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On Music Entrepreneurship Education

SUMMIT HANDBOOK

A Living Document for the Society, Educators and Future Educators

VANDERBILT UNIVERSITY

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Committee on Music Entrepreneurship Education

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2010 CMS Summit Handbook

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To the Membership of The College Music Society

This Handbook is an outcome of the Inaugural CMS Summit on Music Entrepreneurship Education, held at Vanderbilt University, January 15-17, 2010 and is authored by the College Music Society's *Committee on Music Entrepreneurship Education*.

Intended as a living document for the Society's membership, future *Committees on Music Entrepreneurship Education* will be responsible for updating and augmenting this document. The Handbook is intended to be a repository of knowledge, suggestions and best practices for those CMS members who are developing a music entrepreneurship program at their college or university. As future *Committees* regularly augment this document to reflect growth and knowledge gain over the coming years, we are sure that our collective efforts will yield significant results for all parties. This very modest start, we hope, will begin a process that assists our colleagues, helps our students and grows our emerging field.

A brief word of thanks to those who made the 2010 Summit possible: The Blair School of Music at Vanderbilt University, Robby Gunstream, Cynthia Trump-Taggert, C. Tayloe Harding, Kevin Woelfel, the CMS Executive Committee and most importantly, all the staff at CMS in Missoula, MT.

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We hope that you find this Handbook useful and encourage your suggestions.

Gary Beckman, Chair
CMS Committee on Music Entrepreneurship Education

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1.0 - Starting Entrepreneurship Efforts

1.1 <u>Expect your Experience to be on a Continuum</u> **-** Starting an entrepreneurship program in a music unit is on a continuum of "Exceedingly difficult" to "Easier than I thought." Your experience will likely lie between these two limits as you begin this effort at your institution. What can be said at the end of this process is - regardless of your experience - you will learn much more about yourself, your colleagues, your students and your institution. On behalf of the CMS Committee on Music Entrepreneurship, we hope that your experience is successful and noteworthy.

1.2 <u>Developing Ideas and Understanding Research</u> - Before initiating conversations about these efforts, it is important to:

- Have an idea of how this effort might look at your college or university
- Examine existing efforts for ideas on concept, philosophy, curriculum and execution.

Likely, you will find that some programs (or aspects of these programs) that appeal to you and some that do not. Creating a matrix of these appealing qualities will serve as the initial touchstone for development. Remember to distinguish what it is that appeals to you within other parameters, such as kind of institution (public or private), size of unit, geography (urban or rural), local and regional arts infrastructure, how the effort is delivered to students and overall political trajectory of the unit (more traditional or more likely to experiment). Of course, these are basic parameters. Understand existing efforts is the most important aspect of this process as

you can eliminate hours upon hours of research and effort by simply gaining a "birds-eye" view of what already exists.

1.3 Starting the Decision-Making Process - After creating your matrix, compare what you've found with how you envisioned your effort. Likely, you will find existing programs that are already doing at least portions of what you would like to see at your institution. Create another list and identify what aspects of your effort that you've found duplicated elsewhere and those that you'll have you develop on your own. At this point, you should be able to see a picture of what you effort may look like and if it will fit into your unit's idiosyncratic cultures.

1.4 Keeping within Reasonable Limits - As with most things in academe, you will likely need to compromise. For example, if you envision a stand-alone effort with two faculty lines and $2 million dollar endowment when your university is going through budget cuts, you may need to adjust your expectations - at least initially. For most, starting small (a single workshop or elective course) will likely give more information about how to proceed than trying to create a larger effort from scratch. For example, you can make a better case for an expanded (or more formalized) program if you can demonstrate student demand through smaller successes. Additionally, you can build support for your effort by identifying those who either support or have been impacted by your efforts. These individuals (and perhaps students themselves) can help you make the case that entrepreneurship education is not only wanted, but has measurable impact in your unit. So, start small and think big.

2.0 - Starting the Discussion

2.1 Approaching Administration - For most faculty, approaching your department chair with a request is a somewhat common occurrence. For the purposes of this *Handbook*, we would like to remind the reader that music executives have

important constituencies to consider in almost every decision they make: faculty, students, donors and higher administration are just the beginning. Also remember that you are likely not the first person coming into their office that day with a request that may seem a bit unusual and would require a significant commitment.

This said, one successful strategy would be to make this effort as easy on your chair or dean as possible. If you have a good working relationship with your administration, you can approach entrepreneurship education informally with a few emails or conversations in the hall. However, if your chair or dean prefers to be more formal, make a request in writing and create presentations that both abstract your effort and provide specifics. Working with your administration is key to starting these efforts and without their support, these efforts will likely wither. Remember, you cannot do this by yourself and securing support is critical to success.

2.2 <u>Approaching Faculty</u> - Whether you are approaching your entrepreneurship effort as an administrator or as a faculty member, securing as much support as possible from faculty is critical. Likely, you may have a small cadre of "like-minded thinkers" who will be willing to support your effort. Thinking about how this small group may help your efforts (beyond faculty voting blocks) is a key to mounting as unified effort. Further, this group can provide a "wish list" of activities and development assistance.

2.3 <u>Approaching Students</u> - One of the best ways to build support for your effort is to provide both qualitative and *quantitative* data. Initially approaching students informally is always a good step - especially in designing your effort. However, creating student focus groups and polling the student body is also a good way to make the case that your effort has support with its most important constituency. Surveys are the most articulate mode of gaining empirical support.

2.4 <u>Dealing with Adversity</u> - Also likely, there will be those who appear opposed to entrepreneurship education in your unit. Whether they be faculty or ad-

ministration, *be a colleague*. Entrepreneurship efforts in academe are new and for some, they can go against cultural, disciplinary or personal traditions. Most importantly, one cannot isolate those who are questioning (loudly or quietly) your effort.

For most of those who question entrepreneurship efforts in music training, it is more a problem of communication and deeply held beliefs. The most important thing we can do before an entrepreneurship effort begins is to develop communication strategies. Clearly stating the need is important as is demonstrating that it does not interfere with other aspects of music training such as practice and rehearsal schedules, library time and other necessary activities that occur on each of our campuses. Certainly, these efforts may impinge on a student's schedule or even add an extra year if you are aiming to formalize your efforts through an academic degree. However, communication is perhaps the most crucial aspect of program development and it is this one aspect that spells success, failure or apathy.

3.0 - Financing

3.1 Startup - Depending on your circumstances, funding the effort may be at once the primary barrier and non-barrier. Some music units have been fortunate in that they have received gifts or competitive grants to begin their effort. Most, however, struggle to finance their efforts. Depending on what it is you want to accomplish will define the financial resources required. Again, starting these efforts as pilot projects is an effective way to begin as it demonstrates "proof of concept" and student need without having the significant burden of worrying about how the effort can financially sustain itself in the long term.

For smaller initiatives like weekend workshops, securing funds for food and printed materials is less of an issue than for single courses where teaching loads may need to be adjusted. Most efforts have received enough support that the units or student organizations will help support workshops. Additionally, if you have secured support from your administration, adjusting faculty teaching loads may not

be an issue. However, when these efforts begin, it is more likely that an existing faculty member will have the added responsibility of leading their individual efforts. It should be mentioned that this is not unusual when similar effort such as community engagement programs and other non-traditional music higher education activities begin. However, if you want your program to have the sustainability required to continue beyond just a few courses, developing a long-term plan (similar to a business plan) will provide the necessary guidance to create a long-term program.

3.2 <u>Faculty</u> - Inevitably, the question of who teaches emerges. Granted, it is sometimes difficult to find music or arts faculty with the necessary expertise to provide the instruction outlined in an entrepreneurship program. This is, in many respects, why business schools become involved. Having business schools deliver the majority of entrepreneurship programing is perhaps the most ineffective method of executing an entrepreneurship effort. Without going into too much detail and risking being overly general, business schools teach students how to start for-profit businesses. This, in and of itself, is not a bad thing, but it is overly generalized - especially when the Arts are as *non-profit*-based as they are *for-profit-based.* Thus, relinquishing the majority of instruction to business schools simply because they teach "entrepreneurship" is more an abdication of responsibility to students than it is solving the problem of who teaches entrepreneurship education in music units. However, the business school can provide excellent support curriculum such as marketing and New Venture Creation courses.

Yet the larger issue has more to do with how your effort is delivered within your unit. Having an existing faculty member being responsible for an entrepreneurship program can only go so far. Certainly in the short term this can be a cost saver (and demonstrate the need for the effort) but in the longer term, it may not be best solution. Inevitably, securing a dedicated faculty member to deliver your program is a reality that will need to be addressed for program sustainability.

Securing grants and external monies to fund such programs is a more common method of institutionalizing entrepreneurship efforts. Additionally securing authorization to pursue a working relationship with your unit's or institution's development office is crucial. It may not be realistic to launch a multi-million dollar fundraising program, but it is feasible to begin the process of seeking donors to support your effort on a smaller scale. For example: travel funds, competition prize monies and student startup grants. Further, communities can get involved as well. There are a number of new efforts that are being spearheaded by *community members* who see the value of music entrepreneurship education. Engaging them in the process of fund raising and helping to guide their support of your efforts can yield amazing results. Most importantly, however, we need to realize that entrepreneurs support future entrepreneurs. This has been proven in higher education time and time again. Seeking out companies that have a history of entrepreneurial thinking, startup and innovation will always prove to be a more likely financial supporter than traditional and more established supporter.

4.0 - Where the Rubber Meets the Road

4.1.1 Workshops - Generally speaking, workshops ranging from one hour to half day are the easiest methods to infuse entrepreneurship education into a music unit. The benefits include: sidestepping the discussion of formalizing or integrating entrepreneurship education into degree plans, enrollment targets, demonstrates "proof of concept," student need and faculty support, and it does not requires a large financial commitment. With workshops, advertising is critical. Certainly status quo internal marketing techniques are suggested (posters, announcements in classrooms, listing on unit and university events calendars, etc.). However, one should consider setting up more formal blog sites, twitter and other social networking accounts dedicated to these events. By building support from the "ground up," one is more likely to have successful workshops. Generating student excitement and an-

ticipation about such efforts is also key to success. As always, food is perhaps the best incentive for attendance.

The most common mistake with these efforts is not meeting student expectations. Music training has trained students to equate the classroom with complete (if not total) understanding of a topic. *Be clear about outcomes!* It is impossible to cover the totality of an entrepreneurial lifestyle in music after graduation in four hours. Managing expectations (student, faculty and administration) from the beginning of the process will ensure that students understand that they are receiving a small amount of information that they are responsible for executing according to their goals and temperament.

Lastly, *follow up!* Keeping the energy for these efforts high and constantly in a student's mind is important, otherwise, your unit may get the impression that a yearly workshop is all students need. Securing student contact lists (email, texting, etc.) and keeping up student participation on social networking sites is critical to your effort's sustainability.

4.1.2 Individual - For the sake of discussion, let us consider an individual workshop as an event that occurs once an academic semester or two in an academic year. In addition to the suggestions outlined in 4.1.1, making sure that students have "take aways" is important; specifically, materials and resources that they can use immediately.

Keep it simple and meet expectations. For most simply running a professional development workshop (read: how to create a press kit) *in addition* to basic methods of professional musicianship (models of non-profit startup through fiscal sponsorship, status quo employment opportunities and teaching students the *very basics* of starting a business) is what most music students expect. By meeting these expectations, you are likely assured of making the first step in sustaining your music entrepreneurship effort.

4.1.3 <u>Series</u> - A series of workshops, again for the sake of discussion, are workshops that occur at least twice an academic semester and four times per academic year. When designing a workshop series, scheduling the workshops is critical to sustained attendance. Make sure that conflicts with ensemble performances, trips and tests are kept to a minimum. The major problem with workshop series is a steady drop off in attendance as the series proceeds. As mentioned above, students tend to believe that attending one workshop will give them all the information they need to know. Being clear about the outcomes of your workshop at the beginning and mention that <u>the series</u> is designed to be <u>a series</u>.

4.1.4 <u>Integrated into Curriculum</u> - Another way to approach entrepreneurship in a degree plan is to *infuse* the entrepreneurial ethos into pre-existing courses. Specifically, approaching a topic like music theory, history and applied lessons in a way that students can be either exposed to expressions of entrepreneurship within the sub-discipline through coursework, or "doing" entrepreneurial activities through the same coursework. For a wonderful example of how entrepreneurship can be infused into music history course work, see: Mark Clague, "Real World Musicology: Integrating Entrepreneurship throughout the Music Curriculum and Beyond" in *Disciplining the Arts: Teaching Entrepreneurship in Context*, Gary D. Beckman, ed. Rowman and Littlefield, 2011: 167-176.

5.0 - Classes

5.1.1 <u>One-off Classes</u> - Most music units who have entrepreneurship efforts typically have <u>one course</u> that directly speaks to the topic of entrepreneurship. Topically, these courses appear on a continuum from a career development pole to a strict New Venture Creation-based pole. Courses like this are typically offered once an academic year and are taught by existing faculty interested in the topic. Course approvals are idiosyncratic but typically require a faculty vote and adminis-

trative authorization, though some institutions will also require a curriculum committee to authorize the course as well.

5.1.2 <u>Recurring Classes</u> - As in 5.1.1, recurring music entrepreneurship courses are offered year-round. The benefits of a recurring course include: demonstrating the unit's commitment to the topic, provides a continuous marketing opportunity for the course, recruitment and retention, etc. However, with recurring offerings, students may not take these classes as degree plans in a student's major tend to take precedent. The "it's offered each semester, so I'll take it as an elective next year" rationalization can result in inconsistent enrollment and thus, make it more difficult to advocate for either the retention of the course or an expanding it into a more formalized program.

6.0 - Formal Academic Degrees

6.1.1 <u>Undergraduate and Graduate Degrees</u> - Generally speaking, undergraduate degrees in music entrepreneurship are rare. Though there are examples of these degrees (academic majors), they (through their titles) usually approach entrepreneurship as marginalized or an afterthought. For example, "A Bachelors in Art with a Concentration / Emphasis in Entrepreneurship" or "A Bachelors in Music Business and Entrepreneurship." As of this writing, there are no Bachelors Degrees in Music Entrepreneurship per se, however the University of North Carolina at Pembroke offers a B.A. in Music with a an emphasis in Business. However, there are a small and growing number of arts entrepreneurship academic minors dotting the national landscape. Also as if this writing, there is only one graduate degree in the planning stages for Arts Entrepreneurship, intended for a 2013 launch pending institutional approval.

6.1.2 <u>Undergraduate Minors in Music Entrepreneurship</u> - As this emerging field grows in higher education, it is notable that academic minors in the topic are beginning to take hold in music training. Currently, only the University of South Carolina and Loyola University offer Music Entrepreneurship minors. In the arts generally, however, there are a number of academic minors available in various arts sub-disciplines. See www.ae2n.net for the latest updates.

6.2.2 - <u>Certificates</u> - Remarkably, certificates in music entrepreneurship are almost nonexistent. One would think that a certificate would be far easier to gain authorization than a formal academic program. Regardless, outside of music, there are a small number of certificate and portfolio programs typically tied to larger graduate degree plans. As the field grows, the number of certificates should grow as well.

7.0 - Dedicated Institutes, Centers and other Programs

7.1.1 - <u>Larger and more Formal Efforts</u> - There are a small number of Centers, Institutes and larger Programs dedicated to Entrepreneurship in the music-training environment. These have begun either as a large private gifts earmarked for such efforts, as "special projects" from various levels of administration or from individual faculty who are able to secure adequate support.

Though there are a myriad ways these larger efforts can begin (by administrative decree, private gift, faculty initiative, etc.), the larger issues that the leadership of these programs face ranges from the philosophical to the practical to the financial and everything in between. During the 1990s and the first decade of the 2000s, these leaders had very little to draw upon - whether it be curricula, internal marketing, faculty communication strategies, scholarship, etc. In many regards, their successes and failures set the stage for the field and provided the original trajectories and discussions for a vital and dynamic field. As the second generation of educators

take on these leadership roles, they have had the benefit of "fights already fought" at their respective institutions.

The larger issue for those who are taking on these roles is to integrate not only the lessons of previous leadership, but to somehow infuse new scholarship on the topic into the fabric of their efforts.