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EXPLORING THE ESSENCE OF TRUST THROUGH THE
LIVED EXPERIENCES OF JAZZ EDUCATORS

A Dissertation
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Doctor of Education
in
Educational Leadership

by
John Newell Canfield

June 2013

EXPLORING THE ESSENCE OF TRUST THROUGH THE
LIVED EXPERIENCES OF JAZZ EDUCATORS

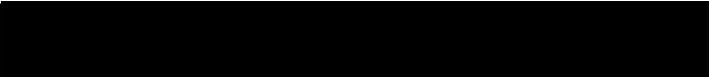
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Approved by:


Deborah Stine, Chair, Education


Randall Wright, Co-Chair, Education


Herb Shon, Social Work

June 9, 2013
Date

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ABSTRACT

Decades of research have concluded that trust is the central ingredient for effective processes in organizational and personal relationships. This study explores the conventional understanding of trust in a new way through the narratives of seasoned jazz educational leaders, sharing their experiences with trust, leadership, and music. Questions posed included: How has trust shaped your life as a jazz leader and musician? How is trust established through the interplay in a jazz group? This study addresses the shortage of phenomenological studies in the area of trust through the lived experience of jazz educational leaders and seeks to appreciate their experience as well as potential implications for educational practice. A phenomenological analysis of the interview text produced several essential themes: Trust without verification and storytelling; Trust and humility; The influence of shared family and community experiences; Trust and reinventing the wheel; Trust and expertise; Predictability as a limitation; Trust as a memento and art form; and, Trust, jazz, and race. The findings of the study provided insight into the ways in which the educational community might consider these experiences and perspectives.

ACKNOWLEDGEMENTS

It is an honor to acknowledge those who have made my journey possible. The list includes committee members, family members, friends, musicians, fellow educators and students, young and old. This achievement is dedicated to them.

I would like to offer my special thanks to my Committee Co-Chairs, Dr. Deborah Stine and Dr. Randall Wright, and doctoral committee member, Dr. Herb Shon. All have been generous with their time and knowledge to help with the process and completion of this research. The impetus for this research came from my lifelong interest in education, music, and the humanities. I was driven to new and deeper syntheses of thought via interaction and discourse with fellow doctoral colleagues, professors, friends and family.

I am truly appreciative for the leadership of Dr. Debbie Stine whose leadership, guidance, and support got me through the doctoral program. Thank you Dr. Randall Wright and Dr. Donna Schnorr for introducing me to the world of qualitative research. Thank you Dr. Herb Shon for the many years of friendship and the many hours of shared conversations about music, social justice, politics, counseling, and social work practice.

With deepest love and appreciation, I would like to thank my wife Toni and my daughter Aisha for a lifetime of

encouragement, love, and support! A special thanks goes to my sister Robbie who gave the gift of drums when I was eleven years old. That gift set my life in motion.

Finally, I would like to thank the late, great drummer, Elvin Jones. Regarded as both majestic and humble, Elvin was a role model to countless young musicians. It was said that Elvin's drum playing was his personality. He encouraged young musicians to adhere to high artistic standards and innovation as the route to a successful musical career. On that fateful night, at the impressionable age of 17, when I first met Elvin he told me that education was key to my success in music and life. How right he was then and now.

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CHAPTER ONE

INTRODUCTION

Trust is the glue of life. It is the glue that holds organizations, cultures and relationships together.

—Stephen R. Covey, *The 8th Habit*

Phenomenology is a low-hovering, indwelling, meditative philosophy that glories in the concreteness of person-world relations and accords lived experience, with all its indeterminacy and ambiguity, primacy over the known.

—Frederick J. Wertz, "Phenomenological Research Methods"

You see, there are lessons all around us. If someone really wants to learn how to function on an instrument—how to understand and get some insight into the instrument's capabilities and into one's own approach to the instrument—then influences can come from any source.

—Elvín Jones, Former drummer
with John Coltrane

Background of the Problem

The current literature on trust has not examined the quality and texture of the lived experiences of jazz musicians in the context of educational leadership. By conducting a hermeneutical phenomenological exploratory study of the experiences of jazz educators, this researcher hopes to explicate the essence of trust to further inform pedagogical praxis. No research was found in the review that examined the relationship of trust as seen through the eyes of jazz educational leaders. An exploration of these experiences may provide insights that display how the viewpoints of jazz educators may enlighten and inform academic leadership.

In an effort to understand the essence of trust through the lived experiences and narratives of educational leaders in the field of jazz, this researcher sourced a philosophical approach based on hermeneutic phenomenology. Informed by the work of Max van Manen (1997), hermeneutic phenomenology was chosen as a preferred methodology for this interpretive study where the essence of trust is explored through the eyes of jazz educational leaders. The seminal literature on trust is challenged, supported, and studied for missing gaps in the research.

Statement of Problem

"Trust has received increasing attention as scholars have demonstrated that trust has several important benefits for organizations" (Kramer, 1999, p. 357). From an educational standpoint, trust has been advanced as a critical element in human learning; a new scale for measurement of interpersonal trust (Rotter, 1967) student achievement (Bryk & Schneider, 2002); (Goddard, Tschannen-Moran, & Hoy, 2001); student discipline (Watson, 2003); a positive school climate (Hoffman, Sabo, Bliss, & Hoy, 1994); (Tarter, Bliss, & Hoy, 1989); and increasing the quality of schools (Bryk & Schneider, 2002); Hoy & Sabo, 1998). This study generated nuances that are unique to the lived experiences and narratives of jazz educators. This implies that there is a gap in the literature with regard to qualitatively exploring the essence of trust through the eyes of jazz educators.

Purpose of Study

The purpose of this phenomenological study is to contribute to the body of knowledge on trust, educational leadership, and jazz by exploring the lived experiences of jazz educators with regard to the phenomenon of trust in the educational environment.

Significance of Study

This research provided a novel, creative, and unique perspective by asking jazz educators to share their lived experiences of trust in educational and musical settings. A phenomenological study about the experience of jazz educational leaders will begin to reveal the essence of trust and its implications for educational practice.

Research Questions

The research questions for this hermeneutic phenomenological study have a primary purpose of exploring the essence of the phenomenon of trust through the lived experiences of jazz educators (See Appendix A).

- How has trust shaped your life? How has the lack of trust shaped your life?
- Can you tell me a story of trust as witnessed by you as a leader and jazz musician?
- How has the lack of trust affected you as a leader and jazz musician?
- How is trust established through interplay in a jazz group?

- What process (if any) have you observed/utilized to assist in creating a trusting atmosphere? (Both in your work as an educator and in your playing in jazz groups).

Definitions of Terms

Praxis - I have chosen to use Hannah Arendt's *Theory of Action* to describe the ancient notion of praxis as our capacity to analyze ideas, wrestle with them, and engage in action as a mode of human togetherness. Arendt calls praxis the highest and most important level of the active life.

Hermeneutics - Hermeneutics is "the theory and the practice of interpretation. The word derives from the Greek god, Hermes, whose task was to communicate messages from Zeus and other gods to the ordinary mortals. Hermeneutics is necessary when there is possibility for misunderstanding" (van Manen, 1990, p. 179).

Hermeneutic phenomenology - Hermeneutic phenomenology is a written descriptive process of a particular phenomenon as it first appears. It is also an interpretive (hermeneutic) methodology that tries to capture meanings of the lived experiences (trust in this case) through verbal and written language (van Manen, 1990).

Phenomenology - Moran (2000) writes that phenomenology attempts to recognize and describe the role of consciousness

in the achievement of *knowledge*. The "main contribution of phenomenology has been the manner in which it has steadfastly protected the subjective view of experience as a necessary part of any full understanding of the nature of knowledge" (van Manen, 1997, p. 10).

Benevolence - Caring may be the most crucial facet of trust. The person's well-being is protected and never harmed by another person. It is a confidence is knowing that the other person will act in kindness (Bates, 1994; Zand, 1997).

Honesty - Honesty is about character. Character implies integrity and genuineness. Trust means that the words and promises of another can be relied upon (Rotter, 1967). Trust implies that statements made are truthful and that future are reliable (Tschannen-Moran, 2004).

Openness - Openness is the willingness to be vulnerable by sharing control of information (Zand, 1997). Openness begins a type of give and take. Openness instills a confidence that the information will be explored. In turn, the recipients feel that by allowing oneself to be vulnerable, it is hoped that other will allow themselves to be vulnerable (Kramer, Brewer, & Hanna, 1996)

Reliability - Reliability, indicates predictability with caring. In a mutually dependent relationship where there are required expectations, individuals are consistent in meeting

those expectations and obligations (Butler & Cantrell, 1984; Mishra, 1996; (Tschannen-Moran, 2004).

Competence - Competence is the ability to accomplish the task with quality according to set standards (Tschannen-Moran, 2004). "We trust people whose skill we depend upon to be honest about their level of skill and to maintain their skills. This effort reflects not merely their reliability but on their character and conscientiousness" (Solomon & Flores, 2001 p. 17).

Essence - "Essence is the inner essential nature of a thing" (van Manen, 1997, p. 177).

Limitations

This study had a number of limitations. Due to time constraints and a decision to include jazz leaders only, two participants were selected. The researcher compensated for the small sample by conducting in-depth interviews and returning to the subjects for further elucidation and interpretation. Like all qualitative studies, avoiding researcher bias is a major challenge for phenomenologists. Bracketing my enthusiasm, knowledge, and beliefs about trust was always a challenge. An additional challenge in phenomenology is the inability to generalize findings to the broader population. Additionally, phenomenological research requires that the

researcher and "participants" work together to interpret and describe a particular phenomenon (in this case trust). Due to the exploratory reciprocal nature of this study, the researcher has chosen to refer to "participants" as participant/coresearchers. Finally, hermeneutic phenomenological research by its very nature is never ending. The researcher is caught in the hermeneutic circle of knowing and unknowing and by a sense that the process will continue to unfold. The researcher struggles therefore, to limit the interpretive process.

Delimitations

To narrow the scope of a study, the study was delimited to jazz educators who had twenty or more years of experience.

Organization of Study

Chapter one introduces a context for exploration of the phenomenon of trust through the lived experiences of jazz educators. My interest in trust as a researcher is described in addition to the significance of the study.

Chapter two provided an historical overview of the multidimensional phenomenon of trust. A thorough search of trust in the respective fields of education and jazz did not

yield studies on the essence of trust from a phenomenological perspective.

Chapter three explained the methodology and methods used in this hermeneutic phenomenological study. The selection of participants, interview process, and theme analysis was discussed and concluded with research assumptions.

Chapter four explicates the analysis, interpretation, and implications as a result of the hermeneutic phenomenological writing process, therefore eliminating the need for chapter five.

CHAPTER TWO

LITERATURE REVIEW

Trust is the assurance that one can count on the good will of another to act in one's best interest.

—Annette C. Baier, *Moral Prejudices*

Introduction

This paper considers the multidimensional phenomenon of trust in jazz educational leadership as an integral and relational process. The study hopefully will further enhance the knowledge base in educational administration and support educational leaders' attempts to address the ethical dimension in their work. In particular, the research will suggest how phenomenology can render an extended understanding of trust as situated in educational leadership by posing the major question: What is it like to experience trust in the jazz educational setting? A thorough topical review of trust did not yield studies on the essence of trust in this arena. This study is unique in that the research utilizes hermeneutic phenomenological methodology to explore the essence of trust through the lived experiences of jazz educators. In the

following review there is no evidence that such a study has been done before.

Definitions of Trust

The definition of trust has occupied a considerable part of the literature on trust. The result of this preoccupation has been a number of disparate and *ad hoc* definitions based on equally different assumptions (Sheppard & Sherman, 1998). Scholars became fascinated with finding the definition of trust. It was this fascination and preoccupation with finding the definition that arguably leads to more attention than it deserves (McEvily, Perrone, & Zaheer, 2003). Trust has been difficult to define because it is complex in nature. It is now well established that trust has multifaceted definitions that span many disciplines depending on the context of the trust relationship.

Tschannen-Moran and Hoy (2000) investigated the concept of trust by searching the multidisciplinary literature for definitions. Tschannen-Moran's investigation revealed a philosophical perception that moral and ethical behavior are key components of trust. In economic conditions, trust is quantified through a rational cost analysis (Coleman, 1990; Williamson, 1993). With individuals, trust is determined to the degree in which people allow themselves to be vulnerable

and rely on one another (Frost, Stimpson, & Maughan, 1978; Rotter, 1967). From an organizational standpoint, trust is a collaborative judgment that another group will act with honesty, and good faith efforts in accordance with obligations (Bradach & Eccles, 1989; Cummings & Bromily, 1996).

Practically all definitions agree that "trust is a belief that reflects a person's expectations (the trustor) about another person (the trustee)" (Gargiulo & Ertug, 2006, p. 166). However, this consensual agreement among scholars conceals differences among numerous conceptualizations about the object, as well as the nature and the preconditions of trust.

Trust was first named in Old Norse language as *traust*, implying help and confidence (Online Etymology Dictionary, 2007). Multiple meanings in many languages have since been studied by researchers. According to Macmillan, Meyer, and Northfield (2004), "The concept is understood intuitively, but it is not necessarily as universal in its meaning across contexts as we might expect" (p. 276). Hosmer (1995) observed a similar phenomenon: "There appears to be widespread agreement on the importance of trust in human conduct, but unfortunately there also appears to be an equally widespread lack of agreement on a suitable definition of the construct" (p. 380). A variety of definitions abound from many fields of

study such as philosophy, ethics, organizational science, and education.

In philosophy, Baier (1986) defined trust as "reliance on others' competence and willingness to look after, rather than harm, things one cares about which are entrusted to their care" (p. 259). Baier noted this definition speaks to the openness, integrity, and compassion of the other on our behalf. Hosmer (1995), taking a moral and ethical perspective, proposed, "Trust is the expectation by one person, group, or firm of ethically justifiable behavior that is, morally correct decisions and actions based upon ethical principles of analysis on the part of the other person, group, or firm" (p. 399). According to Hosmer, trust is developed as a result of ethical behavior.

Additionally, trust is a word used commonly with an agreed upon definition. Most people associate the word trust with an intuitive sense of meaning that is complex in nature and difficult to define. Trust is a multivariable construct made of many elements, depending on the contextual content of the trusting interrelationship. Additionally, trust is never static in that it changes over the duration of a relationship. Expectations are either met or unmet as the essence of the interconnection between individuals changes (Tschannen-Moran, 2004). Trust is one's willingness to be vulnerable to another

based on the confidence that the other is benevolent, honest, open, reliable, and competent (Mishra, 1996, Tschannen-Moran & Hoy, 1998, 2000).

Tschannen-Moran and Hoy's (2000) extensive review of the literature on trust included definitions for five key components of trustworthiness and Tschannen-Moran (2004) provided specifics for each component:

Benevolence is having confidence that another party has your best interests at heart and will protect your interests. Benevolence includes being considerate and sensitive to the needs of others, expressing appreciation, guarding confidential information, being committed to the well-being of others, protecting the rights of others, and, exhibiting good will and fairness. As a school leader, benevolence is showing staff members that you care about their families by asking about their accomplishments and concerns. (pp. 19-20).

Honesty concerns a person's character, his/her integrity, and authenticity. Trust implies that statements made were truthful and conformed to what really happened, at least from that person's perspective, and that commitments made about future actions will be kept. Correspondence between a person's statements and deeds characterizes integrity. Integrity is the perceived match between a person's

values as expressed in words and those expressed through action. They walk their talk. When a person says one thing yet does another, trust is compromised. (p. 22).

Openness is a process by which people allow themselves to be transparent and vulnerable to others by sharing information. *Openness* means disclosure of facts, alternatives, judgments, intentions, and feelings. *Openness* initiates a kind of reciprocal trust, signaling a confidence that neither the information nor the individual will be exploited, so there is mutual reciprocation of confidence in turn. (p. 25-26).

Butler and Cantrell and Mishra described *reliability* as the sense that one is able to depend on another consistently. *Reliability* has to do with predictability - knowing what to expect from others; but in and of itself predictability is inadequate as a facet of trust. *Reliability*, or dependability, combines a sense of predictability with caring. In a situation of interdependence, when something is required from another person, the individual can consistently be relied upon to supply it. (as cited in Tschannen-Moran, 2004, p. 29).

For Bryk and Schneider and Evans, *reliability* implies a sense of confidence that one can count on a person to do what is expected on a regular,

consistent basis. Consistency, being dependable, demonstrating commitment, having dedication, and being diligent are all key components of reliability.

Consistency between the beliefs a person espouses and school goals, as well as with actual behavior, promotes trust in school leaders. (as cited in Tschannen-Moran, 2004, p. 29)

Competence is similar to reliability, the ability to rely on a person to perform a task as expected and according to appropriate standards. We trust people whose skill we depend upon, especially professionals, to be honest about their level of skill and to maintain their skills. This effort reflects not merely on their reliability but on their character and conscientiousness (Solomon & Flores, 2001). Good intentions are not enough. We consider those that are competent to be able to communicate their skill sets in their areas of expertise. (Tschannen-Moran, 2004, p. 31)

Researching trust would be incomplete without addressing betrayal also in the following section. Understanding betrayal and its relationship to trust is important in developing and repairing trust.

Betrayal

Just as trust exists in all relationships, so does the phenomenon of betrayal. Betrayal takes on many forms that can threaten and damage trusting relationships. Gossiping, working with a hidden agenda, and manipulating the truth are examples of behaviors that break trust and damage relationships.

"Betrayal is an intentional or unintentional breach of trust or the perception of a breach of trust" (Reina & Reina, 2006, p. 7).

Although scholars have made attempts to define trust, they have also attempted to define the concept of betrayal. Reina & Reina (2006) consulted with and researched over 100 organizations in 19 industries including a multitude of manufacturing, aerospace, petroleum, higher education and many other industries. Hundreds of organizational leaders, managers, human resource professionals, and rank-and-file workers in a multitude of functions were interviewed. Thousands of individuals participated in focus surveys. Reina & Reina (2006) found one significant thing in common among the participants: the individual and organizational need for trust. After thousands of interviews with leaders, the researchers learned that trust was not possible to talk about with also discussing betrayal. Betrayal exists in both interpersonal and organizational relationships. The authors

concluded that a deep understanding of betrayal is crucial in developing and repairing trust. According to Elangovan and Shapiro (1998),

Betrayal is defined as a voluntary violation of mutually understood expectations that have the potential to threaten the well-being of the trusting person. Betrayal involves an action or behavior; to constitute a betrayal there needs to be an actual violation rather than just the thought or idea of betraying. An act of betrayal has the potential to cause harm to the trusting person even if other factors mitigate the actual harm experienced.

(p. 548)

In schools, betrayals may be categorized from two wide-ranging categories: damage to the civic norms or damage to one's integrity (Bies & Tripp, 1996). Violations of civic norms involve a breach of rules that govern mutual expectation of behavior. Harris (1994) argues that authoritative coercion and threats, improper termination, favoritism, and sexual harassment contribute to a damaged sense of society norms. In addition, trust can be eroded by failure to keep information confidential.

Tschannen-Moran (2004, p. 66) also describes another facet of betrayal as a "sense of damaged identity." A damaged identity can result from public criticism, wrong or unfair

accusations, blaming of employees for personal mistakes, or insults to one's self or the group of which one is a part. When a person's dignity has been damaged, he or she often feels duty bound to redress the wrong and may invest enormous energy in conjuring up a plan to save face. The effects of betrayal are long lasting and damaging. People generally do not forget even if they forgive and find a way to move on. In a study focusing on betrayal in the workplace, 50 percent of the incidents recounted by participants had occurred more than twenty years earlier, and 25 percent had occurred more than thirty years before (Jones & Burdette, 1994). According to Reina & Reina (2006), "We shut down and are unwilling to put ourselves at risk. Further it is difficult to work with people whom we do not trust and to work in an environment of distrust and betrayal" (p. 108). Reina & Reina (2006, p. 108) further describe betrayal as:

a continuum, a breach of trust or the perception of a breach, from major to minor, intentional or unintentional. Examples of intentional betrayal include disclosing corporate secrets, sabotaging corporate data, while examples of unintentional betrayal include restructuring resulting in layoffs and delegating without giving authority. Major betrayals are often the by-product of fear and self-serving interests. They are

caused deliberately by people failing to honor their commitments, knowingly withholding information or deceiving fellow coworkers, or even sabotaging their work to further their own ends. They are hurtful, ill-intended words or actions that break down trusting relationships.

Although betrayals happen, most are minor. These are the more prevalent acts that happen each and every day in the workplace. People gossiping about one another behind their backs, arriving late for meetings consistently, hoarding pertinent information, not responding to requests made by others, blaming and finger pointing, and abdicating responsibility are examples of minor forms of betrayal. These behaviors alienate employees from their managers, their peers, and their subordinates.

Importance of Trust

Covey (2006) conveys the significance of trust in the following extended passage:

There is one thing that is common to every individual relationship, team, family, organization, nation, economy, and civilization throughout the world—one thing which, if removed, will destroy the most powerful government, the most successful business, the most thriving economy, the most influential leadership, the

greatest friendship, the strongest character, the deepest love. On the other hand, if developed and leveraged, that one thing has the potential to create unparalleled success and prosperity in every dimension of life. Yet, it is the least understood, most neglected, and most underestimated possibility of our time. That one thing is trust. Trust impacts us 24/7, 365 days a year. It undergirds and affects the quality of every relationship, every communication, every work project, every business venture, and every effort in which we are engaged. It changes the quality of every present moment and alters the trajectory and outcome of every future moment of our lives—both personally and professionally. Contrary to what most people believe, trust is not some soft, illusive quality that you either have or you don't; rather, trust is a pragmatic, tangible, actionable asset that you can create—much faster than you probably think possible. While corporate scandals, terrorist threats, office politics, and broken relationships have created low trust on almost every front, I contend that the ability to establish, grow, extend, and restore trust is not only vital to our personal and interpersonal well-being; it is the key leadership competency of the new global economy. I am also convinced that in every

situation, nothing is as fast as the speed of trust. And, contrary to popular belief, trust is something you can do something about. In fact, you can get good at creating it. (Covey, M.R., 2006, pp. 1-2)

Trust and Social Capital

Aligned with Covey's thinking about competencies in the new global economy, Francis Fukuyama (1995) examined the differences in economic prosperity among different cultures and concluded, "A nation's well-being, as well as its ability to compete, is conditioned by a single, pervasive cultural characteristic; the level of trust inherent in the society" (p. 14). In our current global struggle for economic predominance, Fukuyama believes that "social capital represented by trust will be as important as physical capital" (p. 14). Fukuyama (1995) states, "Social capital is a capability that arises from the prevalence of trust in a society. It can be embodied in the small and most basic social group, the family, as well as the largest of all groups, the nation, and in all the other groups in between" (p. 26).

Fukuyama (1995) describes social capital as it is credited and transmitted through societies' religion, tradition, or historical habit. The author argues that the

formation of social groups can be explained as the result of voluntary contracts between individuals who have made a rational decision that cooperation is in their economic self-interest. Fukiyama further states, "Acquisition of social capital requires habituation to the moral norms of a community and, in its context, the acquisition of virtues like loyalty, honesty, dependability and competency of the new global economy" (p. 26).

Like Fukuyama, Robert D. Putnam (1993) builds on the notion of trust and social capital as "features of social organization, such as networks, norms, and trust that facilitate coordination and cooperation for mutual benefit" (p. 27). He examines differences in economic well-being in different regions of Italy, and traces success to an abundance or lack of trust and social capital.

It is likely that the same principles that apply in individual businesses, also apply to educational systems. Trust, in both instances represents enormous social capital albeit with customers and educational personnel. We know that the social capital of trust works within organizations to create connections and cohesion among team members, which leads to greater productivity.

Trust is essential to forming relationships both personally and professionally. No matter how we view the

world, it comes down to how well we get along with one another. Almost all of the work in the world is done through relationships with people and its organizations. What is communication like when there is no trust? What if your communication is clear and precise and there is no trust? Trust is the glue of life. When Trust is present, mistakes are forgiven and forgotten. Trust is the glue that holds organizations, cultures and relationships together. Ironically, trust comes from the speed of going slow. (Covey, 2008, p. 8)

Leadership Considered

The leadership definitions of this study draw heavily from the leadership literature review by the American Educational Research Association Task Force on Educational Leadership by Leithwood & Riehl (2003); the meta-analysis of leadership studies conducted by Marzano, Waters, and McNulty (2005); and, the studies of the positive association between trust and leadership (Bryk & Schneider, 2002; Hoy & Tschannen-Moran, 1999; Tschannen-Moran & Hoy, 2000; Tschannen-Moran, 2009).

"An abundance of research over the past four decades demonstrates that school leadership matters" (Tschannen-Moran, 2009, p. 17). The American Educational Research Association

compiled a comprehensive portrait of leadership that was written by Leithwood and Riehl (2003). This work defined educational leadership as "those persons who provide direction and exert influence in order to achieve the schools goals" (p. 9). The American Educational Research Association's review suggests that successful school leaders draw on a set of core competencies, one of which is trust (Leithwood & Riehl, 2003). Maranon, McNulty, and Waters, (2005) reached a similar conclusion in their meta-analysis of leadership studies, finding 21 leadership responsibilities (including trust) that resulted in significant increases in student achievement. Additionally, Bryk and Schneider (2002) describe leadership as a "reciprocal process that can build on itself with the occurrence of more frequent trusting interactions between individuals, which may ultimately affect the entire system, thereby creating a sense of collective trust" (p. 174). Finally, Tschannen-Moran and Hoy (2000) define leadership as "the ability of the organization to transform the organization into a culture of cooperation rather than a culture of competition that is likely to have a significant impact on the trusting and trustworthy behavior of participant" (p. 573). Leaders mobilize and work with others to achieve shared goals.

These definitions have several important implications:

Leaders do not merely impose goals on followers, but work with others to create a shared sense of purpose and direction. In public education, the ends are increasingly centered on student learning, including both the development of academic knowledge and skills and the learning of important values and dispositions.

Leaders primarily work through and with other people. They also help to establish the conditions that enable others to be effective. Thus, leadership effects on school goals are indirect as well as direct.

Leadership is a function more than a role. Although leadership is often invested in-or expected of-persons in positions of formal authority, leadership encompasses a set of functions that may be performed by many different persons in different roles throughout a school.

(Leithwood & Riehl, 2003, p. 2)

Trust in Educational Leadership

Across the nation, schools are pressured to meet higher standards and raise test scores more now than any time in the history of education. Now, more than ever, the focus is on what effective school reform and optimal learning occurs when trust is present. As noted by Sebring and Bryk (2000), in their study of reform in Chicago public schools, "In schools

that are improving, where trust and cooperative adult efforts are strong, students also report that they feel safe, sense that teachers care about them, and experience greater academic challenge" (p. 442). Based on Sebring and Bryk's study, these relations may be viewed as the foundation for change and improvement in schools.

The level of trust between students, teachers, and administrators may influence the ability to improve academically. Goddard, Tschannen-Moran, and Hoy (2001) developed the theoretical argument that teacher trust in students and parents is critical to school success. The researchers collected survey data on 452 teachers and data on achievement in reading, mathematics and on the socioeconomic status of 2,536 fourth-grade students in 47 urban elementary schools. Their conclusions show that trust varied greatly among the elementary schools. This variation was strongly related to differences in socioeconomic status among schools. Finally, results of the study showed that "even after accounting for variation among schools in student demographic characteristics, prior achievement, and school socioeconomic status, trust was a significant positive predictor of differences among schools in student achievement" (p. 3).

Tschannen-Moran and Hoy (2000) theorize that "trust forms part of the foundation of what helps students learn and they

are more likely to take learning risks with teachers whom they trust" (p. 14). Bryk and Schneider (2002) cited trusting student-teacher relations as "essential for learning" (p. 31). Improved academic success may be a result of trusting relationships.

Bryk and Schneider (2002) in their ten year qualitative study of Chicago schools posited, "Trust fosters a set of organizational conditions, some structural and others social-psychological, that make it more conducive for individuals to initiate and sustain the kinds of activities necessary to affect productivity improvements" (p. 116). Over a ten year period, Bryk and Schneider, examined reform in twelve Chicago elementary schools. The schools were undergoing a major reorganization in response to the Chicago School Reform Act of 1988 which required greater involvement of parents and community leaders. As a result of a ten year longitudinal study, Bryk & Schneider surmised that trust can serve as a prime resource for school reform and improvement.

Bryk and Schneider (2002) used case studies to examine daily school community exchanges that either generate or fail to generate, an environment that is conducive to educational success. For example, the social relationships among educators, parents and students The personal dynamics among teachers, students determine whether students regularly attend

school and sustain academic standards of success. Schools with high relational trust, have educators who are more likely to work together to improve school performance. As a result, these schools demonstrated improvement in student learning. Contrary to this, schools with little or no trust saw no improvement in math or reading scores. "When professional standards are understood clearly and widely shared, the resultant organizational norms strongly order day-to-day work" (p. 117). As educational leaders focus on more rigorous instruction, the norms of a professional learning community play an important role, "In the absence of relational trust, educators are more likely to withdraw to the privacy of their own classrooms and repeat past practices, even if they clearly do not work" (p. 117).

Finally, trust "sustains an ethical imperative among organizational members to advance the best interests of children" (Bryk & Schneider, 2002, p. 34). Without trust, educators may choose to go home early and not work past their contractual hours. They may be less likely to plan to collaboratively to upgrade their skills and to improve instruction. Trust as a "moral resource" may encourage school professionals to go beyond normal expectations (p. 34). These organizational conditions fostered by trust can help schools achieve their goals and help students meet high

standards. Closely connected to high standards is the accountability necessary to meet the expectation of academic attainment for all students.

Educational leaders are accountable for all children. One way to improve accountability is through inspiring others to make necessary changes to attain collective goals. It is the educational leader's responsibility to construct the conditions necessary to build a culture and climate of trust where goals may be met through their capacity to influence and manage change. As Sharratt and Keating (2002) suggest, "The key to influence is relationships. Principals in improving schools gain influence by building, sustaining, and honoring a network of relationships. These relationships are based on integrity, innovation, and intelligence" (p. 8).

Positive relationships are very influential in an environment where professionals are accountable for the success of all students to accomplish goals and high standards.

Absence of trust is characterized by poor communication and lack of collaboration (Bryk & Schneider, 2002). Often, such negativity permeates an entire school community, taking the focus away from helping children to learn and develop to their full potential. Bryk and Schneider (2002) concluded in their case study analysis of trust and student achievement

that "trust alone will not assure success, but schools without it have almost no chance of improving" (p. 117).

Demystifying the concept of trust has been a continual challenge by researchers to help build and repair relationships that have been affected by trust and betrayal. "A clear understanding of trust and its cause can facilitate cohesion and collaboration between people by building trust through means other than interpersonal similarity" (Mayer, Davis, & Schoorman, 1995, pp. 710-711). Effective collaboration may help schools change and improve to meet the challenge of higher standards. Various definitions of trust provide a foundation for understanding the concept.

CHAPTER THREE
RESEARCH METHODOLOGY

This is where essence is seized
and hegemonies exposed
Reflective expressions are wrung
from stories told

-Phil Davison, Marrow

One thing I like about jazz, kid, is that
I don't know what's going to happen next.
Do you?

-Bix Beiderbecke

Introduction

In an effort to understand the essence of trust through the lived experiences and narratives of educational leaders in the field of jazz, this researcher sourced a philosophical approach based on hermeneutic phenomenology. Informed by the work of Max van Manen (1997), hermeneutic phenomenology was chosen as a preferred methodology for this interpretive study where the essence of trust is explored through the lived experiences and narratives of jazz educational leaders. The current literature on trust is challenged by, supported, and studied for missing gaps in the literature. Described below is

how hermeneutic phenomenology is attentive to the philosophies underpinning both hermeneutics and phenomenology. This research would not be complete without first discussing the Greek god Hermes, also known as the "trickster" who keeps us from being too confident in our thinking about what we think we know. This section will be followed by further descriptions of the terms hermeneutics, phenomenology, and lived experience that are used throughout the research before proceeding to the research paradigm and questions.

Hermes the Trickster

In mythology, the Greek God Hermes is a "playful, mischievous, and sometimes outrageous character who delights in paradox, confusion, and auspicious bewilderment" (Anderson, 1998, p. 84). Hermes was one of Zeus' sons who unlike his rich and powerful half-brother Apollo, was born in a cave without possessions or job prospects. His one advantage; he was a trickster, a deal-maker, the bringer of luck as a way out. The Homeric hymn (Sargent, 1973) relates that when he was one day old, he slipped away from his mother and went looking for adventure. He came upon a tortoise and used its shell to invent the lyre. Later, he invented a method for creating fire by twirling a stick. Lewis Hyde (1998) describes Hermes as a "shapeshifter" who transforms materials to create his own

world while simultaneously deconstructing "reality as it is already known" (p. 27).

Hermes never accepted reality as a given and broke the rules to his own advantage. He became the god who could find varied ways to describe multiple meanings (unlike his rule bound brother Apollo or even Zeus). He developed into a god of many roads - roads that lead to unfamiliar places that sometimes frighten - roads that lead to the spirits of the dead in the Underworld (Sargent, 1973). Hermes, often referred to as the trickster and god of thieves was known for stealing from the gods what humans need to survive (fire, light, water, and especially knowledge). When his father discovered how ingenious and Hermes' was with language, he was given his most familiar symbol - the winged sandals that made it possible for him to travel swiftly and speed of thought. In some stories, he is the one to invent the alphabet, allowing for words to outlast the author and travel to places beyond the author's own travels (Sargent, 1973).

Polkinghorne (1983) describes Hermes as the messenger between gods and humans who promises to never lie, although he would not agree to always tell the whole truth. Although Hermes winged sandals are easy to see, the sandal's tracks are difficult to decipher. Just as the sandal tracks are difficult

to decipher, Hermes is not interested in finding the one true meaning but multiplying the possibilities of meaning.

Hermeneutics and Lived Experience

The term hermeneutics is a derivative of the word *hermeneuin* that means to understand or interpret. Crotty (1998) and van Manen (1990) suggest that there is a link between the Greek word *hermeneuin* and the winged god Hermes who acted as a messenger of knowledge and understanding to the ordinary mortals. Schleiermacher (1977) proposed that hermeneutics is necessary when there is a possibility for misunderstanding. Schleiermacher opened up the idea of hermeneutics as a theory of interpretation, especially related to biblical and classical texts. Schleiermacher's program of critical thought addressed misunderstanding and recovered the particularity or notion of an author's thoughts or personal agenda (van Manen, 1990). Schleiermacher's aim was to understand authors as well or better than they understand themselves. Dilthey's (1985) emphasis was on not the thought of the other person but the world itself, the "lived experience" of expression and understanding.

John Coltrane expresses it well when he says,

Sometimes I wish I could walk up to my music for the first time, as if I had never heard it before. Being so

inescapably a part of it, I'll never know what the listener gets, what the listener feels, and that's too bad. ("John Coltrane," n.d.)

In order to understand the essence of the lived experience, the researcher must be open to seeing what is there, not interpret or judge, but to see the phenomenon as if for the first time.

According to Moustakas (1994), Phenomenology attempts to eliminate everything that represents a prejudgment, setting aside presuppositions, and reaching a transcendental state of freshness and openness, a readiness to see in an unfettered way, not threatened by customs, beliefs, and prejudices of normal science, by the habits of the natural world or by knowledge based on unreflected everyday experience.

(p. 4)

In the next section, the researcher explores hermeneutic phenomenology and why it was chosen as a suitable methodology for this research.

Hermeneutic Phenomenological Methodology

Hermeneutic phenomenology, informed by Max van Manen (1997), aims at producing rich textual descriptions of an individual's lived experiences and thereto relates those rich

experiences to all of us collectively. In his book, *Researching Lived Experience: Human Science for an Action Sensitive Pedagogy* (1990), Max van Manen traces hermeneutic phenomenology back to Gadamer, Dilthey, and Nietzsche who explicate the meaning of human phenomena by asking two essential questions: What does it mean to study the human being in his or her humanness? And, what methodology is required for this kind of study?

According to van Manen (1996), Gadamer has intimated the concern with things that are not understood, the attempt to grasp the unpredictable character of the spiritual and mental life of human beings as the task of the art of understanding which we call hermeneutics.

van Manen also shares the story of the unconventional Greek philosopher, Diogenes, who went about the city with a lit lantern in broad daylight looking as if he lost something. "Even with a lamp in broad daylight I cannot find a real human being," states Diogenes. When people pointed to themselves he chased them with a stick, shouting "it is a real human being I want" (p. 5). Diogenes' point, with his lamp, was not to engage in deep philosophical discourse, but commitment to practical reflection in the "concreteness and fullness of lived life" (p. 5). van Manen emphasizes practical, loving, caring reflection of the human condition in the following passage:

To know the world is profoundly to be in the world in a certain way, the act of researching-questioning-theorizing is the intentional act of attaching ourselves to the world, to become more fully part of it, or better, to become the world. Phenomenology calls this inseparable connection to the world the principle of "intentionality." In doing research we question the world's very secrets and intimacies which are constitutive of the world, and which bring the world as world into being for us and in us. Then research is a caring act: we want to know that which is most essential to being. To care is to serve and to share our being with the one we love. We desire to truly know our loved one's very nature. And if our love is strong enough, we not only will learn much about life, we also will come face to face with its mystery. (p. 7)

Max van Manen developed a framework for hermeneutic phenomenological research that involves a basic methodological structure of a dynamic interplay among six research activities:

1. Turning to a phenomenon that seriously interests us and commits us to the world;
2. Investigating experience as we live it rather than as we conceptualize it;

3. Reflecting on the essential themes which characterize the phenomenon;
4. Describing the phenomenon through the art of writing and rewriting;
5. Maintaining a strong and oriented pedagogical relation to the phenomenon;
6. Balancing the research context by considering parts and whole. (van Manen, 1990, pp. 30-31)

As the researcher, the study of trust through the phenomenological lens resonates as if "given over to some quest, a true task, a deep questioning of something that restores an original sense of what it means to be a thinker, a researcher, a theorist" (van Manen, 1990, p. 31). "To investigate an experience as we live it, rather than as we conceptualize it, means re-learning to look at the world by re-awakening the basic experience of the world" (Merleau-Ponty as cited in van Manen, 1990, p. 32).

Phenomenological research requires of the researcher that he or she stand in the fullness of life, in the midst of the world of living relations and shared situations. Hermeneutic phenomenological research actively explores the category of lived experience in all its modalities and aspects (van Manen, 1990, p. 32).

Positionality: Researcher as a Credible Witness

First, as previously mentioned, Max van Manen describes phenomenological research as a "caring act that is most essential to being . . . to care is to serve and to share our being with the one's we love" (p. 6). Phenomenological research and trust as benevolence, honesty, openness, reliability, and competence are inextricably tied together. In this sense, the words of Goethe (1963) are especially valid: "One learns to know only what one loves, and the deeper and fuller the knowledge is to be, the more powerful and vivid must be the love, indeed the passion" (p. 83).

The contemporary phenomenologist Emmanuel Levinas (1981) emphasizes deep philosophical commitment to caring and love especially when seeing others in their time of weakness, vulnerability or innocence. Levinas speaks of the "undeniable presence of loving responsibility" (p. 7) in the presence of children. Levinas states, "I want to know what contributes toward the good of that person. So the principle that guides my actions is a sense of the pedagogic Good" (van Manen, 1982).

As a counselor, social worker, prior teacher, and jazz musician, phenomenological methodology fits with my core value system of trustworthiness to "do no harm." This researcher is bound by professional ethical standards as a social worker and

school counselor. In addition, I have had had training in the Carl Roger's humanistic model of "unconditional positive regard" - the belief that all people have the internal resources required for personal growth. Rogers' theory encouraged other psychiatrists to suspend judgment (similar to bracketing in phenomenological hermeneutics) and listen with unconditional high regard to the client. The client has the right to self-determination. Thus, finding the client's behaviors reprehensible when there is no threat, is a violation of "unconditional positive regard" (analogous to reflexivity, positionality, suspending judgment as a phenomenologist). Unconditional positive regard can also be applied to phenomenological hermeneutics in a quite simple sense; it is the act of one individual accepting another while suspending judgment of all traits and behaviors in another individual, as long as there is no significant harm done. Further, Roger's humanistic model places great emphasis on high positive regard just as Tschannen-Moran (2004) places great emphasis on trust, kindness, honesty, openness, reliability, and competency.

Selection of Participants

The researcher sought participants who have functioned as educational leaders in the field of jazz and experienced the

phenomenon of trust at work and during their musical performances. As a minimum requirement for eligibility for the study, potential participants had to be in an educational leadership position for at least 20 years. Additionally, each educational leader participant had to be recommended by two sources for demonstrating behavior that has been deemed trustworthy.

Identifying Participants

Before beginning the research process, the researcher obtained approval from the Institutional Review Board at California State University, San Bernardino (see Appendix B). The researcher identified potential interview candidates by seeking recommendations from individuals who had contact with educational leaders in the field of jazz who fit the study's trust criteria. When asking a source about the identification of a possible participant, the researcher asked, "Who do you know that is both trustworthy and an educational leader in the field of jazz?" The sources confirmed that the potential participants had a reputation for being trustworthy in the field of jazz performance. Based on this information, five potential participants were identified and two were selected for the interview due to their availability. Both participants are male, African American, and in their seventies. The

researcher asked participants to read preliminary questions and complete a critical thinking exercise (15-20 minutes) sent to them prior to the interview (see Appendix C). The researcher anticipated that the interviews might last up to three hours.

Interviews

The researcher asked open-ended conversational interviewing style questions to explore the participants' experiences about the phenomenon of trust. The researcher sought to uncover the essences and gain deep understandings of the phenomenon (Kvale, 1996).

The following interview questions are listed below:

- How has trust shaped your life? How has the lack of trust shaped your life?
- Tell me a story of trust as witnessed by you as a leader and jazz musician.
- Tell me a story of how the lack of trust affected you as a leader and jazz musician?
- Is trust established through the interplay in a jazz group? If so, how? If not, what happens?

- What process (if any) have you observed/utilized to assist in creating a trusting atmosphere? (Both in your work and in your playing in jazz groups).

An Olympus VN-702PC was used to record the audio and a Sony Bloggie TS-10 to record both audio and video. According to the IRB protocol, the participants signed the consent form for both recorders (see Appendix D). Field notes were not taken during the interview so that the researcher was fully engaged with the participant. The researcher engaged in reflexive thought before the interview. Techniques utilized included Tschannen-Moran's components of trust (honesty, benevolence, openness, reliability, and competence).

Data Analysis Methods

The researcher combined van Manen's (1997) descriptive approach of selecting and highlighting statements that seemed important to the phenomenon with a six stage analysis developed by Ajjawi & Higgs (2007). Ajjawi & Higgs' analysis was developed from phenomenological and hermeneutic principles and from guidelines in the literature about systematic, useful ways of interpreting research data, but also drew on the experience and knowledge of experts in the field of interpretive research. In addition, the researcher continually

tested pre-research assumptions about the phenomena of trust by comparing and contrasting these assumptions with the findings in the research text. In this way, any prejudices developed from the literature and personal experiences were constantly cross-checked with the original transcripts. Dialogue between the researcher and the doctoral committee and chair serve to further check the faithfulness or authenticity to the data (Ajjawi & Higgs, 2007).

Table 1 lists the stages of data analysis developed for this research to be used in Chapter IV Analysis.

Table 1

Overview of the Research Approach Adopted in This Study

Procedure and concept	Approach
Paradigm	Interpretive approach
Methodology	Hermeneutic phenomenology and IRB clearance: a) Written consent b) Participant information
Data collection	Observation of participants: a) Interview 1 b) Interview 2 c) Learning timeline d) Analysis
Stages of analysis	Topical immersion Understanding of themes Synthesis of themes Illustration of phenomena Findings Application of findings Future directions
Product	Phenomenological exploration of themes and stories as they apply to the observed paradigm

Conclusion

The current literature on trust has not examined the quality and texture of the experiences of jazz musicians in the context of educational leadership. By engaging hermeneutical phenomenological methodology to explore the experiences of jazz educators as academic leaders, I hoped to surface the essence of the meaning of trust and how it might inform future educational practice. No research was found in the review that examined the relationship of trust as seen through the eyes of jazz educational leaders. An analysis of these experiences may show how the perspectives of jazz educators may enlighten academic leadership. This chapter described the research design and methodology used in this study. Chapter four will simultaneously explicate the analysis and implications as a result of the hermeneutic interpretive writing process therefore eliminating the need for a chapter five.

CHAPTER FOUR

ANALYSIS, INTERPRETATION, AND IMPLICATIONS

Overview

My interest in the topic of trust is both personal and professional. Whether your goal is to play in a jazz band, strive for self-improvement and personal transformation, teach for a living, play in the NBA, or become an advocate for social justice and world peace, a trusting environment can instill confidence (Weymes, 2005); encourage motivation (Adebayo, 2005); inspire greater collaboration in the educational environment (Tschannen-Moran, 2004), (Bryk & Schneider (2002); and create greater virtue and prosperity throughout the global society (Fukiyama, 1995). Although the review included multiple definitions of trust, defining the term is difficult as people often assume that the concept of trust is commonly understood (Williams, 2002).

This researcher aimed to first gain new insights and unique perspectives about trust by not providing the jazz leaders with any predetermined definition of trust. Through this purposeful omission of the definition of trust, the participant/coresearchers were then asked open-ended questions to describe their lived experiences of the phenomenon. The methodology of hermeneutic phenomenology lends itself to

looking deeply into the essence of trust as if it were being understood for the first time. The central concern in phenomenological research is to aim for fresh, complex, rich descriptions of a phenomenon that are embodied in the narrative story (Finley, 2009).

This study explored a new way of approaching the current definitions of trust by interviewing jazz musicians and asking them to tell their stories about trust and leadership. I have included a couple of the open-ended questions below. The questions and statements posed were not meant to lead or direct but rather to engage the coresearchers to share their lived experiences:

- Please tell a story about trust in the jazz setting.
Educational Setting?
- What does it look like when trust is working? When trust is not working?

This method of questioning is aligned with the hermeneutical process of uncovering rich, deep descriptions and meanings of the phenomenon. This study was done to address the shortage of phenomenological studies on trust. As far as I know there has not been a study of this nature where jazz musicians have been asked to describe the essence of trust and its possible implications for educational practice.

In many years of service as an educator, I have experienced leaders who have, perhaps through no fault of their own, failed to recognize and value the importance of building trusting relationships with staff, students, and parents thus resulting in a demoralized, fearful environment. Similarly, in the music field, all things fall apart when band members are not getting along with one another. The music suffers as does the world of education when trust breaks down.

Trust is interwoven throughout this study as a condition to justify unverifiable information through storytelling. Humility also becomes part of the entwined fabric; it is about letting things go, empowering others to find their own voice. It is about win-win concepts of shared knowledge and trust. It is not about zero-sum-game or believing that by empowering others one may take away portions of self-importance, power, and position. The concept of zero-sum-game dehumanizes and denies the very existence of trust, humility, and predictability factors described in this analysis. Predictability provides certainty in our lives and yet sets limits on creativity and innovation.

In the section that follows, several essential themes were identified in the narrative that assisted in explicating the nature and meaning of trust. van Manen (1990) said, "Perhaps the best answer to the question of what is involved

in a hermeneutic phenomenological analysis is 'scholarship'!"
(p. 29).

van Manen (1990) described the phenomenologist researcher as a sensitive observer of the subtleties of everyday life and avid reader of the humanities, history, philosophy, anthropology, and the social sciences as they pertain to a domain of interest. For the hermeneutical researcher, phenomenological writing and research is the same. Specifically, if done well, phenomenological writing will transport the reader to experience a phenomenon as if he or she was living it for the first time. The phenomenological writer always hopes that the eloquence of the texts overshadows the intensive labor and messiness of the writing/research process. The hermeneutic phenomenological writing process is like being in a swamp where it is difficult to escape through the muck. There are countless ways to describe and interpret a phenomenon (in this case trust), just as there are countless ways to interpret and improvise a jazz standard. And, interpretation is not simply a matter of imposing one's bias onto the data. It is constructed with others. And so, as a measure of respect, I do not refer to the participants in this study as such; rather, they are referred to as participant/coresearchers.

Analysis and Interpretations

I have been fortunate to have functioned in many roles in a variety of settings that have contributed to a greater understanding of the phenomenon of trust. Prompted by my own personal and professional experiences, I have observed how trust becomes manifest on a daily basis whether you work as an educator, social worker, school administrator, or jazz musician. From this unique perspective of conjoining the fields of education, music, and phenomenological research, this study explores how jazz educational leaders view the essence of trust through their lived experiences. In many ways, the jazz narrative in this study supports the current Tschannen-Moran's (2004) tenets about how trust is comprised of five key elements (benevolence, honesty, openness, reliability, and competence) from which individuals base their trust judgments. However, in this exploratory analysis of trust in jazz educational leadership, I have begun to uncover additional elements and themes of trust to be considered for further research. The following elements and themes were crucial in establishing trusting relationships between jazz educators, their students, and other musicians: Trusting without verification and storytelling; Trust and humility; The influence of shared family and community experiences; Trust and reinventing the wheel; Trust and expertise; Predictability

as limitation; Trust as a memento and art form; and Trust, jazz, and race. Each of these conceptual elements is discussed as overlapping concepts in the remainder of chapter four.

Unlike the seminal literature and meta-analysis of research on trust over the past four decades which demonstrates that trust in leadership matters in organizational structures (Tschannen-Moran, 2009; Covey, 2008, Bryk & Schneider, 2002), this study examines the essence of trust through the unique lens of a jazz leadership perspective. This study is also unique in that the methodology of hermeneutic phenomenology is well-suited to explore the peculiar essence of trust as seen through the lived experiences of jazz educators (van Manen, 1990).

In hope of discovering new information about trust, this researcher initiated this study of the *unexplored* territory in the field of jazz leadership by asking, *What is the essence of trust as experienced through the lived experiences and narratives of jazz educators?* In order to gain insight into the experience of jazz educational leaders, exploratory conversational interviews were conducted with two participant/coresearchers. Rather than define the term trust, I purposely let the interviews unfold in an organic improvisational way. The criteria for selection of these jazz educators included their having had more than twenty years of

experience in the field of jazz education allowing them time to become seasoned, veteran musician educators. Each of the musicians has over 60 years of playing and teaching experience. Both participant/coresearchers are world renowned jazz educator/historians, innovators, and composers who teach at major universities. One participant/coresearcher (Michael, a pseudonym), has chosen to remain anonymous. The other, Bobby Bradford, is a cornetist, trumpeter, composer, jazz historian, and professor at two major institutions of higher learning. He has performed with Ornette Coleman and numerous others. He formed the New Art Jazz Ensemble with John Carter many years ago and has led *The Mo'Tet* since 1983.

Based on a hermeneutic phenomenological analysis of the interview text, several themes emerged from the interview narrative that supported the current literature on trust and also engendered new ways of conceptualizing the essence of trust. The hermeneutic analysis of the essence of trust is revealed through the narrative itself from the unique lived experiences of the participant/coresearchers. To support the current literature on trust that Tschannen-Moran (2004) and others propose, the participant/coresearchers were consistent with Tschannen-Moran in identifying the elements of benevolence, honesty, openness, reliability, and competence.

This next section begins to describe the multiple and overlapping themes of trust.

Trusting Without Verification and Storytelling

In the beginning of the interview, one of the co-researchers and I shared how we have been impacted by other musicians who have influenced how we play as musicians and how we live our lives as human beings. I shared with him a life altering experience that occurred when I was 17 years old. I had the opportunity to meet and spend time with Elvin Jones (John Coltrane's drummer). Elvin was one of those people whom upon meeting, I trusted immediately. Elvin had an uncanny ability to draw you into conversations which became less about music and more about life. I once told Elvin that I wanted to learn more about his playing. He said, "Listen kid, don't do what I do. If you want to play those drums, go to college. Learn as much as you can. Do it right!" (E. R. Jones, personal communication, 1971)

At this point, Bobby interjected by saying, "You see, now you understand what he [Jones] meant by that. He said you don't have to be walking around here with your nose red [snorting cocaine], talking hip and doing all this stuff to play well. And you don't have to be black either. You see what I mean; he made that really

clear didn't he? So he was just like your father talking to you. I trusted what Elvin told me to do and I did it. Two years later I enrolled in college as a music major.

I then began to introduce the phenomenon of trust in our conversation by saying, "This is what we're hitting on right now Bobby, this idea of trust." Bobby continued,

Well think about this . . . the idea with trust, when you enter an area like music, unlike math and the sciences where you can verify right answers, right? In science and biology these bacteria respond to this or that litmus test right? You see in the arts you can't verify anything about what you are doing with empirical tests. If you can verify, it's only by observation. You can say this guy "swings" and this one doesn't "swing." But, now can you define swing for me? No, I can't but I know if somebody has it and they don't. So you see . . . with trust you start teaching people about things that you can't verify. You have to gain their trust if you're going to talk to them about ghosts, right?" So, if you don't trust me and I start saying to you now . . . This is art, and that commerce, it's not like I have anything against commerce, so when I play Sonny Rollins for you now this is art right? You can just say that Sonny Rollins has given you his life. Now can you add that up to $2\pi r^2$. No.

So you have to trust me now in the classroom. I usually start off by saying [to students], I am not coming to you now, I am not selling anything here, I want to share something with you. I went to college, but what I'm sharing with you; you are not going to get in college. So we're talking about the real world. So when I get up in front of you and I talk about "swinging", what we mean by "swinging" versus commercial music, you got to trust me because you can't find it in a book. This is only by observation just like psychiatry; we can't cut their heads open. All we can do is just watch crazy people and see what they do. So you figure out a way to gain their trust. (B. L. Bradford, personal communication, January 7, 2013)

After reading Bobby's story above, trust in this instance disperses fear of the unknown and becomes a more efficient and faster way to engage the students' sense of wonder. Through the art of creative storytelling Bobby manages to connect, engage, and pass on expert knowledge and wisdom. Jazz musicians do not need to wait for a queue to play, just as educational leaders do not need verification to present information. Again, without trust the jazz performance as well as the educational performance would be hindered and possibly halted.

Comparatively, Michael (pseudonym) states,

I trust that it will all work out; I mean if someone might ask me. How are you still around or how else were you able to exist? It is all about trust, I mean in the early days when we were starting out, that was all about trust. We had a common vision and goal in mind. So there is trust right there. We trusted in each other, we pulled our finances. And I haven't changed that much right now. I am happy, so the whole thing is based on trust and being truthful to the music. (Michael, personal communication, July 8, 2012)

Michael speaks with conviction and strong sense of purpose. He knows no other way as evidenced by his upper body leaning forward towards me, direct eye contact, and strength of voice. He does not need verification to trust. Trust, it seems, is an opening up to others without regard to the "facts".

Perhaps, trust without verification is best explained by describing in detail a live performance of Bobby's music. In the following story, Bobby illustrates the deep level of trust required to play his music without having all of the facts as is often the case when playing jazz.

Well, a good example of [trust] is my band. Jazz is supposed to be about theme and improvisation returned to

theme tradition. You have to have a certain amount of maturity that you bring to the performance. Let's say we are going to play *How High the Moon*. We are all unified right then on. We all know the melody, drummer included, right? Piano and bass know the chords. So sometimes I come in front of my band [live performance on stage] and I say to the piano player, "Watch me now. I want you to play b natural on the octaves. I will give you the speed of the quarter note. Right? And when I give you the key, you just play it." I am talking to him [piano player] on stage. I say, "Play in the upper register. Don't play the tempo that the bass is playing, and I want you to collide with this guy like a drunken man falling down a staircase with all dissonance in operation." We are on stage, right? Then I say when I give another key, all the horns come in and play a different line. Make sure you don't play anything like anybody around you. I'm playing trumpet, we've got trombone and saxophone. I say, "Drums don't you play anything." When I stop the whole band, I will look at you [drummer] and I will go "WHACK"! And as soon as I say "WHACK", on the upbeat you start to drum solo. Insane! [Insane meaning, Bobby is spontaneously challenging what each musician knows. He asks that they try to play something that perhaps they've never played

before, outside of their comfort zone, right in the throes of a live performance. (B. L. Bradford, personal communication, January 7, 2013)

Bobby further states that the musicians trust what he is doing and count on him to get them through the performance. In the passage below Bobby, very creatively, speaks as if the musicians were right there with us describing Bobby:

It gets to a point to know that he knows [referring to himself] what he is doing and going to pull us out of this. You are trying to make us play something here that we have never played before and we are never going to play again. Which is what it is all about anyway? *And we trust you to get us through this!* I say when this [performance] is over; I want you to feel like what the hell was that? When you record something like that, you play it back, you listen; you say, "Now, what does that mean?" When I listen to some of my playing, I say, "Who the fuck is that?" That is what I am looking for! Don't play what you know. Hell, I don't want to hear that! Trust Yourself! It's fundamental to trust. *Trust is fundamental to being creative.* (B. L. Bradford, personal communication, March 13, 2013)

In general, musicians become habituated to playing a certain way while relying on a familiar musical parlance.

Their rhythmic and melodic language is second nature and they are at home in using previously learned phrases, patterns, and forms. We are taught to follow the rules. However, when playing with Bobby, musicians are asked to stretch their musical vocabulary, their entrenched way of playing, and their musical frame of reference. When I first played one of Bobby's compositions, I was given a piece of music without bar lines and no time signature. You were required to read the melody and rhythm without thinking about the time signature. In fact, you were encouraged to break from the tradition of thinking in eight and twelve bar phrases. Bobby inspires you to question, take risks, and trust yourself. He has also gained the trust of others by sharing who he is through personal storytelling and trustworthiness.

Trust and Humility

The next logical question by the researcher was "Looking back, how do you think you've done that [gained trust] with your students, and I don't just mean students in the classroom but students, whether they're performers, players?"

Bobby replied to this question with humility by describing his approach to students and saying,

You're not number one [referring to himself]. This is not about arrogance. I don't want you to take this the wrong

way, I had to make a choice at one point of my life and people said to me, Bradford, if you had stayed in New York and played with Ornette Coleman you would have been more famous like Don Cherry. You would have made more records. (B. L. Bradford, personal communication, March 13, 2013)

Bobby's decision to leave New York was based on his decision to "feed his family." Bobby chose to be accountable as a husband and father based on "doing right" by his family. Bobby further states,

I came from a really heavy Baptist family, where if you commit yourself to a woman and have some children, you can't back out of that and say well I want to be famous, I want to be an artist . . . If you get famous and get to be an artist and make a living doing it, fine. If you can't, you got to go to plan B. So my plan B was to go back to college. (B. L. Bradford, personal communication, March 13, 2013)

Bobby speaks to his students in a genuine, honest, open, and kind manner by telling them life stories about himself and the choices that he has made in his life and musical career. Perhaps trust is embedded then, in the stories we share. It is how we come to know whether a person is trustworthy.

Like Bobby, Michael is open to hearing his student's voices and shows a great deal of humility when teaching as evidenced by the following statement:

Well, actually I've been pretty lucky in my career you know. I came up during the time of the apprenticeship and, that is if someone was doing something that you wanted to know how to do, then; you had to somehow communicate to them that you were interested in learning; and, if they felt that you were interested in learning then they would take you in under an apprenticeship. And . . . information was passed on like that, I mean, I feel fortunate to have been around for that kind of system and I feel that if someone came to me with a question about music and I am able to help them, then I feel like I should do that. (Michael, personal communication, July 8, 2012)

Michael's humility is further exemplified when stating,

Things that I haven't done in music are here to teach us at very high standards for the things that have been done in music [meaning we always aspire to be better with music being the great equalizer]. So my take on this is that you are always going to be a student of music if you are serious about learning music. (Michael, personal communication, July 8, 2012)

As a coresearcher, I am impressed with the way in which Michael self-reflects and speaks with you, not at you. Perhaps trust is invitational. Perhaps it evokes a shared world, one that is shared when one is humble. During the interview, I heard a strong timbre to his voice and yet when speaking; he spoke quietly - displaying a quiet inner strength and confidence. The Socratic dictum to know thyself is evident in the jazz educator's manner of connecting with students as evidenced by having observed a caring interaction between him and one of his students. Michael views himself as a student of music who chooses purposely to be open to new knowledge not yet attained. Openness and transparency of purpose are key components to building trust between individuals in organizations. Michael's sense of humility and openness gives us insight and examples for connecting and engaging with students. Perhaps the greatest tribute to Michael's humility is revealed when he talks about his experiences with his students and goes on to say,

I never underestimate anybody because you never know who you are talking to. Maybe they don't seem to be on this page at this point, but that doesn't mean that they won't excel further on into the book. So, we like to think of ourselves as important, but when we are talking about music, we are talking about something that we don't

measure up to at all. It is always our job to measure up to the music. (Michael, personal communication, July 8, 2012)

Michael's story reminded me of a story once told by Wynton Marsalis in his book *Letters to a Young Jazz Musician* (2004) which supports the logic humility as an element of trust. Wynton told the story of meeting Michael when he was in college. Michael said to Wynton and the band members, "Man, when I get in the NBA, I'm going to show people what basketball is about!" (Marsalis, 2004, p. 93) Wynton and the band members just laughed and thought he was crazy when in fact at that time Michael wasn't doing well in the NCAA. This is a perfect example of what Michael was talking about—never be so arrogant to think that the person in front of you lacks greatness.

Do we as educational leaders underestimate our coworkers? Do we as educators underestimate our students? Does our grading system bring fairness? Or, is this how Einstein defined insanity - doing the same thing over and over again and expecting the same results? Does the lack of humility and trust in people create distorted judgments and evaluations?

There are several themes happening simultaneously in this segment of the narration. First, it is evident that humility plays an important role in the lives of the coresearchers.

Humility is a key component in making connections with other musicians and students. As a jazz musician, I am often impressed with musicians who possess a quiet confidence on and off the bandstand. Michael emphasizes the importance of knowing where you stand in your ability as a player and always remaining a student of music. The music itself is the great teacher. You can never measure up to the music because of its endless possibilities. Every musician has something to learn. The joy and challenge in music is knowing that you have learned a lot and that you still have a long way to go. You trust that you are capable of learning and growing more as a performer and human being. Trust then, is to experience the "morningness" of relations, to realize the possibilities in every encounter and to be ready for them. To trust is to be open to the infinite. It is perhaps, a pedagogical relation to the world.

Michael expounds further on the question of how trust has shaped his life:

I mean in a very big way, I trust it will all work out. I mean if someone might ask me like . . . Oh! How are you still around or how else were you able to exist? It is all about trust. I mean in the early days when we were starting the group, that was all about trust. I was the leader of the band, it was not about making money, but

everybody else was there because we had a common vision and goal in mind. So, there is trust right there and that is a way that my band survived. We trusted in each other. We pulled our finances when we needed to. If we needed a placed [sic] to stay we'd go do that. Whatever we needed to do, we did it and your goal was to try and learn more about this music, that is what our goal was, the joy of performing this music! And I haven't changed that much right now. I am happy, if I am getting a note that I couldn't get before, then to me that shows progress you know, so the whole thing is based on trust and being truthful to the music. (Michael, personal communication, July 8, 2012)

You trust those who support your playing. The parallels in education include trusting those leaders who also possess a level of competence that is communicated in a non-threatening and humble manner. I am reminded of mentor teachers who are able to help other teachers feel comfortable when they have not yet attained competence in many areas. We can learn a great deal from jazz educators who are able to connect with their students through honest and open discussion about ability levels and future goals.

Jazz trumpeter and educator Wynton Marsalis (2005) speaks of the humble self in his book *To a Young Jazz Musician:*

Letters from the Road:

Knowledge of self is one of the hardest things to acquire. And the first test of mastery over one's self is humility. Over time the humble exhibit greater growth and development. Humility is the essence of learning and the door to a musician's universe of truth. (p. 3)

Scholar and Civil rights activist Cornel West (2004) states,

Humility means two things: One, a capacity for self-criticism. The second feature is allowing others to shine, affirming others, empowering and enabling others. Those who lack humility are dogmatic and egotistical. That masks a deep sense of insecurity. They feel the success of others success is at the expense of their own fame and glory. (p. 5)

The great tenor saxophonist, Sonny Rollins, expresses a sense of his humility when describing a compliment once given to him during an interview. The interviewer asked, "Do you know how much it means to a young musician to get you to sign something?" Sonny humbly replied by saying that he would like to think that he would be jeopardizing his own legitimacy by putting himself on such a high level. He preferred to be a

person who is trying to be rather than a person who has arrived. He would certainly be happy to give a young person his autograph, but as far as him feeling that he is a great man, he would prefer to eschew those types of conclusions. He doesn't feel comfortable in praising himself. I'm trying to make myself feel worthy, and that's what—above all else, that's what I'm proudest of in my life. (S. Rollins, personal communication, September 25, 2005).

Humility as a Win-Win in Trust

Could humility open doors to trust in relations, schools, and the work places? Cornell West (2004) points out that humility means two things:

1. A capacity for self-criticism, and
2. A process of allowing others to shine, affirming others, empowering, and enabling others. Those who lack humility are dogmatic and egotistical that makes a deep sense of insecurity. They feel the success of others success is at the expense of their own fame and glory.

Humility is about letting things go; not believing that by empowering others one may take away portions of the others self-importance, power, and position. It seems that people, who do not use humility in the way that Cornel West describes,

do not benefit from a win-win scenario - there is no mutually beneficial trusting relationship. Covey (2008) describes the absence of trust as the definition of a bad relationship or no relationship at all.

In light of this short discussion on humility, I cannot ignore these results in which humility leads to trust and trust leads back to humility. This didactic circle of trust and humility with deep considerations for self and others creates a model that Bobby, Michael, and Cornell West subscribe to and describe in detail. The study further implies that by empowering the other through apprenticeship, one connects the circle of humility and trust.

The Influence of Shared Family and Community Experiences

When asked to tell a story about how family and community members have influenced their lives, Michael reminisced about the people that surrounded him in his early life. His words describe a nostalgic look at the past and a yearning for a continued sense of belonging.

Well, that was the norm when I was growing up. I mean, it was not only music, you could learn things from almost anybody in the neighborhood. There were people that were responsible for . . . in fact, this ball game happening,

in the evenings or taking people off to the lake for a swim, picnics. To me . . . Back then it was totally different, I feel I'm in a different world now. If it was a holiday or something like that and you, let's say you went to the park and you were alone . . . Soon you'd meet someone, they would invite you to have dinner with them and . . . in the end you'd have new friends. (Michael, personal communication, July 8, 2012)

Michael further associates this sense of community with apprenticeship.

If someone was doing something that you wanted to know how to do then you had to somehow communicate to them that you were interested in learning. And, if they felt that you were interested in learning then they would take you in under apprenticeship. And, information was passed on like that. I mean, I feel fortunate to have been around for that kind of system. I feel that if someone comes to me with a question about music and I am able to help them, then I should do that. (Michael, personal communication, July 8, 2013)

The word apprenticeship became an *aha* moment for me in that I had not yet made the obvious connection between trust and apprenticeship. As far as I know, the word apprenticeship has not been included in the literature on trust. Michael

speaks of his apprenticeship experiences with a fondness for the passing on of knowledge. His facial and eye expressions demonstrate a deep gratitude towards those that have helped him along the way. And, in turn, he pays it forward with others . . . all a reminder of the tenets of trust - kindness, honesty, openness, and connectedness with others. Trust is part of a community's legacy. It is handed down from other generations. Learning to trust is an inheritance, a gift that one might feel obliged to share with others.

Bobby also shares how the influence of family and community has profoundly affected the choices that he made in his personal and professional life. He provides a description that gives the reader a clear sense of his trustworthiness when he states:

I had a wife and three kids, and I said now, it is not working in New York, every month I had to lie to the landlord about the rent. I said now, some people are willing to do that month in and month out. They're also willing to come home to a wife who says, "Well, you know we need a washing machine." You can ignore that if you want to, right? Sure you can, you can figure out a way to just be high. She (wife) can say, "Well the kids need shoes", if you stay high you can shut all that off or you can just not come home until two o'clock. A couple of

guys did that. You see. But that's not me. I am responsible for my actions and one of them was marrying this woman and having two kids. I can't tell her now some stuff about how I want to be an artist. You should have thought about that before you made that move. Right? I wanted a family; I grew up always wanting to sit at the dinner table with a couple of little fat babies sitting on your side waiting for me to put that bib around their neck. That meant a lot to me. You know? To a lot of guys that didn't mean anything but for me that's the way I grew up, you know? I grew up in a household where we went to church on Sunday. I never heard my father yell at my mom ever, ever. He didn't raise his voice. I don't know what he did when I wasn't in there, maybe he punched her out but I never saw it. You see what I mean. So I said look at my life. I chose to feed my family. But that is the way I was raised. I came from a really heavy Baptist family, where if you commit yourself to a woman and have some children, you can't back out of that and say well I want to be famous. I want to be an artist. If you get to be famous and get to be an artist and make a living doing it, fine. If you can't, you got to go to plan B. (B. L. Bradford, personal communication, January 7, 2013)

Bobby chose to be trustworthy with his family by being responsible and accountable for his actions. If trust is an obligation, it is a cloak worn lightly. He shared further, "You know, if I could do it all over again, I would do the same thing." This is the "cloak" that Bobby wore . . . this is the essence of trust as expressed through Bobby's lived experiences of loving his wife and his children.

Trust and Reinventing the Wheel

Another main point conveyed through the conversation with Bobby relates *trust* as an element that prevents us from reinventing the wheel. This is very similar to my first point that justifies how unverifiable information can provide impetus for epistemological growth between students and teachers. To clarify, attained knowledge can be shared through trusting relationships without having observed or lived the actual experience. In line with type of logic, none of the math students in our current educational system had to prove or invent a mathematical theory since trustworthy and verifiable formulas and theories have been in place previously.

Similarly, and as stated previously, jazz musicians blindly trust their leaders, students blindly trust teachers without verification. Trust builds bridges of action quickly.

And, if time is of the essence, there is nothing faster than the speed of trust (Covey, 2006).

Deep Knowledge and Expertise as a Condition to
Facilitate Trust and Expertise

An equally important facet of trust, subsumed from Bobby and Michael's interview, is that truthfulness might only exist if one exhibits the expertise, maturity, and wisdom of knowing oneself. By de facto he or she becomes a fully trustworthy person and credible source of information. Bobby and Michael have expressed the importance of trusting relationships when describing relationships with other band members that they have played music with for over forty years. Just as musical expertise is beneficial to gaining trust among other musicians, educational knowledge and experience is beneficial in gaining trust with students and teachers. Simply put, the more you know, then perhaps the more trustworthy you become. Tschannen-Moran (2004) illustrates this point when she speaks of competence as one of the five elements of trust. You are more apt to rely on someone who possesses a deep level of the subject matter.

To further illustrate the importance of competence, the following excerpt from Bobby's narrative can be applied to just about any school and educational setting:

You have to have a certain amount of maturity that you bring to the performance. Let's say we are going to play How High the Moon [jazz standard]. We are all unified right then on. We all know the melody, drummer included, right? Piano and bass know the chords. So sometimes I come in front of my band [live performance on stage] and I say to the piano player, "Watch me now. I want you to play b natural on the octaves. I will give you speed of the quarter note. Right? And when I give you the key, you just play it." (B. L. Bradford, personal communication, January 7, 2013)

Consequently, the musicians rely on Bobby without questioning him and without verification. His depth of knowledge and expertise is viewed as honest, open, reliable, and competent.

Predictability as Limitation

By analyzing and interpreting Bobby's interview further, the idea of predictability begins to dictate sets of limitations. In Bobby's descriptions, predictability sets limitations that could be challenged by this jazz model of

innovation facilitated by trust. In other words, trust invites innovation yet predictability sets limits and hinders innovation in the jazz setting. To illustrate this example in the classroom, one perhaps cannot fully gain the trust of students through predictable routine and behavior. Just as an unorthodox improvisational composition of rhythms and melodies promotes innovative sounds spontaneously in the jazz setting, the same may be said about teachers who use unorthodox teaching methods to promote engagement of their students.

In the jazz and educational settings, effective pedagogy is supported by educational leaders who possess deep knowledge and expertise. Yet, they are not bound by limitations and boundaries that hinder creativity. Otherwise we may get stuck with playing *Tea for Two* and teaching to the tests in our schools. Bobby characterizes this idea through his narrative:

When you record something like that, you play it back. You listen. You say, "Now, what does that mean?" When I listen to some of my playing, I say, "Who the fuck is that?" That is what I am looking for! Don't play what you know. Hell, I don't want to hear that! Trust yourself! It's fundamental to trust." (B. L. Bradford, personal communication, January 7, 2013)

As Bobby suggests, there is a surprise element to one's own creativity. It may not be noticed immediately by the

person who initially creates it, but after listening to a recording of himself or herself, the person suddenly has an "aha" moment.

Trust as a Memento and Art Form

Upon further analysis of the results, trust in this study became an element of the jazz art form that allows people to participate in a trusting relationship at different stages of their lived experiences regardless of their abilities and limitations. After reviewing Bobby's testimony in which I was invited to play in his Mo'tet, I was entrusted to perform his music without having prior playing experience in the free jazz genre. To better illustrate this process we might think of giving someone a gold watch memento without them fully understanding its meaning until their own lived experiences manifest the meaning later in their lives . . . someday son you will understand the meaning of this gold watch that your grandfather gave to me!

Our educational setting is no different, we allow students to enter the educational curriculum. Whether it is a graduate student with a family and children, or a twenty four year old with a bachelor's degree, or a 10 year old in 7th grade, they are all invited to participate in a cohort curriculum and entrusted to play in the band, euphemistically

speaking. The significance of this type of trust is that it evens out opportunity, promotes knowledge, and takes into account the variances in experiences. Often we do not realize the value of the heirloom of education that is facilitated by trust and our inclusion in it, regardless of our abilities until later in life. In such ways, trust becomes a time capsule with its own maturity date.

Bobby further states that musicians trust him enough to take risks in playing outside of their comfort zones during a live performance. That experience provides the treasure of an heirloom - only perhaps to be cherished at a later date. Bobby gets to a point when he knows what to do and where to go in order to pull the musicians out of the live performance in which those moments will never be repeated again.

Like Bobby, Michael self-reflects and speaks with you, not at you: Perhaps trust is invitational; perhaps it invokes a shared world, and one that is shared when one is humble. Does humility invite trust?

Trust, Jazz, and Race

Oh, Ahm tired a dis mess,

Oh, yes, Ahm so tired a dis mess

-Leroi Jones, *Blues People*, p. xii

Before presenting the last narrative on trust, jazz, and race, I would be negligent not to include a brief discussion on the origins of the blues and evolution of jazz as it relates to the social, political, and economic struggle of African Americans in the United States (Jones, 1963). Jones (1963) maintains that the path that the slave took to citizenship is best embodied in the blues, and a later, but parallel development, jazz. Jones further maintains that there were definite stages in the Negro's transmutation from African to American. Jones insists that these changes are most graphic in blues and jazz music.

Cornell West (2004) states how black people have wrestled for over three centuries with the harsh dissonance of what America says and thinks about itself versus how it behaves. One of James Baldwin's greatest contributions to American democracy was his determination to delve into the ways in which black thought and culture (especially black music) might instruct and inspire an America caught in a web of self-deception and self-celebration (p. 84). *In Many Thousands Gone*, James Baldwin wrote:

It is only in his music, which Americans are able to admire because a protective sentimentality limits their understanding of it, that the Negro in America has been able to tell his story. It is a story which otherwise has

yet to be told and which no American is prepared to hear. The story of the Negro is the story of America—or, more precisely, it is the story of Americans. It is not a very pretty story: the story of a people is never very pretty. (p. 84)

Similarly, West (2004) argues more strongly, The patient resilience expressed in the blues flows from the sustained resistance to ugly forms of racist domination, and from the forging of inextinguishable hope in the contexts of American social death and soul murder. The blues produced a mature spiritual and communal strength. The stress the blues placed on dialogue, resistance, and hope is the very lifeblood for a vital democratic citizenry. (p. 93)

Consequently, the American Negro/African American is inextricably tied to a history of slavery, violent physical and psychic oppression brought about by a failure in social and moral leadership. Trust and mistrust in the African American community takes on a distinctive historically based connotation that is poignantly illustrated by Bobby in the following section.

The narrative begins by asking Bobby to tell a story about a time when he felt that he wasn't trusted. He described an experience when he was asked to present a history of jazz

lecture at a major university. After the lecture, Bobby was approached by a man who represented a major corporation. The man asked if Bobby would present the same lecture to a management and business group. He told Bobby that he would like him to help his team with thinking more creatively. He told Bobby that he would not be there but he would have someone pick him up. When Bobby got there the person in charge picked him up and they talked on the way from the airport to the event. This is how Bobby described the conversation,

So anyway, when I got to the guy that picked me up he said, "Mr. Bradford, you were going to talk to us about creativity. I understand you are into music, and you know these are people who draw, design, write poetry and stuff like that, they already . . ." [Bobby (thinking to himself) I didn't come here with the same credibility to him over the guy who sent me there.] So we drive along in the car and he is the one in charge. He says, you know what we are going to need, and we are going to do this after refreshments and I'm going to introduce you and bring you on . . . the thing is, Can you give me an idea of what you're going to do? I said I realize you are in charge here, it seems like everything is on your shoulders. I said, "You're going to have to trust me." You are wondering now if this guy going to get up there

and lay an egg and I am going to be embarrassed. I said, all you have to go on is the guy who recommended me here and you know him. I said, you trust him but you don't trust him enough to say that he'd make a good choice in sending me here. I said but I know what I am doing. And I have spoken to people who are engineers and they found something in what I do. It was a long drive from the airport . . . he began to take a second look at me.

When we got there all the people who showed up you see there was no black face in the room. Now get this. This is when I really got in . . . When we got there and he introduced me, and I came out saying, "Thank you very much for having me" and I said, "Where are the black people?" That is the opening line. You see it hit him like a thunderbolt. I say yes, "I can see the two women who are in the hallway." I could see that they are cleaning people because I could see the mop. I said, "Why are there no black people here? Black people don't do this? They don't know how to do it, or . . . we are not there yet?" See now I've got everybody in the room by the balls. Don't I? I see this guy that picked me up from the airport . . . he sat down and went, "Whoa." Right then, all of a sudden, any kind of negative approach - I had to gain his trust but I didn't have [trust] in the beginning

because [what] was really going was "I don't really know black people that would sit and listen to talk for an hour." And I said that in the course of the lecture. He knew it was him I was talking to though. I said, some of you have never read a book by a black author . . . in your whole life. I say, "I am going to talk to you about music now. American Negro music, right. You see I have already got them. Then the black women in the hallway look at me and they look through the doorway and I don't think they knew that I was talking about them actually. You see the two women out there know they are not used to this either, watching you watching me. I thought, "God this is good!" (laughter) So I said, "I am going to talk to you about American Negro music, here is a music created by this black man . . . American Negro music. But you don't have to be a Negro to play it." See it is over. Lecture is already over [meaning he has their undivided attention]. You could hear a pin drop. And so in the course of continuing that I said, "You see, you're going to leave here today and . . . I know what you are going to take home with you. You see . . . we have been operating on the myth. So in this case, I came there with no trust except for the guy who hired me, you see what I

mean? (B. L. Bradford, personal communication, January 7, 2012)

Bobby's example of not feeling trusted is best told by him. The essence of his story is in the telling of it. The words on the paper do not do him justice. The reader misses the rhythmic cadence to his words, the inferred meaning through his jazz parlance, facial expressions, mannerisms, pregnant pauses, humor, body language, and the essence of only his African American experience. An essence that is complex in nature and encompasses a lifetime of observation through his own lens of lived experiences. Perhaps this essence can be described in no greater term than that of wisdom. Much like the jazz musician who has an arsenal of musical expressions that convey feeling and meaning, Bobby's storytelling is adrift with meaningful nuances . . . nuances that are hard to capture on paper. Like the jazz improvisational piece that you hear, Bobby's words become representations for a lifetime of experiences - representations that can never be fully captured through interpretation. Perhaps Bobby views life as a mature African American male who was born and raised in the segregated south who still remembers Jim Crow laws, who remembers with pride the story of Duke Ellington being the first African American to play at Carnegie Hall, who became a highly educated critical thinker, and who cares deeply about

social justice despite life's barriers. He has lived the true meaning of the blues and has transcended the lived experience through the living art of jazz. His level of trust and the level of trust of all African Americans cannot escape the influence of their cultural and historical meanings and surroundings.

As a result of a deeper analysis of the interview with Bobby, trust, jazz, and race became inextricably tied to the essence of trust as it relates to the social, anthropological, political, and economic struggle of African Americans in our society. Leroi Jones (1963 p. x) describes jazz, in all its permutations, as representative of the essential nature of the Negro's existence in this country, as well as representative of the essential nature of this country. Can one understand jazz music without knowing the social, political origins of its historical past? Can a high school student understand the concept of slavery without knowing what it's like? Can issues of slavery be taught without us understanding what slavery is? Can students of different socio economic backgrounds understand what poverty means? One of the best examples that illustrate the hermeneutical dilemma is Bobby's narrative in which he described his lecture on innovation to a group of white executives. What was intended as a simple lecture evolved into a complexity of issues around the loss of trust.

The trust gained in the first meeting by an absent executive could not be regained by a new person in charge who was not familiar with Bobby's reputation and credibility. The incommensurability of that particular moment was defined by confounding limitations of language, race, class, and culture rendering it uncrossable. In other words, it is possible to see the world in multiple ways. In this case, humility was never expressed by the executives, nor suggested at any given point. Perhaps the deeper meaning of this example was that truthfulness and facts do not always cross and translate across borders. Consequently, trust is the one factor that bridges border crossing unverifiable information thus allowing for multiple worldviews. Trust may not be easily established unless a moment of humility or lived experience is exchanged between the parties involved.

Summary and Future Implications

The dialogic nature of hermeneutic phenomenology continually informs and is continually informed by multiple perspectives. It is not a "single unified philosophy or standpoint" (Moran, 2000, p. 4). Phenomenology attempts to recognize and "protect the subjective view of experience as a necessary part of any full understanding of the nature of knowledge" (pp. 15, 21). Emmanuel Levinas, perhaps more than

any other phenomenologist cared deeply for others. To be face to face with the Other, for Levinas, demands protection and loving justice: "Prior to any act, I am concerned with the Other, and I can never be absolved from the responsibility . . . to see a face is already to hear 'Thou shalt not kill'" (Moran, 2000, pp. 43,44). Perhaps at the deepest level, phenomenological research attempts to capture the essence of what it means to be human in the face of our own mortality. Phenomenology is one of the ways in which we get to have fleeting glimpses of life's mystery. Perhaps, in some sense, the phenomenologist is looking for the Holy Grail, knowing quite well that it can never be attained, and yet having the ongoing quest for knowledge.

Future phenomenological studies might include further research that addresses social injustice as seen through the eyes of "Free Jazz" artists from the 1960's. Although there is a wealth of recorded music from the 60's free jazz era, there is very little if any trust literature written from the jazz leaders' perspective. The intent of phenomenological research is to give voice, expand the literature, and redefine methods of inquiry. Many of the artists are now in their 70's and 80's. These musicians are *untapped* resources of information. Seemingly, it makes sense to hear from them directly on how trust influences leadership and education.

Further, future studies might also include exploration of trust and care, trust and wisdom, trust and hope as seen through the eyes of musicians, artists, poets, and actors. Again, there is a wealth of information that has not been explored. Determining if trust behaviors utilized by those in the arts is transferable to education and other organization is a worthy consideration for future research.

APPENDIX A
RESEARCH QUESTIONS

- How has trust shaped your life? How has the lack of trust shaped your life?
- Can you tell me a story of trust as witnessed by you as a leader and jazz musician?
- How has the lack of trust affected you as a leader and jazz musician?
- How is trust established through interplay in a jazz group?
- What process (if any) have you observed/utilized to assist in creating a trusting atmosphere? (Both in your work as an educator and in your playing in jazz groups).

Developed by John Newell Canfield.

APPENDIX B
INSTITUTIONAL REVIEW BOARD APPROVAL



Academic Affairs
Office of Academic Research • Institutional Review Board

June 27, 2012

Mr. Newell Canfield
c/o: Prof. Deborah Stine, Prof. Randall Wright,
and Prof. Herb Shon
College of Education
California State University, San Bernardino
5500 University Parkway
San Bernardino, California 92407

**CSUSB
INSTITUTIONAL
REVIEW BOARD**
Expedited Review
IRB# 11129
Status
APPROVED

Dear Mr. Canfield:

Your application to use human subjects, titled "A Phenomenological Investigation of the Essence of Trust through the Level Experiences and Narratives of Educational Leaders in the Field of Jazz" has been reviewed and approved by the Institutional Review Board (IRB). The attached informed consent document has been stamped and signed by the IRB chairperson. All subsequent copies used must be this officially approved version. A change in your informed consent (no matter how minor the change) requires resubmission of your protocol as amended. Your application is approved for one year from June 27, 2012 through June 26, 2013. One month prior to the approval end date you need to file for a renewal if you have not completed your research. See additional requirements (Items 1 - 4) of your approval below.

Your responsibilities as the researcher/investigator reporting to the IRB Committee include the following 4 requirements as mandated by the Code of Federal Regulations 45 CFR 46 listed below. Please note that the protocol change form and renewal form are located on the IRB website under the forms menu. Failure to notify the IRB of the above may result in disciplinary action. You are required to keep copies of the informed consent forms and data for at least three years.

- 1) Submit a protocol change form if any changes (no matter how minor) are made in your research prospectus/protocol for review and approval of the IRB before implemented in your research.
- 2) If any unanticipated/adverse events are experienced by subjects during your research,
- 3) To renew your protocol one month prior to the protocols end date,
- 4) When your project has ended by emailing the IRB Coordinator/Compliance Analyst.

The CSUSB IRB has not evaluated your proposal for scientific merit, except to weigh the risk to the human participants and the aspects of the proposal related to potential risk and benefit. This approval notice does not replace any departmental or additional approvals which may be required.

If you have any questions regarding the IRB decision, please contact Michael Gillespie, IRB Compliance Coordinator. Mr. Michael Gillespie can be reached by phone at (909) 537-7588, by fax at (909) 537-7028, or by email at mgillesp@csusb.edu. Please include your application approval identification number (listed at the top) in all correspondence.

Best of luck with your research.

Sincerely,
Sharon Ward, Ph.D.

Sharon Ward, Ph.D., Chair
Institutional Review Board

SWing

cc: Prof. Deborah Stine, Prof. Randall Wright, and Prof. Herb Shon, College of Education

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APPENDIX C
CRITICAL THINKING EXERCISE



**CALIFORNIA STATE UNIVERSITY
SAN BERNARDINO**

6500 University Parkway, San Bernardino, CA 92407-2807

COLLEGE OF EDUCATION
Department of Educational Leadership
and Curriculum
(909) 880-7404
fax: (909) 880-7510

Critical Thinking Exercise

Jazz, Trust and Collaboration

Just as jazz pushes the boundaries of accepted musical form and structure, so does phenomenological hermeneutic research push the boundaries of the accepted literature on trust in educational leadership by asking critical questions, crossing boundaries, and thinking outside of the box.

Many aspects of trust and collaboration additionally allow for comparison with jazz. Improvisation is perhaps the most obvious. Once a jazz musician becomes familiar with the parlance, countless variations of the form take place through the cooperative efforts of the musical ensemble.

Improvisation is best done within a group of people who understand and trust one another. The greatest jazz groups share clear, honest, communication through their instruments by a heightened intuitive sense without saying a word. Musicians support each other through solos, trusting that they too will be supported when it is their turn to solo. Jazz performance is truly a collective creation; with musicians reinforcing each other's talents, adding strength and support whenever necessary.

Similarly, stakeholders in the school collaborative need to understand the structure on which their effort will be based. From that juncture, they are free to improvise within the structure and engage in a unique arrangement of tasks to improve their community.

Leaders of the educational community also feed off each other's creativity within a collaborative process. Many of the best ideas in musical and educational constructs conform strictly to the overall structure and principles of their respective schools, and yet, these same ideas become a unique and advantageous blend of intermingling and improvisational tools that can be used for the greater good of the group. Talents of one group member complement those of another, reinforcing each member's strengths to make the group a more powerful cohesive unit.

Think of stories or narratives that embody the above aspects of trust, how they came about, what they looked like, sounded like, felt like...and perhaps...then think about how these stories, ideas would be applied to academic leadership...

Thank you for your time!

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**CALIFORNIA STATE UNIVERSITY, SAN BERNARDINO
INSTITUTIONAL REVIEW BOARD COMMITTEE**

APPROVED 06/27/12 VOID AFTER 06/26/13
IRB# 11129 CHAIR: ANDREW WOOD, Ph.D.

APPENDIX D
INFORMED CONSENT FORM



**CALIFORNIA STATE UNIVERSITY
SAN BERNARDINO**

3500 University Parkway, San Bernardino, CA 92407-2397

COLLEGE OF EDUCATION
Department of Educational Leadership
and Curriculum
(909) 880-7404
fax: (909) 880-7510

Informed Consent Form

The study in which you are being asked to participate is designed to investigate the essence of trust through the lived experiences and narratives of educational leaders in the field of jazz.

This research study will be conducted by Newell Canfield, doctoral student in the Educational Leadership Program at California State University San Bernardino (CSUSB) under the supervision of Dr. Deborah Stine, Dr. Randall Wright, and Dr. Herb Shon, Professors, California State University, San Bernardino. This study has been approved by the Institutional Review Board, California State University, San Bernardino.

PURPOSE: To investigate the essence of trust through the lived experiences and narratives of educational leaders in the field of jazz.

DESCRIPTION: The research involves interviewing one to six academic leaders in the field of jazz beginning in July of 2012 or as soon as the Institutional Review Board approval is obtained.

PARTICIPATION: Participation consists of initially reading over preliminary questions and a critical thinking exercise (15-20 minutes) sent prior to the interview. Following that, with your permission, you will participate in two audio-video recorded face-to-face interviews (approximately 60-90 minutes in length, or longer if desired.) The site is yet to be determined and will be outside of your employment. There may be follow-up questions as needed. During the interviews, you will be free to stop at any time and discontinue the interview for any reason. You may also choose to be audio recorded only, or ask that no audio or video take place during the interview. You are free to withdraw from the research at any time. The semi-structured nature of the interviews would allow you to explore topics that you deem relevant to assist the researcher in understanding your ideas, values, goals, challenges, and creativity as an educational leader. Each interview will be transcribed and will be analyzed to determine categories of meaning, with examples, and emerging themes of more abstract knowledge. All interview data will be analyzed and synthesized as a whole.

CONFIDENTIALITY: Pseudonyms will be used. The interview records will be kept, secured and locked in a desk at the home of the researcher. The information is accessible only to the researcher. The transcripts will be stored until the final approved dissertation is sent to Graduate Studies, California State University San Bernardino, and then destroyed after five years, unless you would have an interest in keeping all audio-video recordings, and original notes. Any information loaded to my computer will be password protected and will also be destroyed after that time.

*The California State University
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IRB# 11129 NEWELL CANFIELD, Ph.D.

RISKS: There are no foreseeable risks due to the nature of the study.

BENEFITS: This exploratory study could uncover patterns and themes of trust, collaboration, and leadership learned from educational leaders in the field of jazz that could then be applied to educational leadership in general.

VIDEO/AUDIO: Interviews (with permission) will be audio and videotaped to preserve the specifics and sense of the interview.

DISSEMINATION OF RESULTS: Results of this dissertation will be stored in the library at California State University, San Bernardino and the office of doctoral studies. The general findings may be proposed for presentation (blinded) at conferences and or considered for publication.

SIGNATURE: I hope that you will consider being part of this study. There is very little research on exploring the essence of trust from educational leaders' perspectives, and very little, if any, from the perspective of an educational leader in the field of jazz. If you agree to participate in both the audio and video recording, please sign below in the boxes provided and return the entire form to the researcher in the attached postpaid envelope.

Consent to audio record Sign here: _____

Consent to video record Sign here: _____

Consent to only interview (no audio or video taping) Sign here: _____

Should you have any concerns about this research project or your participation in it, please feel free to contact me or my dissertation chair, Dr. Deborah Stine.

CONTACT: Dr. Deborah Stine, Professor, California State University, debstine@csusb.edu, (909) 537-7311 or Newell Canfield, canfiein@coyote.csusb.edu

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