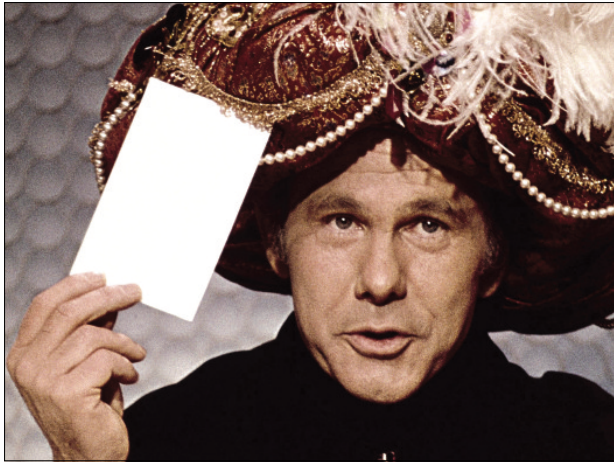




**THE MAZE OF ARTS ADMINISTRATION:  
RISING TO THE CHALLENGES AND TAKING ADVANTAGES  
OF THE OPPORTUNITIES THE CURRENT CLIMATE OF  
HIGHER EDUCATION**

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#### outline of presentation

- my background and performance experience
- a brief statement regarding my own group piano experience (i.e., “functional piano”)
- I identify some of the primary challenges for music departments/schools/ colleges I have encountered ... and related opportunities
- a recommendation ... following from yesterday’s plenary sessions
- Q&A (FULL DISCLOSURE and a bit of insight into me: **I see opportunity in almost every challenge;** , which is one reason I really enjoy administrative work ... seriously, I DO!). Please feel free to pursue additional details during the Q&A)



background:

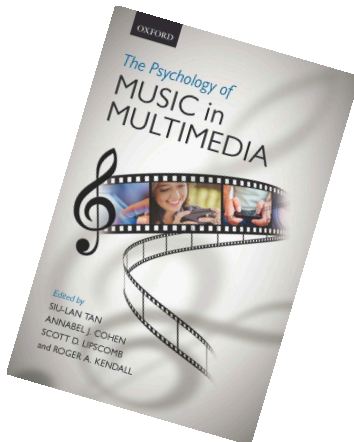
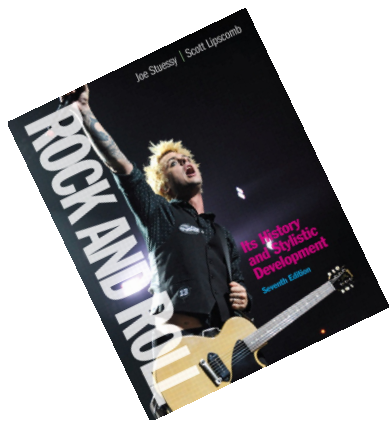
- education & performance experience
  - 1977-1982: BM in Jazz Performance (University of Tennessee, Knoxville)
    - throughout, played in rock/fusion bands and musical theatre/ opera pit orchestras
  - 1981-1982: Knoxville & Oak Ridge Symphonies
  - 1982: *The Conversion of Buster Drumwright* (World's Fair opening)
  - \*\*1982-1987: The Coupe (rock band, traveling across U.S., settling in L.A.)
  - \*\*1987-1989: Doubletake (MIDI-sequenced duo)
  - \*\*M.A. & Ph.D. in Systematic Musicology (1995)

• past positions

- unusual beginning ... UTSA (1995): Asst Director of the Music Division directly from grad school (50% admin)
  - 5 yrs, then Interim Director of the Teaching and Learning Center
    - challenge (will reappear): engaging faculty with the Art of Teaching
- Northwestern U (2001): focused on research and teaching
- U of M (2006): attraction of returning to admin (10 yrs)
  - division head: Music Ed & Music Therapy
  - Associate Director
  - Interim Director > Associate Director
- CCM @ U of Cincinnati (2016): Associate Dean for Academic Affairs & Dir of Grad Studies
- SDSU (2018): Director, School of Music and Dance

• scholarship: professional presentations, publications, national leadership (ATMI)

- \*\*co-author of rock history textbook (7th ed.; 8th edition available January 2019 will be sole author)
- co-editor multimedia cognition (esp. the role of music/sound)
- other areas of research: use of technology to enhance (music) learning; integrating music in the K-12 classroom; and the creation of





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I was assured by members of the GP3 Steering Committee that showing dog pix and family photos would score some points ...

photos: dogs & family (introduce briefly)

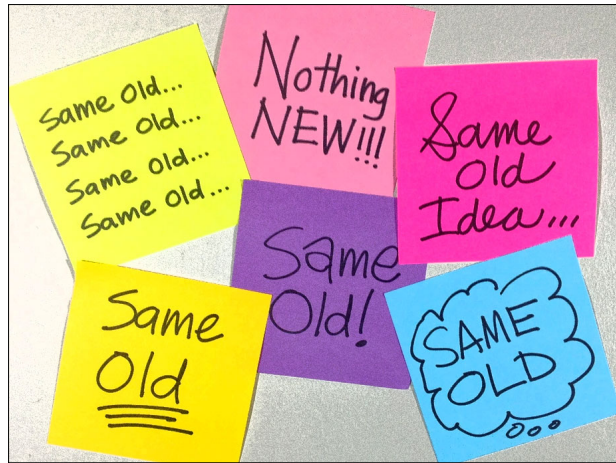




before I begin, allow me to say “thank you!” (my class piano experience ... and appreciation); early career (THAT is where I gained essential skills) - actually *enjoyed* it!! (learning to transpose, improvise, sightread, and developing skills that would assist in theory (enjoyed *that* too!), ear training, and - well - just about every other class I took. Allowed me to succeed early on in arranging (*Buster Drumwright*) and sequencer programming (made a living as a pro: The Coupe & Doubletake)

A summary of Benefits of Group Piano (a foray); some referenced previously at this conference (e.g., **David Cartledge**'s presentation and a number of others)

- built-in motivation (peer interaction)
  - enhancement of listening and evaluative skills
    - students benefit from close comparison of skills among peers compared to self;
  - facilitated successfully, can develop a sense of community and a safe space for learning, exploration ... and even *failure* (gasp!)
  - students must accept responsibility for their learning
- example of active learning (“learning through doing”); **Martha Hilley**
  - realize that mistakes provide learning opportunities
  - instructor can use varied teaching methods to adapt to different learning styles
  - students can be exposed to greater amount of repertoire than in individual lessons (rep that they *hear*, not only what they themselves play)
- efficient means of instruction
- provides frequent opportunities to perform (relatively low-stress)
- allows pedagogical focus for both students and instructors
  - learning to listen, then solve problems
  - learning to harmonize, transpose, sightread, improvise, and play by ear have more “tools” to assist students in playing for pleasure throughout life



(a) my experience suggests that institutions are dealing with very similar issues (specifics forthcoming)

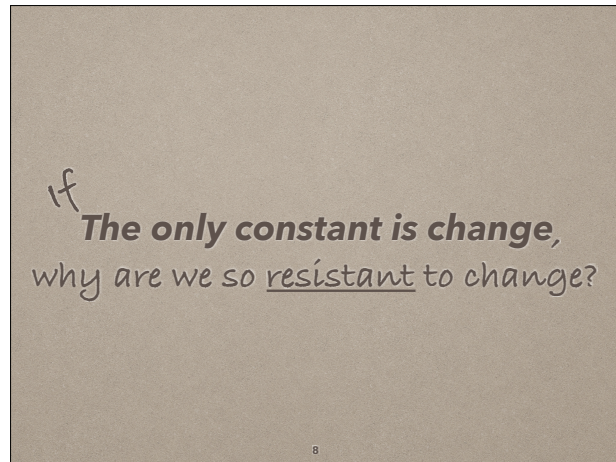
(b) \*\*helpful to think of school/dept/college as a community (choice of interacting), but actually it is more like a family (not really a choice). We have to get along ... and collaborate, despite widely varying differences of opinion. Truly, has there every *really* been a unanimous decision within a music unit?



*The only constant is change*

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In fact, the only constant is change ...



If so, why are we so resistant to change?



## **CHALLENGES & OPPORTUNITIES**

NOT AN EXHAUSTIVE LIST ...

... BUT A BEGINNING!



few disciplines actually train students explicitly (and effectively) to teach; we seem to simply assume that *anyone* can do it!

- my path (teach like teachers, then exploration) ... teaching IS **life-long learning**!! (well, it *should be*)
- encourage new faculty to take advantage of workshops and other learning opportunities directly related to pedagogy and innovative, engaging methods of instruction/learning
  - active learning, course design, creating a syllabus, assessment of learning, etc.
  - NOTE: this recommendation is EQUALLY important for senior faculty!

My experience as a faculty member > workshop facilitator > Interim Director of UTSA's Teaching & Learning Center (love that the acronym is "TLC"!).

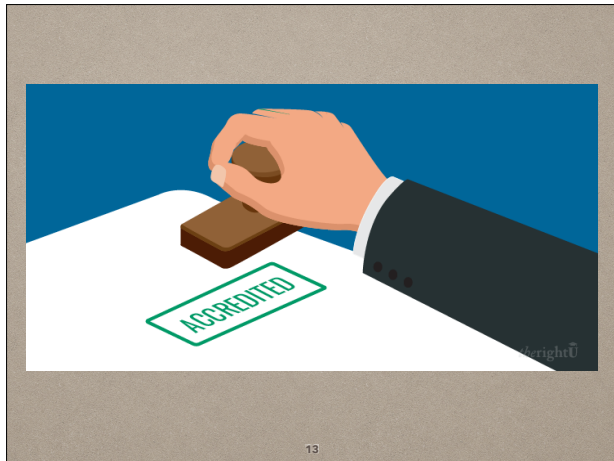


email ... a “convenience” that has become the “scourge of existence” for many; “cognitive overload” (Noa Kageyama, opening plenary session)

- tools available to help organize/limit (bring attention to urgent/important messages)
  - email client capabilities: color coding or using “rules”
  - for more complex actions, 3rd party utilities: Mail Perspectives (SmallCubed)
    - I use their SignatureProfiler (randomly selected quotes appended to each message)
- set specific times to respond during the day (DON’T allow yourself to be constantly interrupted)
  - important realization: you don’t need to reply to every email message! (be selective)
    - CAVEAT: you SHOULD respond to your Dean/Director! ;)



- differences within our community *strengthen* our ability to reach thoughtfully appropriate conclusions and make *more* informed decisions
  - disciplinary “silos”
    - interdisciplinarity is the future ... discover connections!
    - with adequate planning and effective collaboration, connections to other departments can be mutually beneficial
      - **CCM/Audiology**
  - diversity (“talk the talk, but walking the walk”?)
    - major attraction of my current institution (Top 25 in nation)
      - dramatic difference between UTSA/SDSU and NU, UMN, & CCM, though the *intent* was sincere



- accreditation (challenges to NASM); still HLC or other institutional review
- high-status schools deciding it's not necessary
  - 1950s: Juilliard
  - intervening years: Mannes College, Manhattan School, Shepherd School (Rice)
  - since 2010: Yale, NEC, & USC
  - 2015: **Oberlin** (2015, a founding member of NASM)

**How many affiliated with NASM-accredited music programs? Anyone not?** (other than Oberlin)

Why seek such accreditation? (discuss)



- budget
  - oppressive budget models (PBB, RCM, etc.); of necessity (given reductions in state/federal support for education), universities are being managed much like a corporation
    - unrealistic expectation for music (arts?) disciplines
    - generating revenue with non-major, GE courses (or **group piano?!!**)
    - are the arts considered part of a comprehensive educational experience?
      - if yes (and the answer \*is\* YES), accommodations are required
  - insufficient scholarship funds (no matter HOW much is endowed)
    - “raise money for that” (donors focus on student benefits; don’t want to support faculty salaries, since that is seen as institutional responsibility)
  - reliance on adjunct/part-time faculty (significant part of my role at CCM)
    - compensation is typically orders of magnitude lower than permanent faculty
      - feels like taking advantage of those who do not land a T/TT gig, yet oft-times, it is perceived as a means of balancing the budget, given the fiscal “cards” administrators are handed
    - rising tuition, somehow, seems to put no dent in the budgetary shortfalls (while rankling students and taxpayers)

This allows us an opportunity to think about new approaches and innovative paths forward. We are creative thinkers after all ... right?



Technological innovation ...

- technology is sometimes seen as a solution for all “ills”
  - it is certainly an important factor/tool
- desire to move to online courses (strategic decisions re: ***appropriateness is essential***); in the state of CA, Jerry Brown’s “dream” of creating a “huge online college” (<http://doingwhatmatters.cccco.edu/fullyonlinecommunitycollege.aspx>)
  - potential solution and accessibility for working individuals is an important goal
  - when offering, must be responsible stewards
    - my friends @ BU: Music Ed MM & DMA (glut of alums seeking the few jobs available)
- piano lab challenges related to technology
  - who pays for the technology? (school? college? student fees?)
    - many institutions cracking down on student fee increases (due to rising tuition and socio-political pressure)
  - updates/maintenance & keeping up with current technology, as an instructor
    - don’t get too comfortable with the technology ... keep learning!!
    - staying abreast of technological development
  - access to classroom, given busy class schedule
  - major/non-major offerings
    - balance the needs of majors with the additional revenue from non-majors (or even adults, via Continuing Studies)
  - technology does not need to be “bleeding edge”!
    - think “innovative, educational uses of COMMON technologies” rather than “using innovative technologies” ...
    - **\*\***my phrase: “pedagogically meaningful uses of technologies,” NEVER technology use for its own sake



- leadership transitions (guilty!! this one is particularly close to home [look at Michelle]); discuss my own personal experience (leadership change is often *transformative*!!
  - vision (follow-thru)
  - change in relationships & regarding agreements (get it in writing; verbal go away)



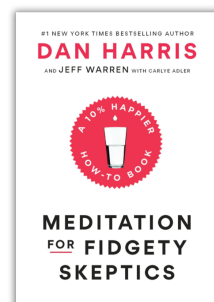


I have presented quite a few challenges and have discussed, in most cases, associated opportunities. I have not mentioned: the need for innovative curricula (with few exceptions, have not had a significant overhaul in half a century) that accommodate 21st-century learning skills (entrepreneurship, community engagement), space issues, and performance facilities renovations... to name just a few (warned you that the list was not exhaustive).

**\*\***However, without qualification, the challenge that bothers me the most is the *amount of stress under which many of our students operate every day.*

I would like to offer a potential solution (consistent among plenary presentations this year, you may be interested to note); it is essential to the future health and longevity of our students, faculty, and staff

- stress can be reduced or minimized through mindfulness training
  - critically important in especially competitive institutions
  - seems to be getting worse in recent years, not better
    - drug and alcohol abuse
    - suicide
- UC's Integrated Health and Wellness Center (in collaboration with Georgetown University's Medical School; level of stress is problematic in numerous fields.
  - Mindfulness Training: 4-day retreat (both CCM and Medical School faculty)
    - provide a curriculum
    - provide essential support and consultation



**\*\***Learn to ... center, relax, and breathe. Even a one-minute pause (or one deep, diaphragmatic breath!) can set you in the right direction. [recommend book & app]



Most important: ***we are all in this together***, collaborating daily to find the best solutions for our students, faculty, and staff. Finding solutions is NOT the “Director’s job” (though she is an essential facilitator); rather **it is what we do together**. Your proactive participation is essential to the collective success of your your programs!

## Questions?

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Let me have it ...