opportunity to learn how to collaborate with others through ensemble and group performance interaction (Catterall, 2013).

In today's challenging economic times, there needs to be more of an incentive to value and support public school music education programs as more than just another extra-curricular academic or recreational activity. There needs to be more of a concerted effort by researchers to explore not only the educational advantages of music programs in the public schools, but also the potential opportunities for these programs to provide needed life skills such as enhanced leadership skills, as well as learning, efficiencies and creativity in the workplace.

This researcher found few studies that examine how, if any, participation in public school music education programs affects leadership in the workplace. Through the addition of this study, it is hoped that understanding how business executives attributed leadership success, skills and learning in the workplace resulting from their experiences depending upon whether or not

they participated in public school music education programs is enhanced. It is the hope of this researcher that students, educators, administrators, legislators, supporting organizations, and other researchers will use these data presented in this study to encourage others to continue to pursue additional bridge studies and opportunities that further examine music education programs in relation to other societal priorities that will further support the continued need for music and other arts to be reinstated in public school budgets.

Summary of Conclusions

The purpose of this study was to examine what differences, if any, exist in current-day organizational decision-making, creativity, and learning styles between organizational leaders who participated in public school music education programs and those who did not. This study compared the decision-making, creativity, and learning styles of organizational leaders whom participated in public school music education programs to organizational leaders that did not participate in public school music education programs. The researcher invited these participants to share their personal experiences on learning styles, creativity, decision making, and leadership in the workplace. The researcher used a qualitative phenomenological study design. The literature review in Chapter 2 examined various leadership styles, including trait leadership; leadership traits in organizations as they relate to decision-making, creativity and learning styles; public school music education programs in regard to cognitive skills, leaders that transcend from the classroom to the board room, and the study of music and learning styles, and leadership, which focused upon conductors as leaders and the conductor's ability to lead creative people through various examples.

The researcher collected the data through the use of semi-structured open-ended interviews with the 16 Universal Music Group executives. The study's themes were derived from

the participant's responses to the researcher's interview questions. After reviewing the participants' interview transcripts and completing the data analysis, various themes emerged that were related to the research question. The qualitative data from the eight UMG executives who participated in public school music education programs resulted in the following nine common leadership themes: (a) taking challenges, (b) not giving up, (c) situational decision-making, (d) independent creative thinking, (e) confidence to lead others, (f) confidence, (g) facilitating team playing, (h) persistence and (i) problem-solving. The qualitative data from the eight UMG executives who did not participate in public school music education programs resulted in the following twelve common leadership themes: (a) learning from mentors, (b) being prepared for deadlines, (c) problem solving (success trait), (d) multiple points of view, (e) problem solving or decision-making skill, (f) team building, (g) diversity among classmates, (h) collaboration with others, (i) confidence, (j) facilitating team playing, (k) modeling the way, (l) ability to adapt.

The leadership success traits, skills and characteristics were derived from quotations from the participants' interviews, and the data from the study was displayed in figures and tables. The data, summary and conclusions are intended to educate and further inspire addition research and discussion surrounding the effects of public school music education on leadership in the workplace.

Based upon their responses to the 10 open-ended interview questions, the results of the study indicate that the eight executives who participated in public school music education programs experienced more of a collaborative experience at work than their counterparts. Moreover, the majority reported that their participation in band, chorus, and jazz band enabled them to develop more of a cooperative relationship with their fellow band/choral members and music teachers. Consequently, these experiences enabled them to better understand their

individual role relative to the whole of the band, orchestra, chorus, or jazz band – which the majority of the executives credit to contributing to their success at Universal Music Group.

The eight executives that did not participate in public school music education programs illustrated a more adaptive experience at work. The majority of their public school/extra-curricular experiences tended to focus on their need to adapt to cultural diversity, as well as increase their ability to relate and compromise with the other students in public schools. Consequently, like their eight participating counterparts, their adaptive skills enabled the eight executives who did not participate in public school music education to also succeed in leadership roles at Universal Music Group. However, in comparing both these results, the implication is that participation and interaction in public school music programs may provide more opportunities for the executives to improvise and collaborate more creatively. Further, executives who participated only in public school general education or extra-curricular programs tended to be more focused on adapting and compromising with others.

If there were any substantial differences in leadership characteristics between all of the 16 Universal Music Group executive participants, they were not clearly evident. The most common leadership characteristics evidenced among both groups of participants were confidence and facilitating team playing. This may imply that all the executives were equally observant of leadership characteristics that are commonly possessed among successful leaders.

Limitations of the Findings

The inclusion of only 16 executives from just one music entertainment company, the Universal Music Group (UMG), is a limitation in that the experiences of its executives may not be representative of executives from other companies and other industries.

Moreover, there were limited qualitative and quantitative studies regarding the topics for this study, namely, public school music education and its impact on business and the workplace, leadership, creativity, and learning styles. Furthermore, since there was limited existing research on these topics, the researcher was unable to identify any pre-existing interview protocols that would have been appropriate for the present study.

Also, the nature of the two groups differed in that one sample participated in public school music education while the other extra-curricular activities of the other were not specified. This presents another limitation of the study: asking questions involving more specificity of the prior sample, in comparison to more generalized interview questions asked of the latter. When the researcher asked the eight executives who participated in public school music education programs to reflect upon and describe their experiences resulting from their participation in those programs, they were to reflect upon their involvement in one particular experience: their participation in public school music education. Conversely, when the researcher asked the eight executives who did not participate in public school music education to reflect on and describe their experiences in public school general education or extra-curricular programs, the researcher did not seek to further investigate the various activities offered under the broad-based umbrella of these activities. This difference was especially evident if the respondent's schooling centered on excellence in the subject matter of music, as compared to schooling which may not have offered as highly a regarded extra-curricular program (such as sports). Had the researcher been able to ascertain more specific parallels by comparing and contrasting a specific extra-curricular activity between the divergent subjects of the two groups (for example, music vs. basketball or football), he could have possibly established a clearer assessment of the two groups' unique leadership traits, skills, and characteristics.

In addition, there have been substantial reductions in funding and support made available to public school music education and extra-curricular programs since the period when all 16 participants had attended public school. Therefore, the age of the participants also served as a limitation to the study. As a result, current public school students may not share the same experiences as the executives in this study.

Since all respondents attended public school long before the *No Child Left Behind* (NCLB) Act of 2001 was enacted, none of the executives in this study had been directly influenced or impacted by NCLB. Therefore the NCLB Act of 2001 did not affect their responses to the study and could be deemed inconsequential.

Recommendations for Future Research

The study's findings suggest several recommendations for further research.

1. The study's homogeneous criterion sample of 16 executives was limited to two groups of eight respondents each who experienced different phenomena. Future researchers benefit from including a larger sample of executives.
2. The study's criterion sample size was limited to only 16 participants who currently serve in leadership roles at the Universal Music Group. Future researchers may benefit from including other organizational leaders recruited from in the same company, industry, or from different organizations and business sectors (e.g., corporations, non-profits, or small businesses).
3. Future researchers benefit from including a single, specific public school educational experience or extra-curricular program (e.g. sports, basketball, etc.) as a comparison to public school music education participants.
4. Future researchers benefit from including and comparing executives who graduated K-12

public schooling before and after 2001, the year that the *No Child Left Behind Act* was enacted in the U.S. public school systems.

5. Future researchers benefit from including quantitative methods such as self-reporting surveys and multi-rater feedback assessment tools in data collection.

Important Contributions of the Present Study

The results of this study indicate that there may be several variables that are related to how public school music education programs impact leadership in the workplace. Most of the eight UMG executives who had participated in music education attributed their knowledge and experience of situational decision-making, creative thinking, and confidence to lead others to their participation in public school music education programs. Furthermore, these executives also credited their abilities to accept challenges and persist despite challenges in the workplace as traits learned from these experiences.

On the other hand, most of the eight executives who did not participate in public school music education programs reported problem-solving, team building, diversity among classmates, and collaboration with others as skills they attribute to their public school general education and extra-curricular programs. They credited learning from mentors, being prepared for deadlines, problem-solving, and multiple points of view as the traits learned from these experiences. However, unlike the prior respondents, the responses from the latter group regarding their leadership success traits, skills, and characteristics indicated a more limited scope.

These findings are especially important as public school music programs continue to be deemed by some educational administrators as non-core subjects, the impacts of which are not easily quantifiable as students' test scores and annual progress. As a result of the demands of NCLB, public schools may elect to discontinue non-core subjects and re-evaluate funding,

personal development, and scheduling in order to accommodate State and Federal standardized testing requirements. Though the research on the effects of public school music education on leadership in the workplace has been limited, perhaps more attention will come to be given to the positive impacts that music education has not only in enhancing one's leadership skills, but also on enhancing general education as well as public school extra-curricular activities.

The findings can serve to better understand the impacts of public school music education on leaders' decision-making, creativity, and learning in the workplace. The conclusions can illuminate how and why those who participate in public school music education programs perceive decision-making, creativity, and learning styles in comparison to those who did not participate in those programs. Despite the limited research on the effects of public school music education on leadership in the workplace, it is hoped that teachers, students, parents, and advocates for music education utilize this research to understand how public school music education programs impact workplace success.

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APPENDIX A

IRB Approval

PEPPERDINE UNIVERSITY

Graduate & Professional Schools Institutional Review Board

March 21, 2012

Lawrence Jacobson

Protocol #: E0212D05

Project Title: *The Effects of Public School Music Education Programs on Leadership in the Workplace*

Dear Mr. Jacobson:

Thank you for submitting your revised IRB application, *The Effects of Public School Music Education Programs on Leadership in the Workplace*, to Pepperdine's Graduate and Professional Schools Institutional Review Board (GPS IRB). The IRB has reviewed your revised submitted IRB application and all ancillary materials. As the nature of the research met the requirements for expedited review under provision Title 45 CFR 46.110 (research category 7) of the federal Protection of Human Subjects Act, the IRB conducted a formal, but expedited, review of your application materials.

I am pleased to inform you that your application for your study was granted **Full Approval**. The IRB approval begins today, **March 21, 2012**, and terminates on **March 20, 2013**.

Your final consent form has been stamped by the IRB to indicate the expiration date of study approval. One copy of the consent form is enclosed with this letter and one copy will be retained for our records. **You can only use copies of the consent that have been stamped with the GPS IRB expiration date to obtain consent from your participants.**

Please note that your research must be conducted according to the proposal that was submitted to the GPS IRB. If changes to the approved protocol occur, a revised protocol must be reviewed and approved by the IRB before implementation. For **any** proposed changes in your research protocol, please submit a **Request for Modification Form** to the GPS IRB. Please be aware that changes to your protocol may prevent the research from qualifying for expedited review and require submission of a new IRB application or other materials to the GPS IRB. If contact with subjects will extend beyond **March 20, 2013**, a **Continuation or Completion of Review Form** must be submitted at least **one month prior** to the expiration date of study approval to avoid a lapse in approval. These forms can be found on the IRB website <http://services.pepperdine.edu/irb/irbforms/#Apps>.

A goal of the IRB is to prevent negative occurrences during any research study. However, despite our best intent, unforeseen circumstances or events may arise during the research. If an unexpected situation or adverse event happens during your investigation, please notify the GPS IRB as soon as possible. We will ask for a complete explanation of the event and your response. Other actions also may be required depending on the nature of the event. Details regarding the timeframe in which adverse events must be reported to the GPS IRB and the appropriate form to be used to report this information

can be found in the *Pepperdine University Protection of Human Participants in Research: Policies and Procedures Manual* (see link to "policy material" at <http://www.pepperdine.edu/irb/graduate/>).

Please refer to the protocol number denoted above in all further communication or correspondence related to this approval. Should you have additional questions, please contact me. On behalf of the GPS IRB, I wish you success in this scholarly pursuit.

Sincerely,

A handwritten signature in black ink, appearing to read "Jean Kang". The signature is fluid and cursive, with the first name "Jean" and last name "Kang" clearly distinguishable.

Jean Kang, CIP
Manager, GPS IRB & Dissertation Support
Pepperdine University
Graduate School of Education & Psychology
6100 Center Dr. 5th Floor Los
Angeles, CA 90045
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W: 310-568-5753
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cc: Dr. Lee Kats, Associate Provost for Research & Assistant Dean of Research, Seaver College
Ms. Alexandra Roosa, Director Research and Sponsored Programs
Dr. Yuying Tsong, Interim Chair, Graduate and Professional Schools IRB
Ms. Jean Kang, Manager, Graduate and Professional Schools IRB
Dr. Doug Leigh
Ms. Christie Dailo

APPENDIX B

Human Participant Protection Education Certificate of Completion

**NIH OFFICE OF HUMAN
SUBJECTS RESEARCH****CERTIFICATE OF
COMPLETION**

THE NIH OFFICE OF HUMAN SUBJECTS RESEARCH
CERTIFIES THAT LAWRENCE JACOBSON
COMPLETED
THE COMPUTER BASED TRAINING COURSE FOR
NIH IRB MEMBERS

DATE: 9/27/2011



APPENDIX C

Participant Interview Request Letter

March, 2012

Participant's Name
Address

Dear _____:

There has been much written about leadership, as well as music education. However, there is little literature relating to music education and leadership in the workplace. As part of my doctoral work at Pepperdine University, I am researching and writing my dissertation on the effects of public school music education programs on leadership in the workplace. The purpose of this study is to examine in what ways, if at all, organizational leaders who participated in public school music education programs in their childhood report this background as influencing their current-day organizational decision-making, creativity and learning style. This study will compare the decision-making, creativity and learning styles of organizational leaders whom participated in public school music education programs to organizational leaders that did not participate within public school music education programs.

As an organizational leader (e.g. executive) at the Universal Music Group, I am writing to formally request your participation in this study by consenting to be interviewed on this subject. You will be interviewed at your office (outside of normal business hours) on a date and time of your convenience. Your participation in this study is voluntary and you may refuse to participate and/or withdraw your consent and discontinue participation in the project or activity at any time.

Pepperdine University requires that you be apprised of, understand, and agree to the terms stated in the attached document. Signing and returning this letter, in the enclosed stamped envelope, will indicate your agreement of such.

This study is NOT in any way associated with the Universal Music Group, but will be directed toward benefiting both scholars and practitioners, and your willingness to share your experiences is appreciated.

If interested in participating in this study, please reply to this email indicating whether you have or have not participated within public school music education programs.

Feel free to contact me with any questions or comments regarding this study at Lawrence.Jacobson@pepperdine.edu or 310-xxx-xxxx. If you have any further questions about the study, you may also contact my dissertation chairperson, Doug Leigh, Pepperdine University, Graduate School of Education and Psychology, 6100 Center Drive, Los Angeles, CA 90045, DLeigh@pepperdine.edu. If you have any questions about your rights as a student participant, you may contact Stephanie Woo, Ph.D, Chairperson of the Graduate and Professional Schools

Institutional Review Board, Pepperdine University, Graduate School of Education and Psychology, 6100 Center Drive, Los Angeles, CA 90045, (310) 258-2845

Sincerely,

Larry Jacobson
Pepperdine University Doctoral Candidate

APPENDIX D

Informed Consent for Participation in Research Activities

Participant: _____

Principal Investigator: Lawrence Jacobson

Title of Project: The Effects of Public School Music Education Programs on Leadership in the Workplace

1. I, _____, agree to participate in the research study under the direction of Dr. Douglas Leigh, Ph.D. I understand that while the study will be under the supervision of Dr. Leigh other personnel who work with them may be designated to assist or act in their behalf.
2. The overall purpose of this research is:
The purpose of this study is to examine in what ways if at all, organizational leaders who participated in public school music education programs in their childhood report this background as influencing their current-day organizational decision-making, creativity and learning styles. This study will compare the decision making, creativity and learning styles of organizational leaders whom participated in public school music education programs to organizational leaders that did not participate within public school music education programs.
3. My participation will involve the following: 1). Answer questions that will address my decision making, creativity and learning styles in the workplace based upon whether or not I participated within public school music education programs. 2) The interview will be recorded and, if I consent (see item #14) videotaped in order to capture my answers. 3). Review the information for accuracy and clarity.
4. My participation in the study will take place between April 2012 and August 2012. The study shall be conducted in the participants' office (outside of normal business hours) on a date and time as specified and confirmed by the selected participants.
5. I understand that the possible benefits to myself or society from this research are:
This study will contribute to the study of how a student's participation in public school music education programs potentially impact their decision-making, creativity and learning styles, as well as their ability to become effective leaders within the workplace. The study will further bridge the gap between creativity, leadership, teamwork and cooperation and encourage future research on the effects of public school music education curriculum on leadership in the workplace, and this study is in no way associated with the Universal Music Group.

6. The only risks to the participants associated with this study are the possibility of boredom or fatigue. However, in the event of any adverse or unexpected events, this researcher will end the interview immediately and consult with me. If the researcher is unable to resolve any concerns, the interview will end.
7. I understand that I may choose not to participate in this research.
8. I understand that my participation is voluntary and that I may refuse to participate and/or withdraw my consent and discontinue participation in the project or activity at any time without penalty or loss of benefits to which I am otherwise entitled.
9. I understand that the investigator(s) will take all reasonable measures to protect the confidentiality of my records and my identity will not be revealed in any publication that may result from this project. The confidentiality of my records will be maintained in accordance with applicable state and federal laws. Following the interview, I am aware that the researcher will be employing the transcription services of Transcription Services, Inc. an AMA academic resources provider located in La Quinta, California and specializes in one-on-one interview transcriptions. I am also aware under California law, there are exceptions to confidentiality, including suspicion that a child, elder, or dependent adult is being abused, or if an individual discloses an intent to harm him/herself or others. I understand there is a possibility that my medical record, including identifying information, may be inspected and/or photocopied by officials of the Food and Drug Administration or other federal or state government agencies during the ordinary course of carrying out their functions. If I participate in a sponsored research project, a representative of the sponsor may inspect my research records.
10. I understand that the investigator is willing to answer any inquiries I may have concerning the research herein described. I understand that I may contact Dr. Doug Leigh, Ph.D. at (310) 568-2389 if I have other questions or concerns about this research. If I have questions about my rights as a research participant, I understand that I can contact Jean Kang, Manager, GPS IRB and Dissertation support of the Graduate School of Education and Psychology, Pepperdine University, at (310) 568-5753.
11. I will be informed of any significant new findings developed during the course of my participation in this research which may have a bearing on my willingness to continue in the study.
12. I understand that in the event of physical injury resulting from the research procedures in which I am to participate, no form of compensation is available. Medical treatment may be provided at my own expense or at the expense of my health care insurer which may or may not provide coverage. If I have questions, I should contact my insurer.
13. I understand to my satisfaction the information regarding participation in the research project. All my questions have been answered to my satisfaction. I have received a copy of this informed consent form which I have read and understand. I hereby consent to participate in the research described above.

14. I provide my consent for the interview to be video recorded.
☐ Yes ☐ No

Participant's Signature

Date

Witness

Date

I have explained and defined in detail the research procedure in which the subject has consented to participate. Having explained this and answered any questions, I am cosigning this form and accepting this person's consent.

Lawrence Jacobson
Principal Investigator

Date

APPENDIX E

Interview Protocol

Time and Date of Interview: _____

Place of interview: _____

Interviewee/Participant: _____

I. Introductory Comments (prior to commencement of interview)

- a. Thank the participant for their participation
- b. Re-affirm to participant that their participation is voluntary
- c. Explain the interview process (use of notes and recording devices, etc.)
- d. Re-confirm confidentiality as stated in prior correspondence
- e. Ask the participant if they have any questions prior to commencing the interview

II. Purpose of the study - The purpose of this study is to examine in what ways, if at all, organizational leaders who participated in public school music education programs in their childhood report this background as influencing their current-day organizational decision-making, creativity and learning style in their organizations.

III For purpose of our discussion, this study will examine decision-making, creativity and learning styles from participants who have participated and experienced public school music education programs. Participants are being invited to share their own personal experiences on music and learning styles, creativity and decision-making within the workplace.

IV. Interview Questions

Interview questions for participants that participated within public school music education programs:

1. Please tell me about your participation in public school music education programs?
2. What creative experiences do you recall from your participation in public school music education programs?
3. What creative attributes did you acquire through your participation in public school music education programs that you currently utilize in the workplace?

4. What do you believe are some of the characteristics associated with decision-making that you acquired from your participation in public school music education programs?
5. Do you attribute any of your current decision-making characteristics in your professional life to your participation in public school music education?
6. What leadership characteristics do you believe are learned as a result of your participating in public school music education programs?
7. What learning experiences do you recall from your participation in public school music education programs?
8. What factors have contributed to your success at Universal Music Group resulting from your participation in public school music education programs?
9. What type of obstacles did you have to overcome to become successful as a leader at Universal Music Group that you attribute to your participation in public school music education programs, and how did you choose to obstacles that you described?
10. Please describe any leadership characteristics that you possess that you also believe are inherent in other leaders that participate in public school music education programs?

Interview questions for participants that did not participate within public school music education programs:

1. Please tell me about your participation in public school education/extracurricular programs?
2. What creative experiences do your recall from your participation in public school/extra-curricular programs?
3. What creative attributes did you acquire through your participation in public school education/extra-curricular programs that you currently utilize in the workplace?
4. What do you believe are some of the characteristics associated with decision-making that you acquired from your participation in public school education/extra-curricular programs?
5. Do you attribute any of your current decision-making characteristics in your professional life to your participation in public school education/extra-curricular programs?
6. What leadership characteristics do you believe are learned as a result of participating in public school education/extra-curricular programs?
7. What learning experiences do you recall from your participation in public school education/extra-curricular programs?

8. What factors have contributed to your success at Universal Music Group resulting from your participation in public school education/extra-curricular programs?

9. What types of obstacles did you have to overcome to be successful as a leader at Universal Music Group resulting from your participation in public school education/extra-curricular programs, and how did you choose to overcome the obstacles that you described?

10. Please describe any leadership characteristics that you possess that you also believe are inherent in other leaders that participate in public school education/extra-curricular programs?

V. Closing Remarks

- a. Ask participants if there is anything they would like to add before concluding the interview.
- b. Review procedures for verification of interview transcripts by participant.
- c. Thank Participant for their participation.

APPENDIX F

Panel of Experts Letter and Review Form

October 13, 2011

Dr. Nikolai Wasilewski
Pepperdine University
6100 Center Drive
Los Angeles, CA 90045

Dear Dr. Wasilewski:

Thank you for your willingness to serve on my panel of experts, for the purpose of validating my interview questions. The purpose of this validation is to ensure that the questions provide data to answer the stated research question and, ultimately, lead to the completion of my study.

The focus of this study is to examine in what ways, if at all, organizational leaders who participated in public school music education programs in their childhood report this background as influencing their current-day organizational decision-making, creativity and learning style. The study will compare the decision-making, creativity and learning styles of organizational leaders at the Universal Music Group (UMG) whom participated in public school music education programs to UMG organizational leaders that did not participate within public school music education programs.

Based on your expertise, I am asking that you evaluate my interview questions, within the context of answering the research question of the study: *what differences in current-day organizational decision-making, creativity and learning styles, if any, exist between organizational leaders who participated in public school music education programs and those that did not?*

After your review, I will invite 16 participants; eight participants that participated within public school music education programs, and 8 participants that did not participate to share their own personal experiences on music and learning styles, creativity, decision-making and leadership within the workplace.

The goal of my interview is to allow the participants to answer the questions using their own experiences. There are 20 semi-structured questions, but remain open to further exploration.

I am asking you to rate each question as (1), the question is relevant; (2), the question needs modification as shown; (3), the question is not relevant. There is space for additional comments on each question. If possible, I ask that you complete the evaluation by November 4, 2011. Thank you for this valuable assistance with my research.

EXPERT PANEL REVIEW FORM

Please circle the appropriate number in the rating scale row indicating the relevance of the interview question, in relation to the research question.

Research Question: Among organizational leaders who participated in public school music education programs in their childhood, in what ways, if at all, do they report this background as influencing their current-day organizational decision-making, creativity and learning style?

Interview Question 1: Please tell me about your level of participation in public school music education programs during your childhood.

1) Relevant 2) Needs modification as indicated below 3) Not relevant

Modify as follows _____

Interview Question 2: Are there creative skills you acquired through participation within your public school music education programs that you currently use to solve problems in your professional life?

1) Relevant 2) Needs modification as indicated below 3) Not relevant

Modify as follows _____

Interview Question 3: What creative skills do you believe you utilized while participating within your public school music education programs?

1) Relevant 2) Needs modification as indicated below 3) Not relevant

Modify as follows _____

Interview Question 4: **Do you attribute any of your decision-making processes in your professional life to your participation within your public school music education programs?**

1) Relevant 2) Needs modification as indicated below 3) Not relevant

Modify as follows _____

Interview Question 5: **Do you believe your participation within public school music education programs positively or negatively affected your ability to learn and interact with others within the workplace?**

1) Relevant 2) Needs modification as indicated below 3) Not relevant

Modify as follows _____

Interview Question 6: **Do you believe your participation within public school music education programs positively or negatively affected your ability to adapt to new or ever-changing opportunities or situations within the workplace?**

1) Relevant 2) Needs modification as indicated below 3) Not relevant

Modify as follows _____

Interview Question 7: **Describe three learned behaviors that you have incorporated into your own work habits that you learned from your participation within public school music education programs that you now apply to your current job or career?**

1) Relevant 2) Needs modification as indicated below 3) Not relevant

Modify as follows _____

Interview Question 8: **What leadership skills do you believe are afforded to students who participate within public school music education programs?**

1) Relevant 2) Needs modification as indicated below 3) Not relevant

Modify as follows _____

Interview Question 9: **How influential do you believe public school music education has been in contributing to your overall current level of success in the workplace and life?**

1) Relevant 2) Needs modification as indicated below 3) Not relevant

Modify as follows _____

Interview Question 10: **What characteristics do you possess that you believe other leaders who also participated within public school music education also possess?**

1) Relevant 2) Needs modification as indicated below 3) Not relevant

Modify as follows _____

This space is provided for you, the panel member, to make additional comments:

Thank you for your willingness to assist in my research.