



Music Education • Orchestrating Success

Information Sheet for National Candidates

Name Dr. Mackie Spradley

Describe the State and Division leadership experiences you have had, including significant accomplishments, that qualify you to be National President.

State Leadership

Texas Music Educators Conference (2005-present)

I have served on the board of the Texas Music Educator Conference in multiple capacities, including:

- Member-At-Large
- Multicultural Chair
- President-Elect
- President
- Immediate Past-President

Except for Member-At-Large, each position allowed me the opportunity to attend and participate in the National Assembly. I attended NA for 5 years and advocated for NAfME ASKS on Capitol Hill for four of those years. My responsibilities included submitting articles for publication in the Texas Music journal (Connections), preparing reports for state and division meetings, and facilitating all meetings. Prior to my taking on the role of president-elect, our chapter had little knowledge of or connection to NAfME's goals and strategic plans for achieving those goals. Additionally, TMEC struggled to develop their own identity, due to the complex, political history of the chapter's existence. Therefore, I believed that my primary role as leader was to work with the Board to develop a vision for the state organization as well as develop strategic goals to accomplish that vision. It was apparent to me that the chapter would need to foster a stronger collaborative relationship with the Texas Music Educators Association (TMEA) as a part of our strategy.

I deliberately sought opportunities to collaborate with the TMEA leadership with the following goals in mind:

- diminish the gap between the two organizations;
- identify common goals that promote continuous collaborative efforts;
- articulate and advocate the benefits and value of NAfME membership; and
- gain access and a platform with TMEA leadership and Texas music administrators.

As the president-elect, president, and immediate-past president of TMEC, my most significant accomplishments include:



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- building a strong working relationship with the Texas Music Educator Association;
- collaborating with Texas Music Education Association Board of Directors and Texas Music Administrators Conference;
- gaining a routine audience with TMAC to provide updates on the progress of NAFME ASKs and other issues impacting music education in Texas;
- initiating a peer-review journal process to give an opportunity for younger scholars to present their work;
- implementing an annual conference call for the board in order to debrief after the National Assembly and Capitol Hill visits;
- restructuring the interim meetings to function more as a work session;
- increasing TMEC attendance at national to include a collegiate member, president and president-elect;
- implementing regional conferences to focus on cultural diversity training for teachers;
- increasing public visibility to include advertisements, Facebook, and other social media outlets; and
- redesigning the messaging of TMEC, including a new website and logo.

Southwest Division Leadership

Within the SW Division of NAFME, I served as coordinator for the SW Division Urban and Rural Music Educators Symposium from 2005 until the symposium was discontinued due to the lack of infrastructure to adequately support it. I worked extensively with Ron Chronister, as well as, other national presenters, top performing groups within the division and SW division leadership. More significantly, the symposium had a tremendous impact on the work of music teachers and administrators in urban and rural schools. The work expanded the definition of best practices in music performance and teaching. Presenting at the Urban/rural Music conference, led to invitations to present at other MEA conferences within the SW Division. Additionally, I have presented for both TMEA and TMEC.

Describe other leadership experiences you have had, including significant accomplishments, that qualify you to be National President.

Other Leadership Experiences

Texas Education Agency (TEA)

As Director of Enrichment Education, I oversee Fine Arts (Art, Dance, Music and Theatre), Physical Education, Health Education, Languages other than English, Career and Technical Education, Technology Applications, and Innovative Courses. My responsibilities include providing guidance and overseeing the implementation of the Texas Education Code (TEC-Texas educational laws), Texas Administrative Code (TAC-Texas administrative rule used to implement TEC), and TEA policies related to the enrichment curriculum. I also strategically support the Commissioner of Education and the State Board of Education (SBOE) policies, procedures, and processes.



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My experiences at the state education agency include:

- analyzing proposed House and Senate bills related to enrichment and general education;
- implementing House and Senate bills related to enrichment education;
- creating processes, procedures, policies, and rule-making related to enrichment curriculum and programs;
- participating in the development of the State Plan for the implementation of the Every Student Succeeds Act (ESSA);
- conducting research as needed to support enrichment curriculum and the State Board of Education;
- evaluating teacher certification standards for music educators;
- writing grants for Department of Education;
- managing and synthesizing public comments related to the implementation of laws and rules;
- writing Requests For Proposals (RFPs) guidelines for multiple contracts and services;
- reviewing and approving all invoices;
- writing and reviewing policy memos tied to legislative appropriations;
- reviewing and approving all correspondence related to enrichment curriculum;
- ensuring all research protocols align with the Data Governance Board (DGB);
- responding to all constituents and stakeholders, including agency leadership, legislative and media requests;
- responding to public information requests as appropriate;
- maintaining documents as appropriate based upon retention policies; and
- ensuring that all staff appropriately follow agency procedures.

Dallas Independent School District (DISD)

DISD is the 12th largest school district in the nation with a student enrollment over 159,000 students. As a music administrator in Dallas ISD, I was responsible for over 60 music programs with a budget of approximately a million dollars. Subject areas included: Secondary Choral Music, Piano, Guitar, and Music Studies, which included Music Technology, Music Appreciation, Music Production, Music Composition, Music Theory, and AP Music Theory. In this role, I

- worked with fine arts community, stakeholders, and partners;
- identified vendors and contracts to support the work of the programs;
- developed standards of service and professional development for teachers;
- observed teachers and provided teacher evaluation support;
- created departmental policies to increase equitable access to music programs for all students; and
- ensured all federal and state laws were appropriately followed.

My knowledge of educational leadership and curriculum and instruction enabled me achieve the following significant accomplishments, including:

- developing a sequential teacher professional development program that improved teaching effectiveness and student achievement;
- creating a curriculum pathway for music studies to include guitar, music technology, music production, music composition, and world music studies;



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- implementing a mentoring program for teachers that increased student achievement;
- increasing the number of student scholarships to music programs;
- increasing overall student participation in music courses;
- increasing the number of music courses offered district-wide; and
- ensuring all music classrooms had appropriate broadband to use real-world music technology applications.

University of North Texas (UNT)

Adjunct Professor of Education in Educational Leadership Program (2015-present)

As an adjunct professor of education in Educational Leadership, I teach masters level courses for candidates seeking to earn a principal's or superintendent's certificate. My educational background and expert knowledge in curriculum and instruction, anthropology, federal and state educational laws and policy, knowledge of educational leadership and an in-depth knowledge of extracurricular activities and policies protecting fine arts education help to frame my work and teaching.

EDLE 5600 Race, Class, and Gender Issues in Education

EDLE 5680 Administration of the K-12 Curriculum

EDLE 5650 Professional Development and Supervision

EDLE 5330 Instructional Leadership

EDSE 3800 Professional Issues in Education

Significant accomplishments include:

- writing a book chapter for publication which focuses on music and its potential to transform schools and educational leadership;
- creating a resource for educational leadership that encompasses TEC, TAC, and TEA guidelines; and
- creating a proposed framework for a course to address educational leadership and music education.

Taylor, L. & Spradley, M.V. (in press). Educational leadership and music. In T. Watson et al.(Ed.), *Educational leadership and music: Lessons for tomorrow's school leaders*. Charlotte, NC: Information Age Publishing.

Society for Music Teacher Education-Music Teacher Retention ASPA

As the Teacher Retention ASPA Facilitator, I designed and implemented a collaborative research project on the characteristics of a career music teacher. The findings of the research were presented at the Biennial Music Educators National Conference in Anaheim, CA (2010).

Most importantly, I advocated that this ASPA remain in place even though there was a temporary shift away from music teacher retention. As part of the ever-changing educational landscape, the attention of NAFME and SMTE began to focus primarily on teacher evaluation. However, education is not an insular system, but very organic in nature. It was my thought that factors related to teacher quality and teacher evaluation would ultimately impact the ability for schools to retain teachers. Unfortunately, few attended APSA meetings. Within the past couple of years, a certain number of states have reported experiencing significant difficulty in staffing music positions.



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More documentation has validated that educational policies related to teacher evaluation, teacher quality, and music teacher certification have gravely impacted music teacher retention. Currently, the music retention ASPA has regrouped to identify and design appropriate research questions to inform policy-makers regarding music teacher retention.

Cultural Diversity & Social Justice ASPA member

Presented webinar "*Change the Story: Thinking Differently and Act Courageously*"

In this webinar, I focused on the transformative measures Dallas ISD implemented to create more equitable music education and experiences. The target population included those typically marginalized and denied access. The webinar included evidence-based strategies that engage stakeholders in the organizational change process. Foundational policies and practices for realizing a socially just system of teaching and learning were also addressed.

Spradley, M. V. (2015, April 7). *Change the story: Think differently and act courageously*

[Webinar]. In *SMTE-Cultural Diversity & Social Justice ASPA Webinar Series*.

Retrieve from <http://smtc.us/aspas/cultural-diversity-and-social-justice/>

Texas Music Education Association (TMEA)

- TMEA Summer Dialogues 2007, 2009, 2012 (Invited member of think-tank which drives the decisions, advocacy issues and policies related to advancing music education in the state of TEXAS)

Because of the work I was doing in Dallas ISD, I was able to influence the TMEA Summer Dialogues and the priorities of music education. This led to the rewriting of the Texas Essential Knowledge and Skills (TEKS), which are the state music standards. The newly adopted TEKS expanded the music curriculum to include more diverse music courses to allow more equitable access for all students.

- TMEA –Selected Member for Special Interests/Urban Schools & Programming 2007
- University Interscholastic League (UIL) Region 20 Advisory Board Member 2006
- UIL Region 20 UIL North Zone Host/Chair 2004-2005 Solo and Ensemble Contest
- UIL Region 5 Officer Secretary

National Association of Multicultural Educators (NAME)

(Texas Chapter)- Board Member at Large 2010-2014

My experiences include

- organizing the state conferences for the Texas chapter of NAME;
- working with national speakers and researchers in cultural studies and multicultural education;
- reviewing convention proposals and developed programmatic themes;
- analyzing data related to the strategies and focus of the organization; and
- identifying and determining panel discussants, panelists, topic speakers.

Center for the Development of Fine Arts (CEDFA)

- Cadre Trainer—Fine Arts TEKS 2014



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Please share other information concerning yourself that qualify you to be National President. These might include, but are not limited to, your training (including degrees and granting institutions), services rendered, experiences, publications, recognitions and awards, and personal strengths.

The following information has been streamlined to avoid duplication.

Degrees & Training:

Ph.D.	University of North Texas	Doctorate of Philosophy Curriculum Instruction/Anthropology (2013)
M.A.	Texas Woman's University	Masters of Arts Vocal Pedagogy (1996)
B.M.	University of North Texas	Bachelor of Music Vocal Music/Education (1980)

Certifications:

Texas Education Agency-State Board of Educator Certification

- Texas Teaching Certificate-All Levels Music-Lifetime
- Eligible for Probationary Principal and Superintendent Certificate

Educational Region Service Center-Region 10
Professional Development Designer-Level II

Professional Services Rendered:

National Association for Music Education

- PRC Committee member 2015-present

The Society of Music Teacher Education (SMTE)

- Facilitator, Teacher Retention (Areas of Strategic Planning & Action) (2012-present)

Grammy Foundation Music Educator Award Screener

- 2014-present

Texas Music Educators Conference (TMEC)

- Immediate Past President 2016-2018
- President 2014-2016
- President Elect 2012-2014
- Multicultural Chair 2008-2012
- Member-at-Large 2006-2009

Texas Education Agency (TEA)

- Texas Essential Knowledge and Skills (High school Music TEKS) Writing Committee (2012-13)

University of North Texas

- Faculty selection committee (2010)

Dallas Independent School District



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- Teacher Evaluation Redesign Committee/Content Expert 2012
- Textbook TASKFORCE-2011
- High School Redesign -2010-present
- Fine Arts Assessment & Evaluation -2010-present

Fort Worth Independent School District

- Curriculum Writing Committee-1987
- Designed and developed Digital Musician I & II Curriculum

Experiences: See the previous sections.

Presentations:

Spradley, M.V. (2015, November). *Stories from the field*. University of North Texas Educational Leadership Conference Panel Discussion. University of North Texas, Denton, TX.

Spradley, M. V. (2015, April 7). *Change the story: Think differently and act courageously [Webinar]*. In *SMTE-Cultural Diversity & Social Justice ASPA Webinar Series*. Retrieve from <http://smte.us/aspas/cultural-diversity-and-social-justice/>

Spradley, M. V. (2015, April 4). *Success through vision and story*. Lecture conducted for Texas Woman's University School of Music-Lecture Series. Denton, TX.

Spradley, M. V. (2015). *Ten traits of effective music teachers*. Texas Music Educators Association Convention, San Antonio, TX.

Spradley, M. V. (2015). *Culturally responsive practices for the secondary choral teacher*. Arizona Music Education Association Convention, Phoenix, AZ.

Kuddes, K. & Spradley, M. V. (2014). *When two worlds meet*. Texas Music Educators Association Convention, San Antonio, TX.

Spradley, M.V. (2013). *The development of effective teachers in culturally diverse schools*. Paper presented at the Texas Chapter of the National Association of Multicultural Educators Conference, San Marcos, TX.

Spradley, M. V. (2013, February). *Culturally responsive practices for the secondary choral teacher*. Paper presented at the Texas Music Educators Association Clinic/Convention TMEA, San Antonio, TX.

Harris, M., Johnson, S., Harris, D., Tyrer, L., Spradley, M. & Tunks, J. (2013). *Teacher retention in hard to staff urban schools*. Paper presented at the Texas Chapter of the National Association of Multicultural Educators Conference, San Marcos, TX.



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- Harris, M., Spradley, M., Burns, M., Johnson, S., Tyrer, L. & Cardoza, Y. (2012). *Multicultural research issues and hard to staff urban schools*. Paper presented at the Texas Chapter of the National Association of Multicultural Educators Conference, College Station, TX.
- Spradley, M.V. (2012). *Building critical issues common to multicultural and music education*. Paper presented at the Texas Chapter of the National Association of Multicultural Educators Conference, College Station, TX.
- Spradley, M. V. (2012, January). *Culturally responsive teaching in music education*. Paper presented at the Colorado Music Educators Association CMEA, Colorado Springs, CO.
- Spradley, M. V. (2012, January). *Embracing the paradigm shift for music education in the 21st century*. Paper presented at the Colorado Music Educators Association, CMEA, Colorado Springs, CO.
- Spradley, M. V. (2012, January). *Vocal Pedagogy: Techniques for women's voices*. Paper presented at the Colorado Music Educators Association CMEA, Colorado Springs, CO.
- Spradley, M. V. (2012, January). *Models for formative assessment in the choral classroom*. Paper presented at the Colorado Music Educators Association CMEA, Colorado Springs, CO.
- Spradley, M. V. (2012, January). *Sequential learning framework: Increasing teacher effectiveness and student achievement on stage and in the classroom*. Paper presented at the Colorado Music Educators Association CMEA, Colorado Springs, CO.
- Spradley, M.V. & Harris, M.M. (2011). *The use of growth plans with ineffective teachers: A policy brief*. College of Education, University of North Texas, Denton, TX
- Spradley, M. V. (2011, June). *Preparing to teach in an urban school district*. National Association for Music Educators Southwestern Division Symposium: Teaching Music in Urban and Rural Schools. Symposium conducted at the meeting of the Southwestern Division of the National Association for Music Educators, Dallas, TX.
- Spradley, M.V. (2011, March). *Teacher retention in hard to staff schools*. Paper presented at the Texas Chapter of the National Association of Multicultural Educators Conference, Dallas, TX.
- Burbridge, A. & Spradley, M.V. (2009, June). *Two halves of a coin*. National Association



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for Music Educators Southwestern Division Symposium: Teaching Music in Urban and Rural Schools. Symposium conducted at the meeting of the Southwestern Division of the National Association for Music Educators, Dallas, TX.

Baker, V., Siebert, J., McWhirter, J., Kloss, T., Spradley, M.V., & Foy, P. (2010, March). *Profile of a Career Music Educator*. Biennial Music Educators National Conference focused on Research in Music Education and Music Teacher Education. Symposium conducted at the meeting of the Society for Music Teacher Education Areas for Strategic Planning and Action, Anaheim, CA.

Publications

Spradley, M. V. (2016). Equity, inclusion, and diversity: Conversations for moving forward. *Texas Music Educators Conference Connections*, 31(1), 4-7. Retrieved from <http://content.yudu.com/web/17gds/0A1gfoa/ConnectionsFall2016/flash/resources/1.htm>

Taylor, L. & Spradley, M.V. (in press). Educational leadership and music. In T. Watson et al.(Ed.), *Educational leadership and music: Lessons for tomorrow's school leaders*. Charlotte, NC: Information Age Publishing.

Spradley, M.V. (2013). *The beliefs and expectations of effective secondary choral teachers in culturally diverse schools*. (Dissertation). University of North Texas, Denton, TX.

Harris, M.M., Spradley, M.V., Burns, M., Johnson, S., Tyrer, L. & Cardoza, Y. (2012). Multicultural research issues and hard to staff urban schools. *National FORUM of Multicultural Issues Journal*, 9(2), 39-47.

Spradley, M.V. (2010). Achieving social justice in the music classroom. *Texas Music Educators Conference Connections* [Peer Review Issue], 25(1), 4-8. Retrieved from <http://content.yudu.com/A1pdpv/Fall10/resources/index.htm?referrerUrl=>



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If elected, what would be your vision for music education and NAfME and your strategies for realizing that vision?

Mission

The current mission: To advance ***music education*** by promoting the understanding and making of music by all

From my perspective, the current mission infers that the organization shares a *common definition and understanding* of music. However, that underlying assumption may be a barrier when presented with musical expressions and organizations that may not align with our *conceptualized* common definition and/or understanding. I believe there is a need to clearly articulate the vision by “unpacking our definition.” This may seem a bit odd; however, our belief system will always guide and inform our decision-making. Currently, we do not have a common definition and understanding of music. In general, we categorize music and organize it within our hierarchal scheme, placing music that we consider valid and legitimate at the top. This is evident in the way we discuss music, such as “other,” “alternative,” and “traditional” music. Those weighted words are, in most instances, coupled and imposed upon the performers and/or groups making the music. Therefore, I believe to realize our mission NAfME should clearly articulate in all our messages and decisions that our understanding and definition of music is inclusive, diverse, embracing and ever shaped by society and culture. It is with this understanding that I would like to propose a vision that is music for and by all. We seek to eliminate barriers, limitations, and priorities that place value on one expression more than another.

Guiding Questions:

- What messages do we disseminate about the music traditions, music making, and music expressions of all peoples, cultures, and societies?
- What do we label as “traditional” and “alternative?”
- How do we promote and support a more inclusive understanding and making of music by all?

Vision

The current vision: ***Leading the world*** in music education, empowering generations to create, perform, and respond to music

I would initially pose multiple questions to examine the vision statement of NAfME and guide the work moving forward.

- In what ways is NAfME achieving a platform to lead the world in music education?
- What is NAfME strategically doing to achieve this goal and recognition?
- What are the performance measures, benchmarks, and/or metrics for documenting the organization’s growth or process in this area?

My vision:

- Advocate for the understanding and making music for and by all



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- Value all music, music-making, and music makers
- Our processes will be collaborative, transparent, inclusive, reflective, embracing and honest

Reviewing the Strategic Directions

The current strategies could be redefined as foundations of the organization. How we conceptualize the work around the foundations could be reevaluated and adjusted as the educational landscape shifts over time.

- Advocacy
- Leading the Profession-I believe this is a bit vague. What does this look like? How do we know we have achieved it?
- Research
- Capacity-building

Using Critical Discourse Analysis

Auditing our messaging in language, symbols, and actions

Whatever we want to realize in music education, we must first employ those practices, mindsets, attitudes, and policies. Becoming an exemplar organization in these areas will better able us to connect to the field of music education in a broader sense, as well as support schools, districts, administrators, schools of preparation, researchers, students, and teachers.

Guiding Questions:

How does NAME become an exemplar organization by applying the strategies we want to see in music education throughout the US?

- Review our language, images, promotions, and other documents to ensure that our ideology is consistently aligned.
- Establish and/or identify a framework for continuous dialogue on the issues related to equity, inclusion, and access

- How does our work support the overarching vision and mission of the national organization?
- Revisit other extensions of NAME.
- What adjustments would yield the greatest gain with our constituents and strengthen relationships with other music education stakeholders?
- Have we identified all stakeholders or potential partners?

***Creating a more Equitable, Inclusive, Diverse, and Unified Voice
Music for and by all***

Space is needed for open and critical dialogue that allows an exchange of ideas that transform music education practice and policy. Engaging in critical discourse can significantly strengthen the organization if there is a vision to guide the work.

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| <ul style="list-style-type: none"> • Identify and increase potential partnerships with groups that represent the less represented in our membership (rural schools, urban schools, music organizations) | <ul style="list-style-type: none"> • Change the discourse by strategically orchestrating the work of the Equity Task Force and Think-Tanks surrounding special topics |
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<ul style="list-style-type: none"> • Identify projects that would increase the capacity of small state MEAs. Identify Best Practices and create a method to share them. • Partner with HBCUs and other organizations with targeted populations • Include more voices in the decision-making processes <p>Within the educational landscape, the following topics:</p> <ul style="list-style-type: none"> • Music in Early Childhood, particularly PK and Kinder • Music Education in Urban Schools/Rural Schools • Music education programs in Higher Ed • Teacher Mentoring • Connections to STEM education, career pathways, including STEAM • Arts integrated curricula/lessons • Music for homeschools 	<ul style="list-style-type: none"> • Round-tables and think-tanks should include persons with diverse backgrounds and perspectives • Develop an innovative, collaborative culture (paradigm shifts) • Identify and increase potential partnerships with groups that represent the less represented in our membership (rural schools, urban schools, music organizations) <p>Determine the purpose of each task force.</p> <p>Rural School Task Force</p> <ul style="list-style-type: none"> • Listen and determine the best strategies to support music educators in rural schools • Online lesson support for students • Opportunities for larger ensemble performances via online/virtual concerts • Master classes for students • Support for administrators <p>Urban School Task Force</p> <ul style="list-style-type: none"> • Determine the priorities of urban schools • Designing a curriculum to increase student access • Redefining success for music educators • Support for administrators
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Engagement

Although the NEB is the decision-making body, what processes could we employ that would allow opportunities for public comment and increased engagement? It is important that NAfME remains relevant and responsive to music teachers, music students, music administrators, political allies, and all other stakeholders.

Boots on the ground—How can the role of the president be more useful to the national organization?

- Learning Tours (orchestrated by MEAs)- increase NAfME's connection to educators and administrators
- NAfME dialogues-through webinars. This could inform and influence our action plan, professional development activities, initiatives, and state meetings.
- Investigate music education and quality music experiences in Charter schools



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<ul style="list-style-type: none">• Community Arts organizations, State Departments of Education, Stakeholders, Potential partnerships, including international partnerships.
Research
<p><i>How do we reframe research so that we are not continuing to ask the same questions?</i></p> <ul style="list-style-type: none">• Increase an emphasis on music education research/music education policy• Learning Roundtable to identify specific target• Create Best Practices documents that highlights strategies, practices, and policies that increase equity and inclusion in K-12 curriculum and instruction and for Higher Education music education programs (include case studies, narratives, and/or other research designs)• Continue to develop resources that are relevant to music educators in various stages of their career• Investigate music education and quality music experiences in Charter schools
Developing Performance Measures and Benchmarks
<ul style="list-style-type: none">• Create timelines and a workable action plan with roles and responsibilities• Create a rubric that describes what success looks like for NAfME• Set clearly defined performance measures, benchmarks, and metrics for improvement/progress.• Ensure that we evaluate our mission, vision, and strategic plan each year and adjust and/or refine as needed given appropriate feedback from membership, leadership, partners, and stakeholders <p><i>Performance Measures:</i></p> <ul style="list-style-type: none">• Ensure that NAfME a valid and realistic way for documenting growth/progress?• Work with other groups to ensure that NAfME is using performance measures that are realistic and will validate the efforts for change.• The measures must be recognized by others and easily document growth.• Create a template that will be used to capture a snapshot of the status of music education in each state