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St. Martin's Episcopal School Performing Arts Department

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ST. MARTIN'S EPISCOPAL SCHOOL
PERFORMING ARTS DEPARTMENT

An Internship Report

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Arts
in
The Arts Administration Program

by

Katherine E. Arthurs

B.L.S., Loyola University, New Orleans, 1988

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REPORT
2000
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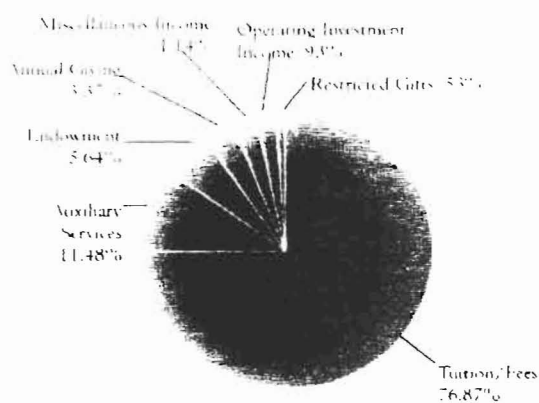
Chapter 1

*"St. Martin's Episcopal School provides students
in pre-kindergarten through twelfth grade
a superior and challenging college preparatory education
focused on development of the whole person,
within the context of a Christian community,
a family atmosphere, and a co-educational environment."*

This is St. Martin's published Mission Statement. It is posted in each division of the school and found on all public relations materials and in the handbook. St. Martin's Episcopal School is located in Metairie on an 18-acre campus, bordered by Airline Drive, West Metairie, Green Acres and Haring Roads. This organization is a PreK-12, non-profit, independent school. Current enrollment is 825 students. The school's management structure is based on models from the business community. The Board of Trustees meet monthly with the Head of School, administration, and advisory committee to set policies, budgets, and goals for the school. The President and Head of School answers directly to the Board. The school is divided into three divisions, the Lower, Middle, and Upper Schools. Each has its own Division Head who is responsible for upholding the mission of the school through the hiring of personnel, management of budgets, and supervision of curriculum. The Administrative Team also includes the Director of Studies, who oversees curriculum and advises the Division Heads and Department Heads, and the Business Manager, who is responsible for the overall management of the school's fiscal operations. In addition to the Division Heads, the team includes the Director of Development, the Director of Admissions, the Athletic Director and the head of Christian Life. All department heads report to the three Division Heads. The administrative flow chart is on the following page.

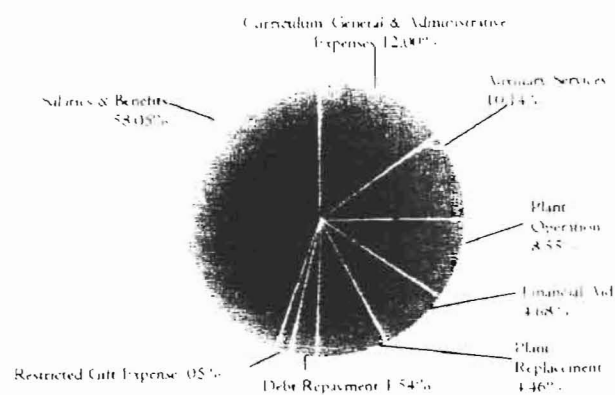
St. Martin's annual budget is quickly approaching \$10 million. Tuition and fees made up 78.87% of the budget for 1999-2000. Other sources of funds include the endowment, annual giving campaign, auxiliary services, operating investment income, restricted gifts, and miscellaneous income. A chart illustrating sources of funds and use of funds is provided below.

FINANCIAL STATEMENT 1999-2000



SOURCES OF FUNDS

Tuition & Fees	\$7,464,633
Endowment	\$548,493
Auxiliary Services	\$1,114,923
Operating Investment Income	\$90,795
Annual Giving	\$327,799
Restricted Gifts	\$52,114
Miscellaneous Income	\$110,819
TOTAL	\$ 9,709,576



USES OF FUNDS

Faculty/Administrative Salaries & Benefits	\$5,636,434
Curriculum, General & Administrative Expenses	\$1,165,591
Auxiliary Services	\$985,455
Operation & Maintenance of Plant	\$830,894
Provision for Plant Replacement	\$433,727
Financial Aid (non-faculty)	\$455,361
Restricted Gift Expense	\$52,114
Debt Repayment	\$150,000
TOTAL	\$9,709,576

The St. Martin's Board of Trustees adopted a strategic plan titled "Excellence in the Balance" in 1995. The plan's goals for 1999-2000 are on the following pages. This document set forth goals and objectives for the school for five years. The plan included technology, fiscal operations, evaluation of curriculum in preparation for the school's upcoming ten-year evaluation, diversity and multi-cultural initiatives and a new campus master plan. The school is in the midst of its first capital campaign. Faculty and staff participation is at 100%. To date the campaign has raised \$4.75 million. The campaign, though successful in having surpassed its goal of \$4.5 million, has not raised enough funds to build all of the facilities planned for phase I. The new cafeteria will have an indoor and covered outdoor dining area to accommodate 300, reducing the number of seatings per day from five to three. The new performing arts auditorium will seat 496 people, allowing all of the lower school or both middle and upper school to attend an assembly together. At 12,960 square feet, it will also have lobby gallery space, wing and fly space, dressing rooms, a scene shop, catwalks for lighting, audio/video wiring, and restroom facilities. The lobby connects to the new cafeteria space, and will allow for receptions or dinner theater to take place. The visual and performing arts instructional spaces will be built at a later date. Music and speech/drama classrooms, a blackbox theater, recording studio, practice rooms, choral and band room, conference room, departmental offices and a music library, as well as the new Visual Arts classroom spaces were included in these instructional spaces.

"EXCELLENCE IN THE BALANCE" - Agenda for 1999-2000

Strategic Issue: CURRICULUM AND INSTRUCTION (oversight: [REDACTED])

- A. Strategic Objective: Develop, implement and institutionalize a process to keep curriculum current and challenging.
 - 1. *Develop and implement a process for full faculty participation in professional development. (Director of Studies)*
 - 2. *Utilize the most current three years of results from standardized testing for internal evaluation of curriculum. (Chair, Student Services Department)*
 - 3.
- B. Strategic Objective: Develop and implement a more flexible, comprehensive and integrated curriculum.
 - 1. *Explore ways to enhance interdisciplinary/cooperative efforts in all three divisions. (Director of Studies; Division Heads)*
 - 2. *Develop and implement the integration of technology and use of the Internet with the curriculum. (Director of Studies)*
 - 3.
- C. Strategic Objective: Develop a process that guarantees adequate educational technology is in place.
 - 1. *Develop effective ways to educate parent body about technology's impact on their child's education and life. (Director of Studies)*
 - 2. *Revisit and revise as needed technology plan on semi-annual basis. (Director of Studies)*
 - 3.

Strategic Issue: IMAGE AND ENROLLMENT (oversight: [REDACTED])

- A. Strategic Objective: Manage effectively the school's image.
 - 1. *Continue to increase faculty/staff/student/alum/parent involvement in marketing and recruitment efforts. (Director of Development; Director of Admission)*
 - 2. *Revisit and revise the marketing plan for the school. (Director of Admission; Director of Development)*
 - 3.
- B. Strategic Objective: Achieve full enrollment.
 - 1. *Continue to target geographic areas for special and intensive recruitment efforts. (Director of Admission)*
 - 2. *Make St. Martin's a more attractive option for students from nursery and feeder schools (Director of Admission)*
 - 3.
- C. Strategic Objective: Increase attention toward achieving greater diversity.
 - 1. *Determine organizations to be targeted by St. Martin's for building relationships. (Chair, Committee on Diversity and Multiculturalism; Head of School)*
 - 2. *Educate current constituencies about the benefits of a more heterogeneous school community. (Chair, Committee on Diversity and Multiculturalism; Head of School)*
 - 3. *Develop opportunities to experience diversity through all aspects of St. Martin's School. (Chair, Committee on Diversity and Multiculturalism; Head of School)*
 - 4.

(OVER)

Strategic Issue: PRODUCT AND SERVICE DELIVERY (oversight: [REDACTED])

6

- A. Strategic Objective: Refine process to attract, retain and develop quality faculty.
 - 1. *Develop a plan, including identification of appropriate professional organizations, to actively recruit qualified and culturally diverse faculty. (President and Head of School)*
 - 2.
- B. Strategic Objective: Align and fund necessary support services.
 - 1. *Continue to improve the Middle and Upper School faculties' implementation of components of the revised advisor handbook. (Chair, Student Services Department)*
 - 2. *Examine role of faculty in delivery of support services. (Chair, Student Services Department)*
 - 3.
- C. Strategic Objective: Develop effective quality management and communications systems throughout the school.
 - 1. *Develop a plan to educate faculty and staff regarding the principles of Total Quality Management and Continuous Quality Improvement. (Head of School)*
 - 2. *Communicate feedback structures and options to various school constituencies. (Head of School)*
 - 3.

Strategic Issue: INFRASTRUCTURE AND FINANCING (oversight: [REDACTED])

- A. Strategic Objective: Develop and implement a strategy for expanding funding sources.
 - 1. *Continue examination and implementation of three-year financial plan. (Business Manager)*
 - 2. *Communicate benefits of endowment growth. (Director of Development)*
 - 3.
- B. Strategic Objective: Develop and implement a process to set priorities for capital projects.
 - 1. *Develop a plan to increase budgeted dollars for currently identified deferred maintenance projects. (Business Manager)*
 - 2.
- C. Strategic Objective: Organize and execute a multi-million dollar Capital Campaign.
 - 1. *Develop strategies to build consensus and support for the goals of the capital campaign. (Director of Development)*
 - 2. *Organize, communicate and execute the steps necessary to bring Phase I of the campus master plan to fruition. (Business Manager)*
 - 3.

Phase 1 demolition began this summer as part of the renovation and construction of the new "heart of the campus." The demolition included the cafeteria facility and former fourth-grade classrooms called "The Barn" and the buildings housing the maintenance department and the drama room. The drama room was the space in which drama properties and costumes were stored and music classes for middle and upper school were taught. The Performing Arts Department is blessed with donated storage space. Unfortunately, that space is inconveniently located on Tchoupitoulas Street. A storage facility two blocks from the school was rented and all costumes and properties from the drama room as well as costumes stored in a closet in the barn building were moved. Scenery and set pieces will remain stored in the Tchoupitoulas storage unit at this time. The Performing Arts Department continues to lead a "nomadic" existence, using classrooms located all over the campus, including the gym, pre-kindergarten area, and upper school. Play rehearsals, chorus, and handbell ensemble rehearsals are currently held in the Chapel. The need for proper instructional facilities is great if the programs are to continue to grow and thrive.

The Performing Arts Department serves the entire student population through all three divisions of the school. The Department Head oversees the instructional personnel, budget, and curriculum. Faculty instruct students in vocal and instrumental music, drama, and speech. Currently, the department staff includes the Department Head whose instructional duties include music and speech classes, two music instructors, a speech and drama instructor, and an assistant speech coach, who is shared with the library staff. All are full-time, full-benefit employees. Instructional staff are contracted yearly. Salaries

are paid monthly. During play productions, additional technical staff may be contracted, such as the designer, stage manager, or accompanist. The Department Head is responsible for the hiring of additional personnel as independent contractors through the department. The Department, in cooperation with the Enrichment Program, offers band, strings, and private piano lessons after school. Music enrichment personnel are also hired by the Performing Arts Head as independent contractors. However, participants pay monthly tuition which is billed by the enrichment program, and the independent contractors are then paid through the enrichment program.

The Performing Arts Department's budget is divided into three areas; music, drama, and speech. Each of these areas is then further divided into separate expense accounts. The accounts for music include instructional materials, equipment repair, and dues. Speech is divided into instructional materials, dues, and tournaments. The drama budget includes both expense and income accounts. Drama accounts are titled instructional materials, equipment repair, rentals, technical staff, and income. Budget requests are submitted each October. The projections provided by the department head to the business office must estimate costs for three years. The business office then takes the budget requests to the Board of Trustees for consideration.

Each year the Performing Arts Department sets its program goals for the year in meetings at the beginning of the term. The Performing Arts General Information document on the next page lists the departments goals for the 1999-2000 school year. Each member of the department also set individual goals. Those goals were then shared with the department and division heads in individual conferences. These goals were also

Performing Arts General* Information 1999-2000

Drama

1999-00 Season:

US Production of Joseph Kesselring's *Arsenic & Old Lace* November 18, 20, & 21.

Faculty Dinner Theater Production of Delia Ephron's *How to Eat Like a Child* February 11 & 12.

All School Production of Meredith Wilson's *The Music Man* April 14, 15, & 16.

Kate Arthurs, Director.

Auditions will be held the first full week of school for *Arsenic & Old Lace* (Sept. 18 & 2).

Auditions for *The Music Man* will be held after the New Year. All auditions will be videotaped.

Workcrew for each show on the Saturday previous to opening. [REDACTED] designer.

VOLUNTEERS NEEDED!

Guild of Fine Arts involved in concessions, rehearsal assistance, cast meals, costuming, etc...

VOLUNTEERS NEEDED!

Performing Arts Service Award will be given to two students in each division at the end of the year.

Music

Lower School Chorus, Kate Arthurs, Director. Rehearsals on Tuesdays and as Soprano/Alto on alternating Thursdays, 3:30 - 4:45 pm. Performances at Christmas (Concert 12/16), LMEA & Bayouland Choral Fest. in Spring. (May attempt to revive the Community Chorus for the holidays if time allows.)

Upper School Chorus to tour (New York?) Kate Arthurs, Director. Rehearsals Tues/Thurs at US lunch.

Middle School Chorus, Kate Arthurs, Director. Rehearsals on Tues at MS club time and Thurs at MS lunch.

Handbell Enrichment to continue, [REDACTED] Director (third, fourth, & fifth grades).

Band Program after school (Beginner, Intermediate, & Advanced) [REDACTED] Director.

Guild of Fine Arts sponsoring award-winning recital series *Twilight at St. Martin's* with live performances by the Choruses, faculty, or friends of StM. (Incl. recitals by [REDACTED] The Arthurs Sisters, student performers, etc.) **VOLUNTEERS NEEDED!**

Piano Enrichment to continue. (Guitar? Violin?) Instructor search in progress.

Member of Louisiana Music Education Association, Music Educator's National Conference, American Choral Director's Association, Chorister's Guild, and Society of English Handbell Ringers.

Speech

US Speech will continue to compete toward national title, [REDACTED] Director, [REDACTED], Assistant.

US *Monster Mash-A-Rama* Tournament October 29 & 30 at StM, [REDACTED] Tournament Director.

MS Speech will compete at tournaments available (only 2 in area). **VOLUNTEERS NEEDED!**

Member of National Forensics League, National Catholic Forensics League, & La. H.S. Speech League.

Mock Trial Team Competition, [REDACTED] Director.

Monthly assembly time devoted to the Arts in US, MS, and LS.

* This is a general overview of the goals of the St. Martin's Performing Arts Department this season. All information subject to change. Call Kate at 736-9999 ext. 328 or visit us on the web at www.stmsaints.com for more specific information. (Revised 9/20/99)

part of the evaluation process. In the following pages, I will discuss my role as Head of the St. Martin's Performing Arts Department during the 1999-2000 school year.

Chapter 2

I had been at StM a little over six weeks when I became aware of the administrative buzz (through a secretary - the source of all real knowledge and information in most cases) that I was being considered for the position of department head. I did not think much of it, but as time progressed, the need for a new department head became clear. The department was not very respected, in-house or outside the campus. The department and its head were considered extremely disorganized, and it lacked a professional image. It had no goals beyond those stated in the curriculum, and those goals were not being met in the middle and upper school divisions. The Lower School Chorus had disbanded under my predecessor.

I became head of the department my second year, in 1995. I arrived with six years teaching experience in the Archdiocesan school system. This included a year teaching at the high school level, a year at the college level, and four years in various pre-kindergarten, elementary, and junior high programs. I had also served as musical director at Rivertown Repertory Theatre, had held various church choral and soloist positions, and was a "well-known" entertainer in the city at the time I was hired. I came in at the same time as the current President and Head of School, a former Jesuit priest well-known for his public speaking and fund-raising abilities.

The former department head was informed that I was to be the new department head when she and I boarded a plane to go to San Diego for a week long convention. She turned to me on take-off and asked, "So, are you the new department head?"

Communication at StM had not been a strong point, though great improvement has

occurred since the new administration. A consulting firm was hired (Ford/Anderson), task forces were created, a new strategic plan developed, and communications technology improved to include voice-mail and e-mail accounts for all faculty and staff. A lot of administrative and staff positions were restructured or eliminated in those first few years. I believe my promotion to department head was based on my talent, people skills, and organizational skills. (The latter a learned behavior, as I am not by nature an organized individual.) My interpersonal power strategy was mainly considered position power by some of the department at the beginning. I feel my strength is in my referent power, and this is what the administration recognized in me. With so many of my colleagues in seniority, referent power was all I really had in some respects. The Head of School once said that my predecessor "only saw walls. Kate doesn't see the walls until she hits them and crashes through them." The former head did only see walls. Every new idea that was presented received a response filled with reasons why the idea wouldn't work. Very negative. By relieving her of her position as head, it was hoped that she might be able to become more focused and effective in the classroom. It was also expected that I would bring new ideas and fresh approaches to the management of the department. The department needed an enthusiastic and charismatic leader. Therefore, I became the change-agent.

As Head of the Performing Arts Department I am responsible for the management, supervision and production of the departmental curricula, budget, and personnel. Currently our curriculum includes general music and vocal music for all grades, drama as an extra-curricular activity, and speech in the middle and upper schools.

I teach 4th & 5th grade music in the Lower School and 6th grade speech in the Middle School. I now direct all choral activities and all theatrical productions. Until this year, all members of the department held seniority above me, with two holding masters degrees.

The Department is in the process of preparing for the school's ten-year evaluation. All the individual members of the department are up for evaluation. Personnel evaluations occur in rotation, as part of a three year cycle. The methodology includes portfolio assessment, individual goal-setting, observation by direct supervisors and administration, peer evaluation, and evaluation by students. My goals for the 1999-2000 school year were:

1. to keep positive and stay flexible in my attitude.
2. to lead the department in maintaining professionalism, interpersonally, informationally, etc...
3. to control growth, and the department image, while maintaining momentum by providing service and community outreach while successfully meeting the departments goals for the year. (See previous document titled "Performing Arts General Information")
4. to continue to work on my masters in Arts Administration with the target goal of completion in the fall of 2000.
5. to successfully complete the Phase II evaluation of the department, while guiding new faculty and helping them develop professionally.

Each year I set my individual goals to reflect what is occurring on campus and in my personal life. I also try to address issues raised in previous years, such as the

professionalism mentioned in goal number two.

We know our general ideas: how many productions, concerts, and tournaments we would like to produce. The first thing that must be addressed each year is the tentative scheduling. This may seem odd, but this school is so busy, and the children have so many choices of activities, that it is very necessary to set up the calendar as early as possible. Even the obvious traditional activities, such as the Christmas concert, can be difficult to schedule due to upper school exams and where the holidays fall. A committee of dedicated faculty and administration supervise the official calendar; nothing goes on without their seal of approval. So once all the appropriate paperwork is filled out, off it goes to the committee. Prior to this, I do a lot of leg-work. I create the tentative schedule that I discuss with my colleagues in the department, my designer, and student staff. Finally, I take all of this to each Division Head to ask for their input towards the schedule and their support in the coming year. All of this must be done by the end of May. As a department, we are trying to make a conscious effort to develop our identity, while supporting the efforts of other departments. When scheduling, we try to avoid directly competing with other departments for audience. We also need to be aware of the chaplains' schedules before use of the chapel. When we set up performances, they are often less than thrilled, but they know this is not our choice of venue, and work with us. We do piggy-back a lot of events, just because "the stage is up." This does add a certain level of stress when concerts and productions are rehearsing during the same time frame, and sometimes performed within a day of each other, just because "the stage is up." Athletics is our biggest conflict, with rehearsals and practices clashing often. This is

another reason I am so specific about the master calendar. I want everything right out in the open for students and their families to make appropriate choices about athletics and the arts.

We do not have a large budget by comparison to other schools I know of, but we are very creative with what we've got. I am known for my ability to squeeze eleven cents out of a dime, or get things at major bargain prices. I shop very carefully with my own money, and find it distressing to waste someone else's. My background in local theater, and my "thrifty nature" made the first production I directed a major success, at the box office, in the audience, and with the Board of Trustees. *Wizard of Oz* featured a cast of 120 lower and middle school students, and also involved the other members of the department. The show took in over \$7,000.00. At that time, the drama budget was set in such a way that we were given a specific amount of money, and were expected to bring in a certain amount of income. The income required for that first year was \$7,000.00. With the rest of the season's income we closed out the year with a surplus, taking in over \$11,000.00 total. This was the first time the department had not gone over budget in about ten years. Of course, it was then expected that I would continue to break even each year. I have told the board I may be able to break even or better in a year with a lower school musical production, as that is when we sell the most tickets. We try to exceed expectations every other year, and in the lean years we focus on our theater curricula with more upper school productions. The quality of our product has increased while costs have been budgeted more effectively. I contract the shows before the school year begins, estimate production costs ahead of time, and hire a designer who designs for our current

space, often using materials we already own or reusing things from one season to the next.

I hired our designer when I became department head. We contract him to design all our theatrical productions, and he does the poster art for our **MONSTER-MASH-A-RAMA** Speech Tournament at Halloween. I discovered that the school had been renting set designs from production companies, and wasting huge amounts of money on sets that did not fit our space. This artist designs for us, specifically. We begin the process by discussing my ideas for the year. He then presents design concepts to me. As the producer/director, I have final say on all art work and design. He and I usually work extremely well together because we choose projects we both are enthused about. He will approach me first with the poster concept. I find this very exciting and important because this is where we visually grab people. The students see the art work for the season on display the first day of classes. This whets their appetites to audition. By the time I actually hold auditions, the designer will usually have some rough costume sketches and scenics for me to show the students. They are always beautifully done, yet he calls them "rough." I prefer to call them concepts, as they do grow and change a bit by the final production. The idea of a new facility in the next two or three years does affect the production choices to an extent. Some things would just be so much better on a real stage with actual wing and fly space, we'd like to save them for later productions. The department lacks facilities. Two of us do not have classrooms of our own, and my office becomes a storage area during each production. (Between February and April, I couldn't even enter without climbing over something, by May, I'd stopped entering altogether.)

The new theater that is currently under construction will be wonderful for our performances, but we will still lack storage and instructional space. The department as a whole has developed a healthier attitude toward the budget, and we have broken even on every drama production since I took the lead. But there were problems in the speech program, which I will discuss in Chapter 3.

Highlights in the Performing Arts year included an Upper School Chorus trip to San Antonio, Texas for a choral workshop, the Lower and Middle School Choruses participating in the Louisiana Music Educators Association Vocal Large Ensemble Festival, many performances during the holidays, and our spring concert.

The now famous **MONSTER MASH-A-RAMA** upper school speech tournament was held Halloween weekend, kicking off another terrific year for the speech team. The team won Sweepstakes and the title City Champion, with twelve team members qualified for NCFL Grand Nationals. The team was also named State Champion in its division, with six team members ranking as State Champions in their individual events.

Three theatrical productions were performed. These included an upper school drama production of *Arsenic and Old Lace* in the fall, a dinner theatre fund raiser in February featuring a cast of faculty and staff directed by a student, and the all-school production of *The Music Man*, which featured a cast of 120 kindergarten through twelfth grade students.

The "*Twilight at St. Martin's Concert Series*," a series of six kid-friendly concerts featuring faculty and friends of St. Martin's in live performance on our campus continued this year. The series, and its creators, were awarded the "Innovation in

Educational Excellence Award” in 1998. Lots of advanced, detailed planning goes into each school year, but I have found that professionalism, flexibility and good humor are the keys to success.

New faculty were also added for 1999-2000. An instrumental music teacher was hired to replace the choral director and MS/US general music teacher who left at the end of the year. A new assistant speech coach was also hired during the summer.

Chapter 3

The former choral director accepted a position elsewhere at the end of the 1998-1999 school year. The former head of the department, she had served as head for six years of the ten-year period in which she was a member of the faculty. She was the instructor for all middle and upper school music courses and served as the director of the middle and upper school choruses. She chose to leave after many negative reviews of performance by students under her direction and less than stellar evaluations. She was offered a contract but no raise. I believe she had burned out at St. Martin's years before. I had sent her to many workshops and conventions and bought materials and books on classroom discipline. Other professional development goals were outlined for her very specifically in her evaluations. I convinced her to have the US Chorus audition for Carnegie Hall. That was the most successful event for the US Chorus in StM history. This could have been a new beginning. Unfortunately she did not follow procedures. She promised the students a trip to Italy which I had told her I would not support or approve. The choir was not ready. She tried to go around me on this, even contacting the parents directly, and the thing blew-up in her face. It was as if she could not pull enough rope around her own neck. No matter how I tried to counsel and advise, she made error after error in procedure and communication with parents and administration. That was another big management lesson for me. A manager can try to lead, and even allow some room for failure, but if the person has a "Clintonian" talent for self-sabotage, there is very little one can do to aid the situation. She was ineffective in the classroom and lacked the respect of her students and colleagues, though she is an excellent musician and a talented

singer herself. I received her letter of resignation a week before our scheduled spring concert. I did not know she had been pursuing other offers. I can't say I was surprised, but I was stunned by the timing. She did finish out the year, however. The administration and I met, and I put forth the idea that I be named director of choral activities for 1999-2000, as I felt we should pursue a replacement with an instrumental background in order to build the instrumental program. The administration considered my proposition and accepted it, leading to major restructuring of my position. Interviews were held and a new instrumental music teacher was hired to teach the middle and upper school general music and music appreciation classes for 1999-2000. My schedule was reevaluated, job descriptions were changed, and interviews lead us to hire a first year teacher. The new person also directs band after school. I direct the choruses at their lunch times and break periods. I wanted to conduct the Upper School Chorus. I wanted to see if I could create interest and stimulate growth in this area as well.

I served as faculty mentor and department head for the instrumental music teacher. She also had another mentor, a middle school teacher who serves as a middle school advisor. Since this teacher was new, I did a lot of observation formally and informally of her classes. I was very excited about what I observed there. Her students were engaged in lively discussion, quiz scores were good, and a lot of creative projects were on display. She covered theory concepts and music history very well. But there were also problems. She suffers from horrible stage fright as a performer herself. This caused a problem in chapel, where she was expected to lead the music. I knew that the new assistant librarian played the organ, so we were able to work that out. My new

teacher was a first year teacher. She was very young. She had to learn that she could be “friendly” without being “friends.” This is a difficult line for young teachers whose students are not far from their own age. She came to me in tears once because the students were angry with her “because they had to do stuff in this class.” It seems they’d signed up thinking it would be a “blow-off” course. I assured her that was the exact type of complaint I wanted to hear. I also set up specific goals with her for the beginner band. She has had difficulty motivating them, and we continue to work together on ways to generate enthusiasm and promote growth and allow the students to feel successful. This teacher has proved to be a very good middle school advisor and classroom teacher. I just need to help her grow as a band director.

Another member of the department was a nationally recognized speech coach who had been with the school nearly twenty years. He was also a former head of this department. He had just completed his Masters in Theatre Arts. He was the Forensics Coach, and he formerly directed some of our drama productions. When I began my own graduate work, I also began to direct our theatrical productions so that this speech coach could focus primarily on the speech programs, and care for his ailing mother. I also began directing in part to control the expenditures. This coach had a tendency to turn in receipts after the fact, for example. He and I spent a great deal of time arguing about the speech budget. With the support of the administration, I had to resort to using coercive powers. This included written communications between him, myself and our direct supervisor, refusal to reimburse him for things he did not speak to me about in advance, and arranging all travel plans for the team through the school's travel agent myself. The

speech program was \$2500 over budget at the end of June, 1999. In my opinion, the coach acted as if there was an unlimited line of credit. He argued that the budget had not been raised in this area, though accomplishments at the national level had increased. He was also allowing students to write letters and send faxes in his name. There was an additional personnel issue involved here. Aside from the many procedural problems, there was a lot of inappropriate and unprofessional "venting" of his "grievances" and "frustrations" to parent and student population. Some exaggeration and misrepresentation of facts occurred that caused problems for both of us. At the beginning of the term, I had to notify the administration that he had taken the team out of town without informing me of where they were staying or leaving any itinerary with the secretary. I assume he used his own credit card to pay for everything as he did not request anything from me. Just before Christmas, he took members of the team out of town again for a tournament that was not on our agreed list. I found out about the trip when I received word after midnight from a team member that he'd had a heart attack during the awards ceremony in Lafayette. He was fine, and on his way to Ochsner. However, since he had failed to leave his itinerary with me, including which students were making the trip and who else was going along as judge/chaperone, I spent a long night on the phone with various students, parents, and administration to find out what was going on, and if everyone was safe.

I needed to regain control in this area, despite the coach's emotional/health manipulations. He was a very charismatic and dramatic personality. I definitely learned a lot about my own naivete', yet I truly believed there was no malice intended. He was just

a lonely man who liked attention and because of these strong lower order needs for belonging and approval, he could be quite thoughtless. I was such a "mother-hen" that I let it go on way too long, as did other members of the administration. The Director of Studies, the Head of Upper School and I set up a very specific "management by objectives program" for the coach to follow to protect himself, and keep the school informed, and yet we were still having the same battles over and over again. He was very, very good at what he did, but he was strongly warned that he would soon find out that he was not untouchable. Things were much better for a while.

Two weeks before the Mardi Gras holidays were to begin I was told that he had been put on "administrative leave" and that I was to find subs for him for the rest of the term. The coach was with the speech team at the Harvard University tournament. The sub he had in place until they returned stayed for the week, and I tried to do as much damage control as possible, without actually knowing what was going on. The Twilight Concerts for the spring semester were canceled, as I now had to travel with the team to all the rest of the tournaments. These included City, District, State, and two National tournaments. This was a very awkward and uncomfortable time, as the coach would often be at the tournaments.

Chapter 4

Budgets were left "status quo" because of changes in the construction schedule. The budget requests for 2000-2003 asked for a minimal 3% increase per year. As part of the "management by objectives" program set up for the speech coach, we explored the speech budget to try to specifically identify the problem. I decided to start by having him estimate the costs per student and costs for chaperones for each of the upcoming tournaments. This was very difficult for him, which gave a very clear picture of the problem- he could not estimate accurately the costs related to the speech program. After a great deal of work, we got the figures we needed. We then used these estimates to decide which tournaments the team would actually attend.

We also reevaluated the course requirements for speech to clarify the differences between team membership and class work. This was mainly to determine what the budget would and would not cover. It was decided that the classes could fulfill their required tournaments without traveling. Tournaments beyond the course requirements or that required travel would involve expense for the students, as these were deemed optional. The department would continue to pay entry fees and judge/chaperone expenses. Upon further examination, it became clear that the amount of money spent per student on the speech program through the speech budget exceeded the amount spent on any other activity at the school. So the argument for a raise in the speech budget was settled as it became obvious none was needed.

In May, it was discovered that the coach had never sent home the letter I wrote that explained the department's policies on traveling as a member of the speech team.

This became a major controversy as some of the parents were upset that they had to pay anything at all. Others, who thought they were helping, approached the Mother's Club and members of the Board of Trustees to help pay for the trip. This is not the procedure. The department got stuck and ended up going over budget to cover the expenses of the trip to Rochester. We did not pay for Portland, as that was clearly an optional trip that took place in June, and only three students had qualified.

I edited the letter to the speech team, as well as similar letters to the various participants in performing arts and dated them August 2000. It included a tear-off portion that has to be signed by the student and parent or guardian and returned to me in order for the student to participate as a member of the speech team. I had the letters ready for the fall and in this way I would be assured this would not happen again. All I would have to do is plug in the name of the new speech coach when school started again.

At the time of the former speech coach's sudden departure, we had just completed a very positive evaluation of the music program with a professor from Loyola University serving as our evaluator. I canceled the speech evaluation. I scheduled the speech substitutes to cover the classes for two weeks in advance. I did manage to hire a long-term sub the week of the City tournament, but it meant I had to take on the responsibilities of speech coach. This included traveling with the team to all the tournaments left for the season.

The students were already prepared. Their selections were rehearsed and the team was leading the league. But I was also appearing in the faculty show and directing the spring musical with a cast of 120 kindergarten through twelfth grade students. I was

taking six hours of graduate courses, preparing the choruses for competition, travel, and spring concert, and teaching the fourth grade their World Day songs and dances. It added a lot of additional pressures and obligations to my very busy schedule. From Mardi Gras to Easter, I spent every weekend with the speech team or at St. Martin's for performances. The weekend before *Music Man* opened was also the City tournament. I spent the weekend shuttling back and forth between Grace King, the site of the tournament and St. Martin's, where the set was being painted and constructed by our designer and student volunteers.

Producing at St. Martin's means I am responsible for contracting the show, the designer, the staff, casting, directing, costuming, publicity, ticket printing and sales, and the creation of the program for the plays. Since the faculty/staff show was dinner theatre, I also had to contract the catering. In addition, I create all the publicity and programs for our concerts. Moderating the speech team means handling the budget, entries, information for parents and competitors, travel itinerary and accommodations, meals, chaperoning, and serving as judge at the tournaments. I still had to teach all my classes and do my graduate work, attending my classes whenever I could. That semester I believe I missed more of my graduate classes than I attended. I delegated as much as I could at St. Martin's to department members and parent volunteers. I dictated papers into a tape recorder as I drove from place to place, and my mother and father became my "secretary" and "technology staff."

The play productions faced their own challenges. The student who was directing the faculty/staff show found the "inexperienced actors" to be quite a challenge at first. He

also had his own scheduling difficulties as he was a member of the basketball team. But the group soon gained respect for him, as the student became the teacher. Rehearsal challenges continued for *Music Man*. The lower schoolers in the show rehearsed after school two days a week, the two days I did not already have chorus after school. The middle and upper schoolers rehearsed from 6-9:30pm. For six weeks I literally arrived at 8:00 am every morning and left at 10:00 pm Monday through Thursday. Then, on the weekends, I was with the speech team. The night we opened we faced yet another challenge when the upper school attendance policy was explained in harsh reality. One of the supporting actors had not attended enough school that day to be considered "present." He was not allowed to perform, as his absence made him ineligible to participate in any extra-curricular activity. We were sold out, we had no understudy, and the Head of Upper School and the President and Head of School would be in attendance. Luckily, the speech substitute had been assisting with the production. He was a professional actor, and proved it beautifully when he stepped into the role. The cast rehearsed with him at lunch and after school and the show was terrific.

The choruses took on new challenges that semester. Half the Upper School Chorus went to San Antonio for a choral clinic, while the rest had athletic conflicts or ACT tests. It was a small but enthusiastic group, but it helped unify the chorus. It strengthened the abilities of some of the weaker members while it inspired and enthused the strong. The Middle School Chorus participated in its first LMEA Festival. The concert scores were good, but the sight-reading score was excellent. The Lower School Chorus also received an excellent rating. The choral programs continue to grow.

Band still needed work. A few experienced players quit because they were bored. At the spring concert, they gave a weak performance. The band director and I sat down and discussed plans for the coming year. We decided she would rehearse them after school two days a week, with one day serving as a rotating sectional rehearsal. I also told her I felt her choices of literature were too advanced. I think they need to feel some small successes first. Then they will be willing to take on more challenging works. I hope to see some improvement in the future.

Toward year's end, after receiving the official resignation of the speech coach, we began our search for a new speech coach. I made a complete review of the job description to determine the technical skills and experience needed by the person.

It helps a great deal to bring the process down to its very essence - figure out what the job entails and find someone who can do it. A great way to begin the interview process is by making a list of all the duties of the job. After I'd made the list of duties, I narrowed it down to the three to five that were of the greatest importance. This became a guideline for developing the text for the position advertisement.

I wrote down a series of questions, including questions about professional experiences, technical knowledge, and career accomplishments. I wanted specific information on the candidate's education and experience in speech and drama, both as a teacher and a coach. I wanted to know of any special skills, technical knowledge or other abilities the person would bring to this position. The cover letter included with a resume can often reveal a great deal about professional attitude, and help me to formulate questions about the applicant's specific skills and prior work experience.

Creating a form with room to fill in the candidate's answers has helped me to maintain consistency in the interview process. A "patterned interview" assures that I will cover the same ground with each interview and helps to reveal what I wish to know about each person. I am then sure to ask questions that reveal the candidate who can best perform the duties required, while staying within privacy guidelines. Interviews should be conducted within a limited time frame, thirty minutes to one hour at the most. Within that time, if I am well prepared, I should be able to discover the candidate with the qualities that are best for the job, determine if the candidate's personal chemistry matches St. Martin's values, and sell the candidate on the opportunity to work with us.

As I finish an interview, I summarize my thoughts about the candidate on my interview form. If I need further clarification or wish for the candidate to elaborate on a response, I use specific questions to reveal the candidate's initiative, motivation, attitude, or organizational skills.

Selling the opportunity to work for our organization is very important. I never assume that the candidate is eager to work for me. If I am impressed with what I am hearing in an interview, I want to be sure that the candidate leaves with a feeling of enthusiasm about our organization and this opportunity. I emphasize positive points relating to our organization, its corporate values and culture, and the position and job environment. I conduct interviews with the Division Heads of middle and upper school. They then check references for the candidates we feel best suit our needs, but they rely on my expertise to determine those candidates to be considered.

When it comes time to make the decision, my interview questions and the

candidate's responses will help me stay focused on the job duties that are most critical.

Maintaining a "balance sheet" of sorts, with headings like "Reasons for Hiring" and "Reasons for Concern" has helped me to conquer this very subjective process in a more objective way. I believe we should never delay in contacting a candidate we like.

Chances are, if we like the person, someone else will, too. However, I have found it is best to "sleep on it," as the decision to hire is an important one and should not be rushed.

Chapter 5

Without advance detailed planning, I would not survive a season like this one. Established practice and routine needed to be relied upon, and schedules maintained. As I stated earlier, my role at St. Martin's has been that of change-agent. I would identify my change strategy in general as a shared-power strategy. Support is stronger as it is built gradually through this process. The change then emerges more naturally. The organization's members feel empowered, involved, and respected. Change lasts longer and is better supported. Change-agents who prefer this strategy recognize that individuals are motivated in complex ways. Sociocultural norms, and each individual's level of commitment to these norms, will influence resulting behavior. Change is not simply limited to facts and information, but involves attitudes, values, skills, and other significant relationships. Changes in knowledge and intellectual rationale are not enough to establish changes in action and practice. The change-agent must be aware of group pressures or norms that exist in the organization, and carefully support or inhibit these effects. Change-agents must also try to view all sides of an issue and respectfully identify the member's feelings and expectations if lasting change is to occur.

When I began this process, it sometimes appeared to be more of a force-coercion approach, with a little bit of rational persuasion thrown into the mix. In this department I deal with "artistic" personalities at all times, including my own. This is definitely a high-performance/high-stress work group, very resistant to additional work and with deep higher order needs to be appreciated, recognized, and respected. In the years that followed, I used all the power strategies discussed in my management classes to try to

become a more effective leader.

I must admit that I took the job because I felt it had to be easier to do it myself. In the beginning, I had to do a great deal myself to get anything done. This is a danger in implementing any change program, since “management by objectives” addresses individual performance. Too often supervisors simply do the work themselves rather than guide and enable the subordinate's efforts. Joint goal-setting must occur between a supervisor and a subordinate. Performance goals and objectives must be planned that support the goals of the organization and enhance the performance of the work unit. Specific appropriate, yet challenging goals lead to high performance. The individual must be made to feel comfortable and confident in ability. The individual will also know that the goals are supported by the management. This will aid motivation, as the individual will feel some “ownership” in this process.

Establishing clear, specific goals and breaking them down into steps is key. I may have to give a lot of guidance and support to help the department member develop the skills and confidence to carry out the required task. I need to be wary that I do not put too much emphasis on reward or punishment rather than motivation or personal achievement. I also need to watch that we don't become bogged down by too much paperwork.

In the seven years I have taught at St. Martin's, we have changed the evaluation process three times. The school has revamped its mission statement to reflect new organizational goals. The statement is posted in every division office on our campus. We have finally settled on a cycle of evaluation that includes the sharing of personal goals for the term with the division head and the department head at the beginning of the year.

I am now able to delegate a bit more. Since I became Department Head, the program is expanding offerings at a rapid rate, which means there is more for all of us to do.

Facilities are limited at present, but we are in the midst of the construction of the new "heart of the campus" featuring a state of the art theater. I've attended a great deal of meetings, planning with the architects, acoustician, etc... striving to attain my goal of controlling growth while maintaining momentum and interest.

I began the change by focusing on the image presented by the department.

Professionalism is key. In my job description it says I am responsible for reviewing all communications from the department to the public. I take this very seriously, down to typing in the "school font" to make sure that the "look" is right. I meet with the entire department often. In the previous period, we met officially only once that I recall, and that was my first day of school. We now meet weekly at a time that is scheduled so that all members may attend. I adapted the calendar that I had done monthly for my Lower School Chorus and made it a departmental calendar that includes performing arts information for parents, students, faculty and staff. (Athletics has adopted this method, too.) I challenged the department to go out into the community more, to be more participative and visible, on campus and off. My view is that more than half of what we do is public relations. No matter how effective any of us may be in a classroom, we will be judged by the public performances. It is a unique role. A math teacher doesn't get up in front of the entire student body very often, much less appear before thousands in public. There is a lot of diplomacy involved. At times I seem to be the only member of my department who sees the "meet & greet", parties, open houses, etc... as part of the

game.

There has been a basic philosophical issue that had to be examined: do we offer performance opportunities to our students to bring glory to ourselves and the school, or do we do it to enhance and strengthen their learning? Both are important, but I feel the latter is utmost. From it the former will result. This was not a philosophy shared by all the members of the department. Though I feel they would not have said so publicly, "actions" do "speak louder than words." Public relations is part of the corporate culture for us, and probably the most difficult thing I have had to deal with in this position. At first, the department was resistant to any changes, accepting them only by "right of command." It was felt change only created more work. But as they began to see results, results that focused not only on myself as head but on the department as a whole, they began to come around to a new way of thinking. The new respect for the department and the rapid growth of our programs are the rewards.

I continue to guide new faculty and help the department develop professionally. I am finishing graduate school, for which the school paid half my tuition for a grade of "C" or higher. I must complete my masters to stay department head. Completion is in timing with the new facilities. I will be the first in my family to get a masters degree.

I am right in the middle of the changes referred to in management courses when professors warn that we won't hold jobs year after year as people did in the past. I grew up in a household with parents who have stayed married for 35 years, and my father has held the same teaching position for the same length of time. We believe in loyalty and commitment. I taught at my father's school my first year and was laid-off due to

"projections in population" that predicted no need for my position (nor that of six other arts and religion faculty) for the next five years. It was a tough break, followed by two more lay-offs in later years, but I learned a lot. I never qualify for unemployment as teaching is by contract, but I have always managed to be employed, when many of my friends with multiple degrees were still looking. I thank goodness I am an actor, because I have always marketed myself that way. I tell my speech students, "If I can get into the interview, I will be offered the job." That has been true my whole life, and I am thankful for this ability. I have lived through five job changes already. But I see members of my department struggle daily with this new workplace. Some want the old "Mom & Pop" attitudes to be back in place, but that attitude let a very uninspiring teacher remain ineffective in the classroom. I don't think I was so much better than anyone else in the department as much as I was focused, energetic, and bold about my abilities. My colleagues and I vary in age and experience greatly - decades of difference. I try to be as respectful of their needs for security and appreciation and respect as I can, but also keep some distance. The new ones seem so young, and the old ones so closed-minded at times. Speech teachers vanish. The music teacher begins to feel used and frustrated as the accompanist for the Christmas season. The band director bursts into tears in front of the beginner band (I've tried to tell her, they can smell her fear.) Yet the process, the circle of success and failure, stress and performance continues. I try to remain calm, maintain a positive sense of humor, and keep all these personalities inspired and feeling fulfilled, while teaching my own classes, directing my own choirs and productions, and writing these papers for grad school.

In spite of it all, the speech team won City and District and placed fifth at State. StM had six State Champions, twelve qualify for NCFL Grand Nationals in Rochester, NY, and three qualify for NFL Nationals in Portland, OR. I produced two plays in the spring, a faculty/staff dinner theatre production of "How To Eat Like A Child" that was directed by a student and "The Music Man" with a cast of 120 kindergarten through twelfth graders. Under my direction, the Upper School Chorus went to San Antonio for a clinic with Rodney Eichenberger. The Lower and Middle School Choruses went to LMEA Festival. I attended the ACDA regional convention in Orlando, and produced and conducted the spring concert and fourth grade's World Day program of multi-cultural songs and dances. I also continued to lead the singing in chapel, did bus duty and lunch duty twice a week, maintained the budgets of the department, and continued my courses in arts administration.

We interviewed five candidates for the speech position and decided on a person who had a masters in speech /drama and was an adjunct professor at Tulane. I spent all of June preparing for the demolition of the drama/music room, moving props and costumes to off site storage and setting up the music classroom in the exercise room in the gym. I am dealing with a serious illness in the family at home, and within the first six weeks of the 2000-2001 school year, the new speech coach resigned the position due to health problems. I contracted a long-term sub conditionally while we began a new search. I interviewed possible candidates and contracted a replacement, a coach with experience in both debate and individual events who will take the reigns in January. The cycle continues...

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VITA:

Katherine E. Arthurs was born in New Orleans, La. She received her bachelor's degree in Liberal Studies from Loyola University, New Orleans in 1988, majoring in music and theatre. She served on the Louisiana Music Commission's Subcommittee on Education and was a member of the Advisory Council from 1990-92. She co-authored Musical Literacy of Our Own Culture: The Mardi Gras Indians and the Indians of Louisiana in 1991. Kate taught in the Archdiocese of New Orleans for six years before joining the faculty of St. Martin's Episcopal School in 1994. In 1995, she was named Head of the Performing Arts Department, where she continues to serve.