



The National Association of Pastoral Musicians
 Director of Music Ministry Division

Certification

Organizational
 Component

SELF-STUDY:

Using the scale below, rate each of the following statements as it pertains to your own organizational skills:

- | | | | | |
|----------------|------|----------|------------|-------------------|
| 1 | 2 | 3 | 4 | 5 |
| No opportunity | Weak | Adequate | Proficient | Highly proficient |

Overall coordination of various music ministries

Recruitment

- ___ 1. Organizes an annual major recruitment effort for all aspects of the music ministry.
- ___ 2. Has an informal effective process to invite new members throughout the year.
- ___ 3. Networks with parish administrative staff. Uses data gathered on the parish membership to be aware of new members and to tap the talents of parishioners.
- ___ 4. Develops a formal or informal method of audition or initiation into a music ministry.
- ___ 5. Demonstrates sensitivity and helpfulness in making new members feel welcome.
- ___ 6. Annually evaluates the effectiveness of the recruitment process.

Ongoing education

- ___ 7. Gathers input from volunteers as to their needs for more effective participation in music ministry.
- ___ 8. Develops a strategic plan for ongoing educational development for all music ministers.
- ___ 9. Secures appropriate offerings and clinicians utilizing the resources of diocese, colleges, colleagues, etc.

- ____ 10. Evaluates the effectiveness of educational offerings.
- ____ 11. Anticipates and budgets for future needs according to the parish or music strategic plan.

Evaluations/Exit interviews/Closure/Appreciation

- ____ 12. Spends time with volunteers (including those who choose to leave the music ministry for any reason) to help evaluate the effectiveness of the program's strengths and weaknesses as well as the director's overall effectiveness.
- ____ 13. Allows all music volunteers to evaluate the relative effectiveness of the program and the director.
- ____ 14. Develops consistent and appropriate means of putting closure on volunteers' participation in the music ministry, i.e. collecting music or equipment, placing thank you notices in the bulletin, sponsoring a thank you lunch or party, etc.

Koinonia

- ____ 15. Plans parties and celebrations for participants in the music ministry.
- ____ 16. Has a method of tracking significant days in the lives of music ministers, i.e., birthdays, anniversaries, etc. and celebrating with cards, parties, etc.
- ____ 17. Organizes a phone tree (or something similar) to notify members of special needs and events among members, i.e. illness, death of a loved one, birth of a child, etc.
- ____ 18. Facilitates opportunities for music ministries to serve the larger community, i.e. caroling at nursing homes, putting on a concert to benefit a charity or parish need, participating in diocesan choirs for special liturgies, etc.
- ____ 19. Keeps updated records of members' names, address, phone numbers, etc. and makes this list available to all participants in the music ministry.

Budget Planning and Administration

- ____ 20. Participates in a responsible way in the formation and implementation of the budget process for the entire parish.
- ____ 21. Meets deadlines and processes proposed by parish budgeting committees.
- ____ 22. Makes budget projections in light of long range parish goals.
- ____ 23. Keeps accurate records and follows accounting procedures in a timely fashion.

- ____24. Maintains all service contracts and factors them into the budget planning process.
- ____25. Supervises or facilitates fund raising projects.
- ____26. Is a good steward of funds.
- ____27. Does not violate any copyright laws and keeps current all licenses and agreements.

Planning of Music

Community's Voice

- ____28. Has a method of assessing the community's growth in singing and its ability to handle the repertoire.
- ____29. Has criteria for evaluating feedback from the community on current repertoire in use.
- ____30. Takes seriously the input from other music colleagues in the parish and input from committees whose task is to evaluate musical selections.
- ____31. Understands fully the nature of the community, its uniqueness, its neighborhoods, its needs, its concerns, and its mission.
- ____32. Connects with larger vision of the parish and reflects that vision in the texts, choices, and organization of the music ministers who facilitate prayer.
- ____33. Has a method for gathering and assessing the historical tradition of the community's sung prayer.

Methodology for Planning Music

- ____34. Roots oneself in the scripture of the entire year—Matthew, Mark, Luke, (John)
- ____35. Uses as an anchor the liturgical seasons; Advent/Christmas; Lent/Triduum/Easter
- ____36. Analyzes current repertoire with respect to strength of texts and melodies; quality of composition; ministerial function; etc.
- ____37. Incorporates the above process with staff/liturgy/seasonal planning committees' processes for shaping the seasons.

- ____38. Makes choices that will stand the test of time: good melodies; strong texts; evocative language.
- ____39. Finds ways of adapting well-known music.
- ____40. Selects music appropriate to the feasts and seasons of the liturgical year.
- ____41. Considers the careful adaptation of the rites.
- ____42. Plans well in advance—considering the appropriate time it will take to teach choirs, cantors, and the assembly new music.
- ____43. Examines the community’s repertoire and creates a strategic plan for remedying weaknesses. (Appropriateness of community’s music for ritual moments. For example: perhaps a current body of repertoire for Communion Rite has texts that reflect poor theology of the Eucharist.)
- ____44. Keeps records of music used weekly.

Evaluation of the music

- ____45. Develops and implements a process for evaluating the musical repertoire of the assembly.
- ____46. Develops and implements a process for evaluating the repertoire of the choir and of instrumentalists.
- ____47. Incorporates feedback into overall strategic planning.

Scheduling of Music Ministers

- ____48. Maintains accurate records of all music ministers (volunteer and paid).
- ____49. Assesses the needs of the community as well as time preferences of individual music ministers.
- ____50. Creates scheduling that balances the needs of the community and the service of the music ministers.
- ____51. Keeps lines of communication open and has a backup plan when volunteers are unable to serve when scheduled.
- ____52. Keeps accurate records of attendance and participation

- ____53. Produces schedules for all groups: choirs, cantors, instrumentalists, substitutes, and wedding and funeral musicians.

Timely distribution of all schedules so musicians can rehearse

- ____54. Creates and uses an effective timetable to insure that schedules are distributed on time, allowing for the time it will take for musicians to prepare sufficiently for their service.
- ____55. Plans well in advance and anticipates the obstacles that may get in the way of schedule distribution, i.e. support staff schedules, upcoming secular holidays, and time needed for printing or mailing.
- ____56. Produces or oversees the production of musician schedules.
- ____57. Produces or oversees the distribution of the musician schedules—utilizing the most efficient and effective method possible for distribution.

Music Library

- ____58. Demonstrates good stewardship of the music resources.
- ____59. Orders new music in a timely fashion.
- ____60. Orders replacement copies so that music is available to all when needed.
- ____61. Utilizes an effective and organized file system.
- ____62. Sees to it that music is returned and properly filed when not in use.
- ____63. Prepares folders for each participant so as to not waste rehearsal time passing out music.
- ____64. Sees to it that music is stamped with parish address and numbered when distributed.
- ____65. Establishes a procedure and holds musicians accountable for music that is lost or not returned.
- ____66. Sees to the repair of music when necessary.
- ____67. Replaces all photocopied music with real copies.
- ____68. Keeps all licenses and copyright fees paid and contracts current.

- ____ 69. Has effective filing method for all instrumental music.
- ____ 70. Establishes a resource library for the benefit of music ministers: i.e. CDs, albums, and rehearsal tapes.
- ____ 71. Effectively keeps accurate records and maintaining library resource materials.
- ____ 72. Keeps necessary office supplies available for maintenance of the music library.
- ____ 73. Organizes one's personal resource library efficiently.

Selection and maintenance of instruments

Current Instruments

- ____ 74. Oversees the contracting of all service contracts on current instruments.
- ____ 75. Keeps organized files of all work orders, contracts, agreements, etc.
- ____ 76. Insures that instruments and equipment are stored in appropriate places for optimum use and safe storage.
- ____ 77. Assesses the future usability of all instruments and long range plans for necessary needs and replacements.

Future Needs

- ____ 78. In collaboration with other music personnel, the environment and art committee, the worship committee, the parish council, and/or other staff, evaluates current musical and/or equipment. Creates a long-range plan for the purchase or renovation of new instruments and equipment.
- ____ 79. Researches products before purchase.
- ____ 80. With reference to the selection and purchase of instruments, communicates with staff members of parishes with similar instruments to assess basic characteristics, strengths, weaknesses, pros and cons of these instruments. Uses this information to assist in decision-making regarding purchase.
- ____ 81. Consults various vendors for comparison of services and assessment of product quality.
- ____ 82. Involves, if necessary, the expertise of the Diocesan Office of Worship or other consultants.

- _____ 83. Creates feasibility studies to explore fund raising and/or the financing of future investments to be made in the music ministry.
- _____ 84. Works cooperatively in fund raising and planning budgets.
- _____ 85. Keeps communication open with all parties of interest to a particular project and educates along the way as necessary.
- _____ 86. Oversees installation and dedication of instruments.
- _____ 87. Acknowledges bequests or gifts received with appropriate letters of thanks and appreciation.
- _____ 88. Trains or facilitates the proper training of all individuals who will be using the new instruments or equipment, including proper storage, security, handling, etc.

Seasonal Evaluation of Music Ministries

- _____ 89. Creates or develops a process for the annual or seasonal evaluation of music ministers and determines who will be evaluated.
- _____ 90. As a part of the above, clearly articulates the criteria for evaluation and identifies the evaluator.
- _____ 91. All volunteers, paid part-time, and full-time musicians know to whom and for what they are accountable as outlined by a working job description.
- _____ 92. Allows for the periodic review of his/her ministry by the various groups to whom s/he is most directly responsible.
- _____ 93. Keeps written records as the process deems important; insuring confidentiality and security.

Managerial and Organizational Skills

Rate your abilities on a scale from one to ten with ten being the highest.

- _____ 94. Spends time visioning vs. managing.
- _____ 95. Knows when and how to delegate and avoid micro managing.
- _____ 96. Lives a balanced life—"there is more to life than work."

- ____ 97. Is of service to the wider community, but knows when to say “no.”
- ____ 98. Works out of a proactive stance rather than a reactive stance.
- ____ 99. Manages time well.
- ____ 100. Runs meetings effectively and efficiently.
- ____ 101. Is proficient at time management and uses time management tools to their greatest effectiveness.
- ____ 102. Keeps work space uncluttered and organized.

Overall use of time

Below are two lists of major factors contributing to the theft or loss of time*. Review the lists below, and circle all the time-robbers that give you difficulty.

Group A

Interruptions
 Waiting for answers
 Unclear job definition
 Unnecessary meetings
 Too much work
 Poor communications
 Shifting priorities
 Equipment failure
 Disorganized boss
 Red tape/procedures
 Understaffed
 Conflicting priorities
 Low staff morale
 Untrained staff
 Peer/staff demands
 Allowing upward delegation
 Inefficient office layout
 Inter-office travel
 Mistakes of others
 Preoccupation

Group B

Failure to delegate
 Poor attitude
 Personal disorganization
 Absentmindedness
 Failure to listen
 Indecision
 Socializing
 Fatigue
 Lack of self-discipline
 Leaving tasks unfinished
 Paper shuffling
 Procrastination
 Outside activities
 Cluttered workspace
 Unclear personal goals
 Perfectionism
 Poor planning
 Attempting too much

Once you have identified those time-robbers that cause frequent problems for you, review your selections and find the one item that causes you the greatest difficulty. Identify this as your primary time-robber, marking it with a number 1. Repeat the process to identify the second, third, fourth, and fifth items and number them accordingly. Note that the items in Group A are generally

imposed by environment or work organization/institution. Those in Group B are most often self-inflicted.

*This model is adapted from *Time Management: An Introduction to the Franklin System* by Richard I. Winwood, Franklin International Institute, Inc., Salt Lake City, Utah.

Examination

- A. Now that you have carefully examined your organizational skills through the assistance of the self-study, prepare a written reflection (500 words) incorporating the following:

What have you discovered about yourself?
What have you done about your “time robbers”?
What bearing does organization have on the ministry of pastoral music?
How have you changed because of this self-study? Be specific.

- B. The mentor comments on the candidate’s practical application of the self-study to pastoral music ministry.