

“SETTING THE STAGE: BUILDING YOUR CAREER IN MUSIC” – A COURSE FOR THE
21st CENTURY MUSICIAN

by

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To Mom and Dad

The perennial pillars of support. We did it.

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List of Abbreviations

21CM – 21st Century Musicianship Program at DePauw University

ALP – Eastman School of Music’s Arts Leadership Program

BLS – Bureau of Labor Statistics

L3C – Low-profit Limited Liability Corporation

LLC – Limited Liability Corporation

MSM – Manhattan School of Music

NCAR – National Center for Arts Research partnered with the Meadows School at Southern Methodist University

NEA – National Endowment for the Arts

NEC – New England Conservatory

OECD – The Office of Entrepreneurship and Career Development at the Jacobs School of Music

SPPA – Survey of Public Participation in the Arts by the National Endowment for the Arts

UNT – University of North Texas

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Chapter 1: Introduction

Throughout the country, institutions of higher education are realizing that, in order to effectively train musicians for a career in the 21st century and remain competitive amongst peer programs, they must provide offerings beyond a traditional conservatory education. While many of the leading institutions are creating centers and offices of career development and entrepreneurship to help provide the skills necessary to make a career of value and substance in music, many of these efforts do not go beyond extra-curricular experiences. While this programming is essential to the success of any career development initiative, it is not fully effective unless it is paired with curricular offerings. Music institutions need to provide more coursework (both required and elective) that foster entrepreneurial thinking and practical career training. This document provides the academic details and a rationale for a new course focusing on the basic principles of music entrepreneurship, arts management, and audience development.

More emphasis is being placed on students' ability to forge careers for themselves in a world with a dwindling number of long-term contracts and even fewer permanent institutional positions. The supply of musicians graduating from institutions around the country far outpaces the demand for their talents in the "traditional" performing or arts careers.¹ Harvard economist Richard E. Caves puts it quite poignantly: "The number of students graduated each year from qualified programs of specialized study greatly exceeds the number who can become income-earning professionals...Many of them eventually settle for some way other than their artistic calling to keep bread on the table."² As a result, it is now up to individual artists to find their own

¹ Douglas Dempster, "Some Immodest Proposals (and Hunches) for Conservatory Education," in *Disciplining the arts: Teaching entrepreneurship in context*, ed. Gary D. Beckman (Lanham, MD: Rowman & Littlefield Education, 2011), 3-4.

² Andrew Pinnock, "Can too many know too much? The ethics of education in music entrepreneurship," in *Disciplining the arts: Teaching entrepreneurship in context*, ed. Gary D. Beckman (Lanham, MD: Rowman & Littlefield Education, 2011), 44.

niche and utilize their unique skillsets in a market all their own. This places the initial burden of change on the institution to ensure students are receiving the knowledge, experiential training, and practical skills necessary to succeed in this new climate.

The large ensembles, permanent opera house formats, and economic climate of government support in the 1960s gave birth to a certain lifestyle for musicians that no longer exists. When artists are forced to take “day jobs” and turn down performance opportunities in order to pay bills, their communities lose opportunities to experience their art and those artists miss an opportunity to develop their audiences.³ That said, our institutions are still preparing students in the same manner as in the 60s. Instruction from some veteran faculty members draws on experiences which no longer align with the career of a 21st century musician. Today’s arts education institutions must be aware of contemporary trends and practices in order to ethically prepare today’s students for their future careers.

Most musicians now have multifaceted “portfolio” careers that are project driven and combine several different streams of income. In 2011, just three years after the most recent financial downturn, the core industries in music were employing 295,000 people. These included performance, publishing, recording distribution, networks, and instrument manufacturing and retail industries. However, there were a further 899,000 people working in the periphery as music educators, agents, promoters, or administrators. The annual core industry revenue was around \$3.1 billion, and the peripheral industries were seeing revenue of upwards of \$23.5 billion annually.⁴ When broken down per capita, that comes to \$10,508 per individual for core industries and \$26,140 per individual for the peripheral industries. For musicians who can capitalize on this

³ C. Tayloe Harding, "Why Music Entrepreneurship and Why in College Music Training?," in *Disciplining the arts: Teaching entrepreneurship in context*, ed. Gary D. Beckman (Lanham, MD: Rowman & Littlefield Education, 2011), 20.

⁴ Angela Myles Beeching, "Entrepreneurship and Career Services in Context: Issues, Challenges, and Strategies," in *Disciplining the arts: Teaching entrepreneurship in context*, ed. Gary D. Beckman (Lanham, MD: Rowman & Littlefield Education, 2011), 120.

growing periphery as part of their portfolios, the possibilities for much more sustainable and lucrative opportunities exist. But, this will require new skills and the navigation of a portfolio style career plan for most performers.

The market for artists as a whole today is holding steady. In 2008, the Bureau of Labor Statistics (BLS) projected employment of all artist occupations would be around 2,196,100 people by 2018, an 11% growth from 2008. However, that includes some occupations such as architects, graphic designers, and film industry workers that drive most of the growth. When looking solely at musicians, singers, and related workers (music directors and composers included) in the BLS data, the projected employment from 2008 to 2018 was 259,000 people. This represents an increase over 2008 of 8%. In 2017, there were 2.5 million artists in the U.S. labor force, and 247,200 of them were classified as musicians, singers, and related workers, tracking well with those 2008 projections (See Figure 1.1).⁵ Projections ahead for 2026 show 261,900 musicians, singers, and related workers in the workforce, which would be a steady 6% increase.⁶ This growth rate is consistent with the growth rate across all other artist occupations projected from 2016 to 2026.

⁵ National Endowment for the Arts, *Artists and Other Cultural Workers: A Statistical Portrait* (Washington, D.C.: Office of Research and Analysis, 2019), 2.

⁶ "Occupational Outlook Handbook: Entertainment and Sports Occupations," Bureau of Labor Statistics, last modified April 12, accessed May 17, 2019. <https://www.bls.gov/ooh/entertainment-and-sports/home.htm>.

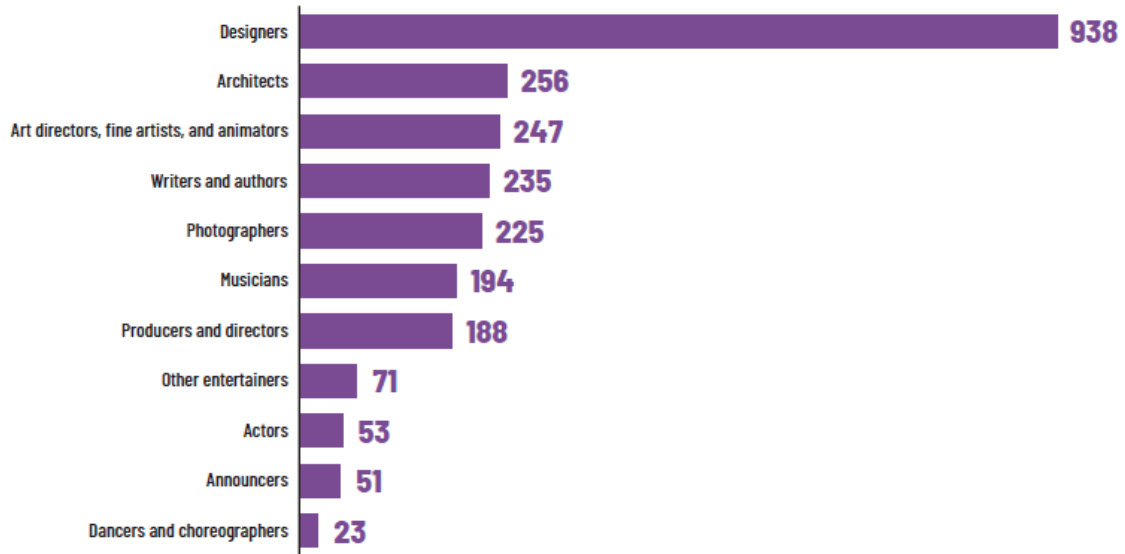


Figure 1.1. Artists in the Labor Force (In Thousands)

Source: National Endowment for the Arts, *Artists and Other Cultural Workers: A Statistical portrait*, (Washington, D.C., Office of Research and Analysis, 2019), 1.

There are two important notes to make about this data. First, the projections made by the BLS account for only wage and salaried positions at full employment levels and do not include contracted freelance work. Second, these data for musicians include commercial and popular music genres outside the scope of most academic institutions training classical musicians. As a result, a focused picture of employed classical musicians is difficult to grasp. However, these data do align with recent trends in the past decade indicating that more arts and cultural workers will be self-employed, a slowing of the sharp growth in full-time employment the sector saw during its recovery from the 2008 financial crisis.

Examining this data even further provides a more complete picture of the marketplace for employment in the arts and cultural fields. First of all, artists, while still a small share of the total workforce, are a growing share of the workforce as a whole. In 2006 artists made up 1.42 percent

of the American workforce, and by 2017, that number had risen to 1.55 percent, representing a 6.1% increase (see Figure 1.2).⁷

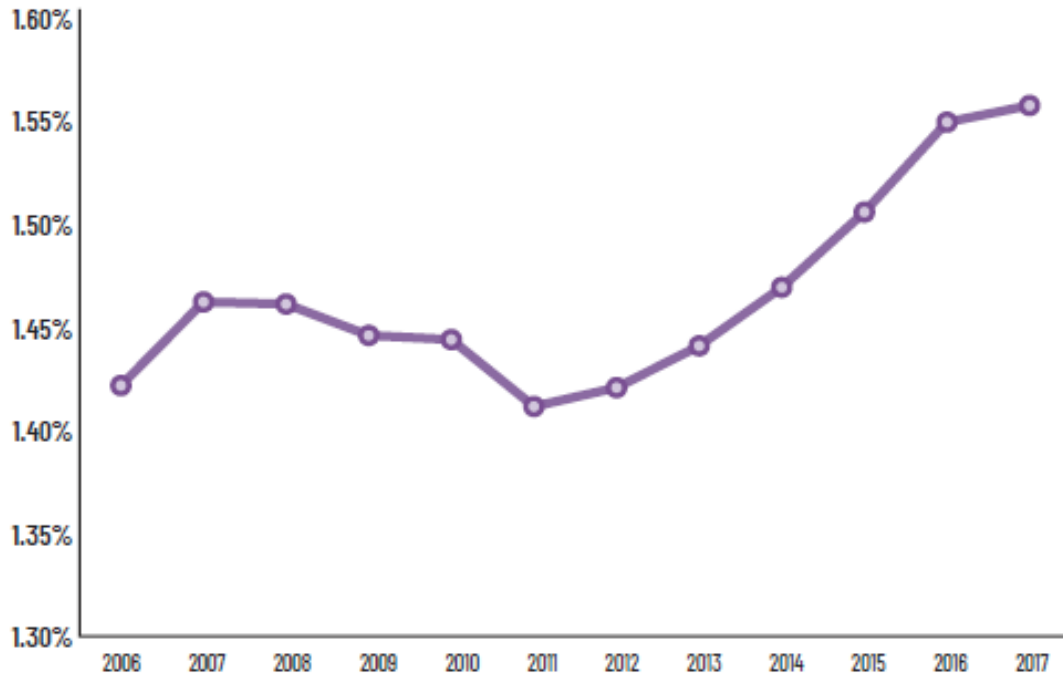


Figure 1.2. Artists as a Percentage of U.S. Workforce

Source: National Endowment for the Arts, *Artists and Other Cultural Workers: A Statistical portrait*, (Washington, D.C., Office of Research and Analysis, 2019), 2.

Another bit of good news for the field as a whole is that artists are faring slightly better in terms of their unemployment rate. In 2017, the national unemployment rate was 4% while artists as a whole held a 3.9% unemployment rate. Musicians were in a slightly better position still with an unemployment rate of 2.9% in 2017 (See figure 1.3). But even this information needs more context. While we should certainly take note of and herald the improving market for artists over the past decade, we cannot take this single figure as a holistic indicator. There are many smaller stories that make up a greater picture. Low unemployment, or even full employment is a complex statistic. Employment is a misleading indicator for those musicians who earn their living through

⁷ *Artists and Other Cultural Workers: A Statistical Portrait*, 2.

concurrent or consecutive independent contracts, subbing, teaching, or working any number of other part-time jobs as active participants today’s gig economy. This is very likely the position where many younger classical musicians find themselves as they develop their own portfolio careers.

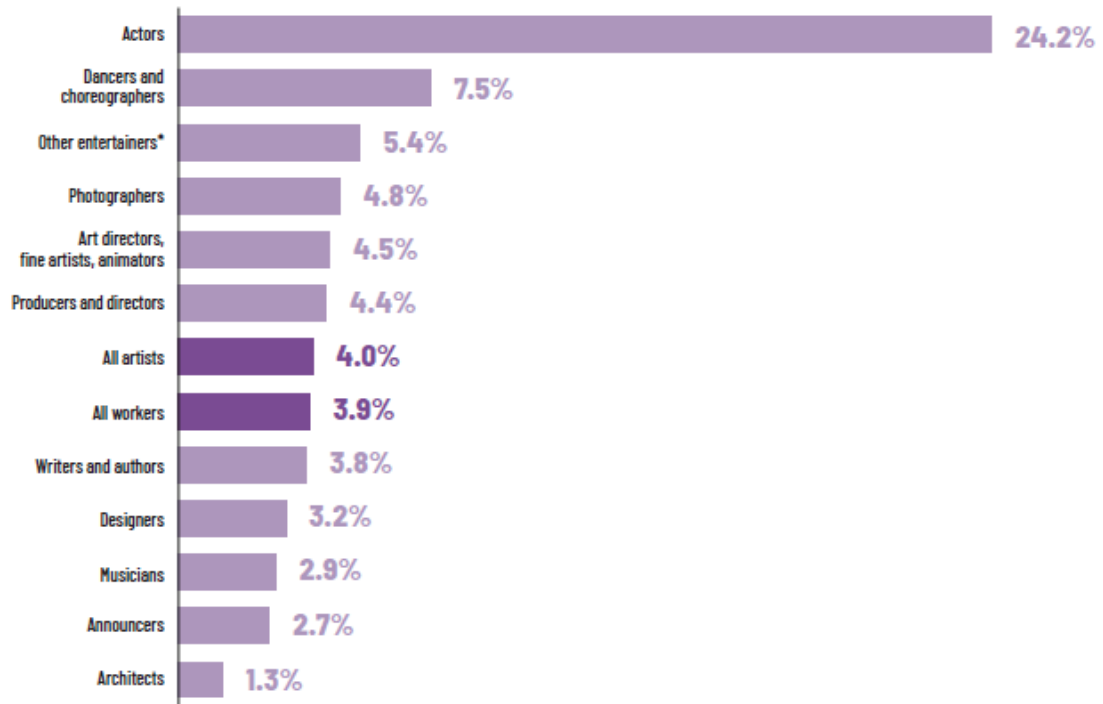


Figure 1.3. 2017 Unemployment Rates for Artists in U.S.

Source: National Endowment for the Arts, *Artists and Other Cultural Workers: A Statistical portrait*, (Washington, D.C., Office of Research and Analysis, 2019), 4.

This unemployment rate takes into account the number of artists who are currently not in the marketplace, but wish to be. This would not include people who are either not currently looking for a job or are employed primarily in another field, but wish to move into an artistic career as their primary profession. Then we must add to the total those 333,000 individuals who work as an artist in a secondary capacity. Of all related arts and cultural fields, musicians were the most likely to work professionally in a secondary capacity. The numbers from the BLS show that 188,000 musicians are working with music as their primary profession, while 100,000 more

consider music their secondary form of income. This means that roughly one-third of professional musicians (as defined by the BLS) have a primary day job in a field outside of performing music (See Figure 1.4).⁸ This serves as further evidence of the proliferation of portfolio careers today.

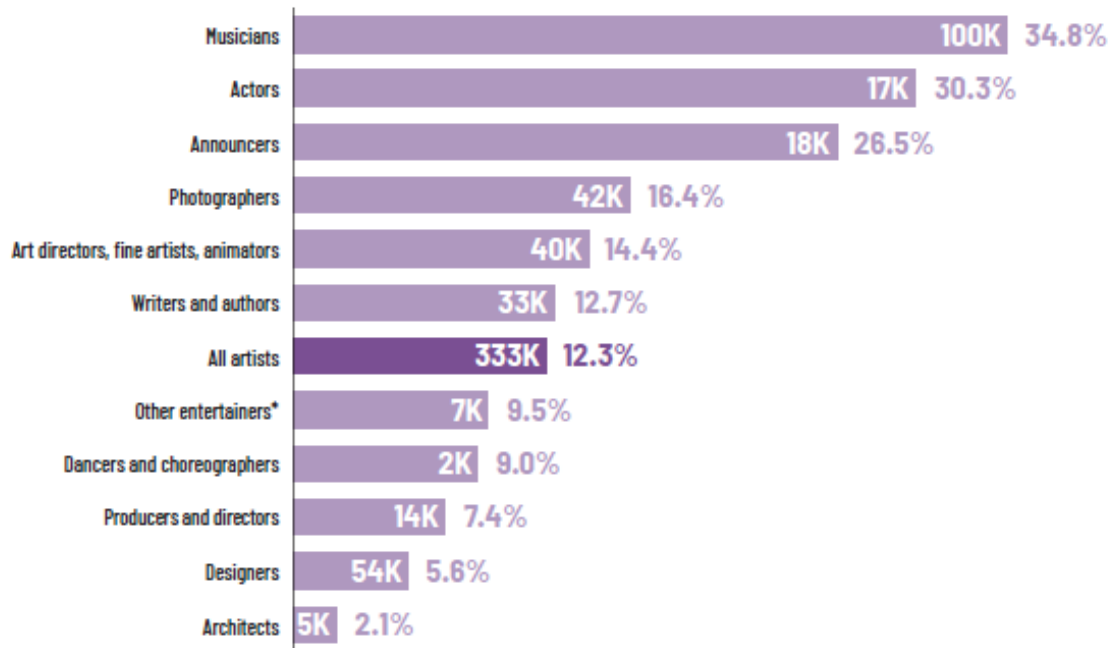


Figure 1.4. Percentage of Artists Whose Artistic Profession is Secondary

Source: National Endowment for the Arts, *Artists and Other Cultural Workers: A Statistical portrait*, (Washington, D.C., Office of Research and Analysis, 2019), 7.

There are several additional inferences that can be made from the demographic data available from the BLS and subsequently compiled by the NEA that give us a fuller picture of the professional marketplace for recent graduates and musicians just beginning their careers. First of all, the BLS reports that 54.3% of professional musicians hold a bachelor’s degree or higher level of education, but this number is skewed by the inclusion of the popular music genres and commercial musicians in the workforce.⁹ The number of classical musicians with bachelor’s degrees is likely much higher, with many more classical musicians continuing on for graduate

⁸ Ibid., 4-7.

⁹ Ibid., 16.

degrees and accruing more credentials, and often more debt. The median age of the workforce of full-time/full-year salaried musicians is also the oldest of all other artistic fields at 45 years old.¹⁰ So, as older musicians hold on to their full-time posts, younger musicians graduating with more debt than previous generations are entering the workforce with fewer openings for full-time work if they wish to pursue it.

Considering the portfolio career of today's musicians, we must also look at the number of artists who describe themselves as self-employed. It is very likely that an artist who considers music a secondary profession is also self-employed. Sixty percent of those artists who consider their artistry a secondary profession are self-employed, compared to 34% of artists who make the majority of their income from their artistic profession. Compare both of these categories to the rest of the U.S. workforce, where only 9.4% are self-employed, and it becomes apparent that imbuing student musicians with the skills they will need to navigate today's portfolio career is more important now than ever before. Beyond the inherent financial need that some musicians feel when making the decision to become self-employed (which today is usually not the primary deciding factor), there are other benefits. Self-employed musicians have a more flexible schedule, they can take on separate streams of income in their portfolio at once, they are better able to supplement childcare or other familial obligations themselves, and many find immense value in the professional independence that operating as a self-employed musician provides. Musicians also cite that the nature of their work, the gig economy and changing professional landscape, is a major factor in operating independently from a primary employer.¹¹ Artists in general are less likely to hold a full-time year-round position than the rest of the workforce. When defined as working 50-52 weeks of the year for at least 35 hours a week, only 59.3% of artists meet these criteria as compared to 67.2% among all other workers. As with any discussion of self-

¹⁰ Ibid., 10.

¹¹ Ibid., 21-22.

employment trends in the arts, it is necessary to note that self-employed artists generally (though not always) make less annually than traditional full-time positions, and their income will naturally be more variable.¹² They will also not take part in the employer driven benefits systems that dominate the U.S. market. These factors further illustrate the need to train musicians in financial management and career development skills early on in their careers.

As these data show, today's college performance majors enter a job market that requires entrepreneurial skills and training in audience development, and there is a need for the development of courses addressing these issues. My purpose for this project was to design a course entitled "Setting the Stage: Building Your Career in Music." This course provides a background in the development and organization of the arts and culture industry in the United States, and documents the eventual decline in arts engagement at traditional arts institutions. There is a particular focus on concepts of audience engagement in three specific categories: from the stage, in non-traditional spaces, and from the digital space. Students taking the course aim to understand why the landscape is changing, what they can do to adapt, and how they can implement specific concepts to affect valuable change. This course, offered at the sophomore or junior level, is designed as a survey that can stand alone, or be slotted into a larger curricular structure where it serves as a prerequisite to topics courses in music entrepreneurship, arts management, fund development, arts marketing, financial management, or any number of courses that delve deeper into concepts introduced in "Setting the Stage." While careers in permanent orchestras, choruses, or other large ensembles (and the current state of those organizations) are discussed, the focus of "Setting the Stage" is the portfolio career of the chamber musician, individual artist, and small arts and culture organization administrator.

The overarching goal for the course is to help young musicians understand how their audiences are changing. Understanding an audience member's motivations for participation, and

¹² Ibid., 25.

perhaps more importantly, the barriers to entry that may exist preventing their participation is the first step to creating art that is valuable, art that is relevant, and art that can sustain a career. Arts participation and audience attendance is in decline and it is more important than ever that musicians ensure the art they create has a value beyond the admiration of their peers.¹³ Creating art for art's sake has an inherent value to the artist, but eventually that art needs to be shared with someone outside of artist communities to sustain a living. This is especially true in music, a medium with an emotional power that has long been praised, utilized, and even silenced, as a result of its naturally communicative qualities. The musicians who are better able to communicate and connect with their audiences and stakeholders are better positioned to sustain a meaningful career. Creating value for the audience member that overcomes those barriers to entry, those inherent costs of attendance for the arts, begins with understanding what an audience values.

Methodology

This course fulfills the suggested recommended coursework and professional studies for sections VII, “The Liberal Arts Degree with a Major in Music,” and VIII, “All Professional Baccalaureate Degrees in Music and All Undergraduate Degrees Leading to Teacher Certification” of the 2018-2019 National Association of Schools of Music Handbook guidelines.¹⁴ The development of the course derived from studying scholarship and opinion relevant to each topic covered in the proposed course outline. These texts and sources provided the study and presented material for students and the instructor. Many aspects of the course draw from my own experience in arts entrepreneurship and arts management. This experience informed course subject matter as well as many of the course materials and case study subjects selected. In

¹³ National Endowment for the Arts, *A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts, 2002–2012*, by Bohne Silber and Tim Triplett (Washington, D.C., 2015), X-XI.

¹⁴ *National Association of Schools of Music Handbook 2018-19* (Reston, Virginia: National Association of Schools of Music, 2019), 95-122.

addition, existing curricula were studied as examples and case studies for the structure of “Setting the Stage,” and are discussed in Chapter 2.

While developing “Setting the Stage,” I had the opportunity to implement an initial version at a small liberal arts institution over the course of four semesters. These two years served as an incubation and trial period for lecture topics, reading materials, assignments, and all other elements of the course. I kept a detailed field journal for each semester, noting necessary changes and student reactions to course materials and assignments during each semester. Any changes from the first semester were made and then implemented during the second semester and this process continued in subsequent semesters.

An important distinction must be made regarding the design of “Setting the Stage.” While there are courses offered through non-profit management programs teaching arts administration curriculum, and business programs addressing for-profit business theory and practice, these programs focus on training future administrators and the next generation of leaders in the philanthropic and private sectors. The course proposed here is designed to help musicians apply non-profit and for-profit business acumen and entrepreneurial thinking to their individual performance careers. There is a strong possibility that every artist will be self-employed for at least part of their career, and while these traditional curricula explore similar topics, this proposed course would address the specific needs of independent musicians. “Setting the Stage” approaches these concepts from a perspective not offered through coursework in non-profit-management and arts administration alone. This also avoids the pitfall into which some programs are naturally forced, where the only offerings that resemble “Setting the Stage” are found in for-profit business departments. These programs cover the absolute basics, but from a perspective not shared by most of today’s music professionals.

The remaining chapters outline the developmental process for “Setting the Stage” and provide all relevant course materials. Chapter two includes a review of existing programs from schools currently providing similar coursework across the country. Additionally, it describes how

these courses influenced the learning goals for “Setting the Stage,” and highlights the unique qualities of my course when compared to others. In chapter three, I describe the mechanics of “Setting the Stage.” The first section of the chapter explains the selection of course texts and materials including the methodology behind their use in the class. The second section of the chapter examines the course structure and its alignment with the overall course goals, breaking the course into its constituent parts. The final section of chapter three then outlines all course assignments, their structure, and the learning goals they aim to reinforce. In chapter four, I propose future implications of this project and suggest unique ways the fundamental goals of this course could be expanded or utilized within existing curricula. Readers are then encouraged to explore the remaining appendices and supplemental materials which contain the course syllabus and calendar, major course assignment documentation, a list of potential case studies, and numerous other resources.

CHAPTER 2: REVIEW OF EXISTING COURSE OFFERINGS

While course offerings in arts administration and music entrepreneurship are appearing in more course catalogs across the country, the majority of institutions still lack any courses focusing on these fundamental skills. Correctly positioning this new course to be advantageous across a majority of programs required an understanding of the current landscape of career development training in higher education for classical musicians. For the development of this course, I focused on a sampling of ten of the more established programs in this field. Schools studied included the Eastman School of Music at University of Rochester, the Jacobs School of Music at Indiana University, the Juilliard School, New England Conservatory, DePauw University, the University of Colorado Boulder, the University of Michigan, the University of South Carolina, the Manhattan School of Music, and the University of North Texas. This review provides a snapshot of the national movement toward this type of coursework, providing a brief overview of each program, and suggesting how this coursework informed the development of “Setting the Stage.” A full listing of coursework by institution is included in Appendix A.

Nearly all programs around the country offer some sort of pedagogy curriculum and more and more are offering health and wellness courses as well as internship and practicum opportunities to engage students in experiential learning. Most curriculum could benefit from an introductory survey in arts marketing, fund development, audience development, community engagement, arts management, and new arts venture management that provides a firm foundation for any future curricular offerings. There are few institutions offering comprehensive, or nearly comprehensive coursework in this area, and most of those are discussed here. Their expanded coursework is capable of providing instruction within specific independent courses for each subject area: a luxury most institutions, especially four-year schools, will not be able to afford. One of these courses offers in a semester (or half-semester), what might perhaps be addressed in a

week or two in “Setting the Stage.” These courses reinforce the choice to include their respective topics in “Setting the Stage,” even if introduced briefly in this survey format. It is also evident that not one course found in this review satisfies all of the issues and learning goals addressed in “Setting the Stage.” Additionally, when taken in aggregate, the culture and priorities of a specific institution can be seen in the importance placed upon this type of curriculum.

Overview of Selected Programs

DePauw University

DePauw University, while the smallest of the non-conservatories studied for this review, has developed a curricular program as a result of their 21st Century Musician (21CM) Initiative. DePauw University also represents the only exclusively undergraduate institution in this review, an important inclusion for the purposes of this curricular design, and a fair example of what smaller institutions can achieve with directed funding and cultural support. This initiative encompasses all curricular and co-curricular career development and music entrepreneurship activity at DePauw, and defines the mission, values, and learning goals for the School of Music. Students at DePauw University take each course in sequence as much as possible.¹

Eastman School of Music of Rochester University

The Eastman School of Music houses one of the oldest career development programs of any music school in the country, the Arts Leadership Program (ALP). There are two main programs in which courses are organized at Eastman. The first is the Arts Leadership Program Certificate, and the other a Masters of Arts in Music Leadership.² The curriculum organized

¹ "Courses: School of Music," DePauw University, accessed June 6, 2019. <https://www.depauw.edu/academics/catalog/courses/38/>.

² "The Master of Arts Degree in Music Leadership at the Eastman School of Music," Eastman School of Music, accessed April 1, 2019. <https://iml.esm.rochester.edu/master-of-arts-in-music-leadership/#1536683543638-d4b0487d-e09c>.

within the Arts Leadership Program Certificate (ALP) is intended for graduate students as well as undergraduate sophomores, juniors, and seniors.³ What is perhaps most obvious when looking over these lists of offerings is the sheer scope of subjects in Eastman's course catalogue related to career development. Eastman's ALP provides a model of what a program can achieve when these types of courses are made a priority.

Indiana University Jacobs School of Music

The Jacobs School of Music, with one of the largest music schools in the country, draws a sharp contrast to its peer institution in Rochester. Its program, the Office of Entrepreneurship and Career Development (OECD), is much younger, and their course offerings much smaller. It should be noted that many courses with similar learning goals as those in the Eastman ALP are offered in specific instrumental and professional disciplines, including pedagogy courses that address professional concerns for graduate students entering faculty positions, audio engineering classes that fill curricular gaps in digital technology, and a music education department's college music teaching course.⁴

The Juilliard School

The Juilliard School's reputation for preparing high-level performers holds a certain place of prestige alongside its close peers in Eastman and the Jacobs School. Juilliard, as a conservatory, organizes its offerings differently than most schools studied for this audit. As is evident from the list in Appendix A, Juilliard has chosen to organize their entrepreneurial offerings into three categories. This collection of courses appears on the surface to be a marketing

³ "Arts Leadership Program Curriculum Course Descriptions," Eastman School of Music, last modified January 9, 2019, accessed April 4, 2019. <https://iml.esm.rochester.edu/alp/wp-content/uploads/sites/2/2017/01/ALPCrsConcise.pdf>.

⁴ "Jacobs School of Music Bulletin 2018-2019," Indiana University, last modified December 10, 2018, accessed May 31, 2019. <https://bulletins.iu.edu/iub/music/2018-2019/music-pdf.pdf>.

technique (the courses are offered through multiple departments), but this kind of visible collating of like-minded courses can be very useful to help promote the cohesiveness they are seeking.⁵

Manhattan School of Music

Manhattan School of Music (MSM), another established east coast conservatory, organizes their efforts in a similar fashion as its metropolitan peers Juilliard and New England Conservatory. MSM's Center of Music Entrepreneurship is "focused on turning ideas into action," and it hones the skills to do so through coursework, advising and entrepreneurship coaching, robust alumni connections, and workshops within its "Setting the Stage Series." This series is where MSM focuses the most detailed attention to topics like taxes, unions, audience engagement, new ventures, college teaching, copyright etc. This structure is something utilized by most institutions across the country, but MSM, an eminent conservatory, places this series front and center in its press materials.⁶

New England Conservatory

New England Conservatory has been near the vanguard of facilitating entrepreneurial activity, and its Entrepreneurial Musicianship Initiative facilitates coursework, advising, and even some project funding and internship opportunities.⁷ Courses offered at New England share many similarities with those at Indiana, Colorado, and Manhattan School of Music.⁸

⁵ "Entrepreneurial Coursework," The Julliard School, accessed June 3, 2019. <https://www.juilliard.edu/school/career-services/entrepreneurial-coursework>.

⁶ *Manhattan School of Music: Center for Music Entrepreneurship* (New York, NY: Manhattan School of Music, 2019), 1-2.

⁷ "Entrepreneurial Musicianship: About EM," New England Conservatory, accessed April, 2019. <https://necmusic.edu/em/about>.

⁸ "Entrepreneurial Musicianship: Curriculum and Advising," New England Conservatory, accessed April, 2019. <https://necmusic.edu/em/curriculum-advising>.

University of Colorado Boulder

The University of Colorado Boulder folds their coursework within a separate department or initiative, in this case the “Entrepreneurship Center for Music” at the College of Music. The courses from Colorado, including “Building Your Music Career,” and DePauw University’s “State of the Art” represent the closest comparable offerings to “Setting the Stage.”⁹ Both graduates and undergraduates appear to benefit equally from UC Boulder’s curricular efforts.

University of Michigan

The University of Michigan has been rapidly expanding their entrepreneurship program and career development services, especially within their “EXCEL Lab,” an innovative and far-reaching program with workshops and co-curricular activities. The EXCEL program includes a vast amount of student project funding, and many other innovative programs.¹⁰ Alongside this robust co-curricular program, the University of Michigan also offers “Entrepreneurship and Leadership” coursework within their Arts Administration department.¹¹

The full three credit courses behave as a core for Michigan’s entrepreneurship and career development curriculum. The remaining one and two credit courses operate as other institutions may offer electives. These courses closely parallel what is offered at a few other schools (namely Eastman, Juilliard, and NEC). The remaining sections, focused on experiential learning opportunities such as practicums and internships, provide advanced mentorship and instruction to advanced undergraduates and graduate students as they begin their live project ventures (which could be eligible for the EXCEL funding awards) and professional experience.¹²

⁹ “College of Music: Entrepreneurship Center for Music,” University of Colorado Boulder, accessed June 10, 2019. <https://www.colorado.edu/music/academics/centers-and-programs/entrepreneurship-center-music#courses-2354>.

¹⁰ “EXCEL Lab,” University of Michigan accessed April, 2019. <https://smt.d.umich.edu/departments/entrepreneurship-leadership/excellab/>.

¹¹ “Course Descriptions,” University of Michigan, accessed June 10, 2019. <https://smt.d.umich.edu/current-students-2/course-descriptions/>.

¹² Ibid.

University of North Texas

The University of North Texas (UNT) is home to one of the newest programs in music entrepreneurship of the included schools. Their program in “Music Business and Entrepreneurship” offers co-curricular workshops, competitions, internships, and advising.¹³ Though young, this program shows promise for further development and innovation in the creation of career development curriculum in music.

University of South Carolina

The University of South Carolina’s Spark Laboratory has been another institute at the forefront of music entrepreneurship instruction for many years. Spark Laboratory is under the direction of David Cutler, an early advocate of entrepreneurial skills in the musician’s career with his text *The SAVVY Musician*, a required textbook for “Setting the Stage.” Information regarding the curricular opportunities in the SPARK program is limited, but the courses that have been offered are listed in Appendix A. All but “Music Advocacy I” are listed as 500 level and above coursework, but undergraduates may also enroll in at least some of these courses.¹⁴

Key Elements Related to Course Design

Some coursework found in this review went beyond the scope of an introductory survey course. Either these subjects were too field specific for “Setting the Stage,” or the material could or should be covered within another curriculum, or as part of a co-curricular effort from the institution. For example, pedagogy courses, while essential to the development of a competent musician in the 21st century, should not always be categorized within an entrepreneurial curriculum. These courses are usually housed within other departments and taught in a manner

¹³ "College of Music: Music Business and Entrepreneurship," University of North Texas, accessed June 16, 2019. <https://career.music.unt.edu/home>.

¹⁴ "School of Music: Academic Opportunities," University of South Carolina, accessed April, 2019. https://www.sc.edu/study/colleges_schools/music/spark_laboratory/spark_classes/index.php.

that is specific to, and by faculty who specialize in, a given musical discipline. Many programs also offer coursework on copyright and music licensing for musicians, or some other basic arts law overview. This course, while valuable to all musicians, is more relevant to the composer, songwriter, or future administrator than most performance majors.

Several schools in this review also placed coursework addressing performance practice, audition preparation, or even literature and technique courses within their entrepreneurship curriculum. Health and wellness is also often listed amongst these classes. All of these topics are better organized within a separate curriculum, or offered as co-curricular activities and workshops, and thus did not find more than a lecture's mention within "Setting the Stage." Still more courses even further afield found their way into some entrepreneurship curricula. Courses such as music therapy, motion picture scoring, electronic music production, or even choreography coursework were some of the furthest removed from the focus of "Setting the Stage." It became clear through this review the proper placement of a course like "Setting the Stage" within the overall curriculum is as important as the content of the course itself.

Division of Undergraduate and Graduate Offerings

Within this review, there also arose a division between the types and quantities of courses offered to undergraduates and those reserved for graduate students. The only exclusively undergraduate school in this scan, DePauw University, offered a wide breadth of career development and experiential entrepreneurship coursework. However, at schools that separated curriculum between graduate and undergraduate courses, the undergraduate offerings were often restricted to brief surveys of career development and portfolio creation skills, and included entrepreneurship curricula that stopped short of project implementation. In most schools, undergraduates were not exposed to higher level theory of non-profit management, new venture management, or detailed marketing and fundraising techniques. Graduate students had more opportunities to explore these hands-on opportunities with in-depth practicum work and

internships, launching of real-world individualized projects, and advanced work in arts administration and leadership coursework. Often these courses are made available to advanced undergraduate students with instructor permission and/or the completion of certain prerequisite coursework, but in other cases the division of graduate and undergraduate coursework appeared finite. With the rising cost of higher education in the U.S. and more students looking for alternatives to traditional music careers, many are opting not to attend graduate programs in music. Our curricula need to ensure that these undergraduates leave with a solid foundation in the skills and techniques necessary to launch a career in a myriad of fields from performance to administration, and not assume that every undergraduate will matriculate into a related graduate program.

Informing Setting the Stage

The learning goals of “Setting the Stage” guided the substance of this review.

Coursework from institutions reviewed was compared to the learning goals developed for my course and informed additional objectives during its development. The learning goals from “Setting the Stage” include:

- Course Goals:
 - Students will develop tools to help them identify their strengths and advantages within their community, and engage their audiences from a new, creative, and informed perspective.
 - Students will develop skills for relationship building and networking beyond professional connections.
 - Students will reflect on the implications of the changing job landscape for the performing musician, both in orchestras, opera houses, and other traditional organizations as well as for the freelance and portfolio musician.
 - Students will develop an understanding of basic music business and entrepreneurial concepts such as marketing, fundraising, and programming as well as non-profit and for-profit business structures.
 - Students will explore audience motivations for attendance and barriers to entry, equipping musicians to engage their community in a more effective manner.
 - Students will imagine new and interactive ways to engage audiences from the stage, at home in their communities, and from the digital space.

- Students will develop an individualized final project that reflects the student’s interests and career goals.

Additional topics addressed within “Setting the Stage”, which directed the scope of this inquiry include:

- how arts and culture are embedded within the human experience,
- the changing focus of our experiential economy and the rise of the creative class,
- the role of unions and arts management in the recent labor disputes at major arts organizations,
- the social and political impact of art,
- the role of new community planning efforts like creative placemaking on the arts and culture sector,
- the leveraging of technology to help deepen connections between our communities and audiences,
- the role of social media in the career of today’s musicians,
- the basics of grant writing and fundraising within an individual career,
- financial management and taxes for the musician,
- and the basics of operating your own independent teaching studio.

This course review revealed a core set of course categories and subsequent skills that informed the development of “Setting the Stage” and are explored in further detail below. The reader can draw direct correlations between these categories and the implementation of similar subjects and lectures within “Setting the Stage” as described in Chapter 3 and in Appendix B.

Entrepreneurship and Career Development

The most important category of topics addressed in “Setting the Stage” are entrepreneurial thinking and career development skills. Courses in entrepreneurship and career development were present in the curriculum of every institution studied in this review.

Entrepreneurial coursework appeared in many different forms, but always covered the same basic material. These courses defined the basics of the entrepreneurial mindset and explored how to recognize opportunities and act on them. Many of these courses take students through the process of developing an actionable business plan as part of their capstone project. These projects are almost always individualized to the students’ interests and are performed either individually, in

groups, or as an entire class cohort depending on the school. Some courses simply end with a presentation of the business plan and the motivation behind the opportunity, while others go further, having students actually implement their project in the community. Many schools divide these two experiences effectively between consecutive courses with the introductory courses in entrepreneurship exploring the mechanics and mindset and developing the business plan, and the second course acting as a practicum where the projects are implemented. Some courses like those at DePauw, Eastman, UNT, and Michigan even offer competitions awarding funding for future iterations of student projects through the pitching of ideas to a judging panel. Others like MSM's "Orchestral Entrepreneurship" or UNT's courses on professional jazz careers focus on more narrow disciplines within their school's respective specialties. Overall, these courses focus on the entrepreneurial process for musicians entering the workforce from ideation to the implementation of a new arts venture.

Coursework focusing on career development skills informed the primary learning goals in "Setting the Stage." These courses focus their attention in two main categories: the practical concerns of actually getting a job and creating opportunities, and the changing job market and cultural landscape of a musician's career in the 21st century. Courses in this review covered many different topics such as exploring the job marketplace, interview and auditioning skills, as well as public speaking and critical written communication skills. Students often craft résumés, CVs, biographies, and teaching philosophies in these courses. Students also learn how to set career goals and make action plans, learning proper financial management skills including tax concerns for self-employed musicians. They learn to think creatively about their careers, about what it means to be a musician today, and how they might want to interact with their communities. This includes discussions of teaching artistry and residency programs as an integral part of a musician's career. It is within this context that discussions of developing private teaching studios and other supplemental career options find their relevancy. Students are also challenged to learn how the landscape of the job marketplace has changed over the past several decades, and how it

will continue to change in the future. This often includes a historical overview of musical careers as well as case studies in specific successes and failings of institutions, ensembles, and artists over the past several decades.

Arts Leadership

It is the goal of “Setting the Stage” to not only prepare competent musicians, but also create competent leaders in the field, and productive community citizens. There were many courses in this review that provide a foundation in arts administration and background in the societal and cultural issues facing the leaders of arts and culture institutions and community minded artists across the country. Some of these courses are truly an introduction to arts administration, with a survey of topics including fundraising, budgeting, leadership strategy, board management, programming, and organizational management through the lens of arts and culture organizations. Courses in arts administration provide a view into an alternative or complementary career path for musicians as well. “Setting this Stage” provides an introduction to arts administration and organizational management, as well as case studies of organizations and artists doing exemplary work marrying superior artistry with attention to community needs and cultural identity.

These courses provide an in-depth discussion of the issues facing classical music today. They explore the intersection between community and culture, the role the arts play in society, and the value they add to their audiences and communities. They explore the changing classical music audience and trends in arts attendance. Each institution approaches this topic in different ways. At Eastman, “Leadership Issues in Music” explores trends in leadership for music in America and explores the ways young musicians can practice their leadership and develop a healthy future for themselves and future generations. The course interviews leaders in major organizations, companies, and schools across the country to help shape the conversation surrounding the issues facing the world of classical music today and discusses the concerns that

arts leadership needs to contend with moving forward.¹⁵ At Juilliard, “The Arts and Society,” discusses the role of the arts in society exploring “law, visual art, education, literature, and civic participation,” utilizing a global view of the impact art can have on a culture or community.¹⁶ They also offer “Breaking Barriers: Classical Music in an Age of Pop,” led by Greg Sandow, exploring the audience crisis for classical musicians through the lens of changing musical trends. In his course description, he mentions attacking the issues through entrepreneurship and audience development to “make careers in new and creative ways.”¹⁷ At DePauw University, “State of the Art” provides an overview of the problems facing the classical music industry using case studies of eminent ensembles and organizations to explore the findings of recent studies from the NEA and other relevant audience participation studies.¹⁸ Michigan offers “Creating Social Value in the Arts,” combining a historical assessment of the impact of the arts in a society with a research driven analysis of the user experience in today’s arts organizations.¹⁹

There are also courses which focus on specific issues in arts leadership and citizenry. At DePauw University, “Hearing Culture” utilizes ethnomusicology to explore how music interacts with cultures from around the world.²⁰ “Music and Social Justice,” a particularly innovative course, provides students the opportunity to interact directly with Putnam County’s incarcerated population, developing rehearsal and performance curriculum for prisoners. Also at DePauw, “Concert Programming” guides students in best practices for developing an engaging and audience-focused musical program. This course analyzes considerations made choosing repertoire

¹⁵ James Doser, “Leadership Issues in Music” (Syllabus, Eastman School of Music Institute of Music Leadership, 2019).

¹⁶ “GRMUS E670 - The Arts and Society,” The Juilliard School, accessed June 4, 2019. https://catalog.juilliard.edu/preview_course_nopop.php?catoid=33&coid=17848&_ga=2.4160048.1434426176.1559609389-966353770.1507319867.

¹⁷ “GRMUS E615 - Breaking Barriers: Classical Music in an Age of Pop,” The Juilliard School, accessed June 4, 2019. https://catalog.juilliard.edu/preview_course_nopop.php?catoid=33&coid=17846&_ga=2.257365515.1434426176.1559609389-966353770.1507319867.

¹⁸ “Courses: School of Music.”

¹⁹ “Course Descriptions.”

²⁰ Kristina Boerger, “Hearing Culture” (Syllabus, DePauw University, 2018).

tailored to a particular audience group.²¹ South Carolina offers “Music Advocacy,” taking a topic that most courses might cover in a lecture or workshop and expanding it to its own class, a class introducing the responsibility of musicians to engage in everyday advocacy and the tools they will need to be successful. Also at South Carolina, “The 21st-Century Performer” addresses community engagement and teaching artistry work, including the business of creating a successful and innovatively engaging concert or tour.²²

Marketing, Audience Development, and Fundraising

Many of the schools in this review offered dedicated courses on marketing and/or fundraising within their curriculum. Others included these relevant topics within a larger survey. Often these topics were addressed within the envelope of a course on arts administration. However, these topics are integral to a successful career in music at any level, perhaps more so for the self-employed musician. Marketing and promotional skills are crucial for creating a personal brand, building audiences, and understanding audience motivations and barriers to entry. At the New England Conservatory, “Creating an Audience” introduces skills and techniques for drafting marketing language, practicing public facing interactions, and developing positioning and branding for arts initiatives.²³ At the University of North Texas, “Marketing for Musicians” offers an in-depth examination of the techniques for promoting and marketing arts projects. Topics of specific focus include the creation of a “marketing plan including a SWOT analysis, customer analysis, competitor analysis, [...] branding strategy, product/service strategy, price strategy, placement, promotion and measuring strategies, as well as allocation of costs and marketing plan timeline.”²⁴

²¹ "Courses: 21CM Topics," DePauw University, accessed June 7, 2019. <https://www.depauw.edu/academics/catalog/courses/details/MUS/380/>.

²² "School of Music: Academic Opportunities."

²³ "Entrepreneurial Musicianship: Curriculum and Advising."

²⁴ "Music Business and Entrepreneurship: Courses," University of North Texas, accessed April, 2019. <https://career.music.unt.edu/courses>.

Fundraising, financial management, and grant writing skills are critical to funding the work of any artist. Without the ability to raise financial support, build and maintain the necessary relationships, and act as a responsible steward of those funds, any project will have difficulty succeeding. “Setting the Stage” will address these topics through the use of guest speakers as well as lectures on fundraising, grant writing, financial management, and crowdfunding. Inspiration for these topics can be drawn from the following examples. At Eastman, “Funding the Individual Artist” and “Gift and Grant Seeking in the Non-Profit Arts World” offer perspectives and techniques for fundraising both for the individual artists and organizations. Respective to their different audiences, each course covers budget planning for specific projects, financial management, as well as grant writing and donor cultivation.²⁵ The University of South Carolina offers “Music and Money” providing a foundation in personal financial management and fundraising for musicians.²⁶ At NEC, “Grant Writing and Fundraising for Artists” appears to address the need for artists to create compelling arguments for their projects to funders, as well as discuss additional revenue streams for more sustained income. Alongside this fundraising course, “Finance 101” provides instruction in essential skills necessary for personal financial management including “financial planning, saving and credit, loan management, taxes, insurance, and retirement planning.”²⁷

Digital Media and Promotion

The final category of courses that emerged through this review was a much smaller subset, but fulfills an important purpose and growing need in professional music education. Literacy in digital media and the production of digital and electronic promotional materials is pivotal to the success of an individual musician’s career in the 21st century. I feel these skills are

²⁵ "Entrepreneurial Coursework."

²⁶ "School of Music: Academic Opportunities."

²⁷ "Entrepreneurial Musicianship: Curriculum and Advising."

so important that the final section of “Setting the Stage” is dedicated to exploring the use of digital media to promote a musician’s career interests and discuss how our audiences are engaging with the arts in the digital space. Unfortunately, addressing the specific skills required for professional audio and video production requires time, expertise, and equipment that warrants the creation of an entirely separate course, and thus is not explored in detail in “Setting the Stage.”

Eastman offers the most formidable and comprehensive group of courses addressing digital media. There is a collection of courses at Eastman that divide the subject of promotion and marketing both in traditional avenues as well as through the digital space. “Arts, Media and Promotion” connects learners with the mindset of forming your own professional identity and teaching the fundamentals of public relations with details in the construction of bios, press kits, promotional materials, and press releases. Students also work with a photographer and begin to address the intricacies of electronic media. “Building a Web Presence” addresses the need for students to learn how to develop their own websites and social media presences that utilize multiple forms of digital media. This course covers basics of graphic design, web design, and audio and video formatting. Completing the trio of marketing and publicity courses is “Digital Marketing,” a course more focused on the crafting of effective marketing strategies, positioning, and messaging to reach campaign goals for performance and fundraising as well as introduce the effective use of the technologies and internet communities already introduced in previous courses. “Digital Technology for the 21st Century Musician” could be considered in this group of courses with instruction on beginning and advanced video and audio techniques and the technology used to create their promotional materials.²⁸ Other schools also find value in teaching all musicians the basics of audio and video production, but this was perhaps the most overlooked skillset in this review.

²⁸ "Arts Leadership Program Curriculum Course Descriptions."

CHAPTER 3: DEVELOPMENT OF SYLLABUS AND COURSE CALENDAR

“Setting the Stage” is designed to achieve two overarching goals. The first can be described through three questions as students learn how the industry came to the transition point in which it finds itself: “What happened?”, “Why does it matter?”, and “How can I apply this to my career?” This first goal is achieved through exploring the development of the music industry in the United States, how the careers of musicians have changed over the past century, and what that landscape looks like now for musicians entering the workforce today (See Figure 3.1).

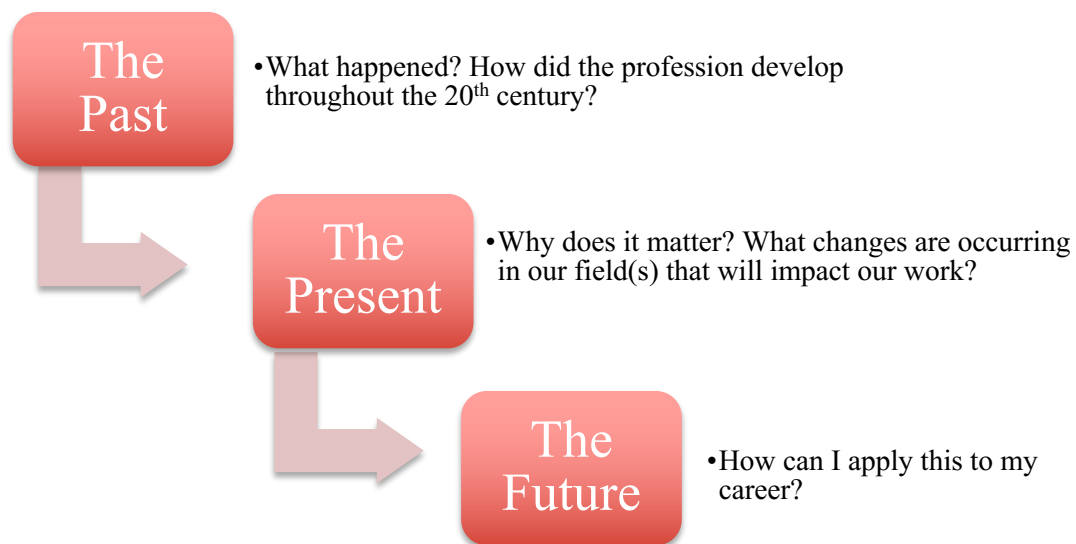


Figure 3.1 Setting the Stage Structure – Part I

The second goal is for students to learn a comprehensive approach for audience development, and work to better understand the individuals whom they hope to reach through their art. This objective is accomplished through addressing three pillars of engagement: reimagining audience engagement from the stage, learning to engage audiences in the communities where they live, and

finding innovative ways to engage audiences in the digital space (See Figure 3.2).

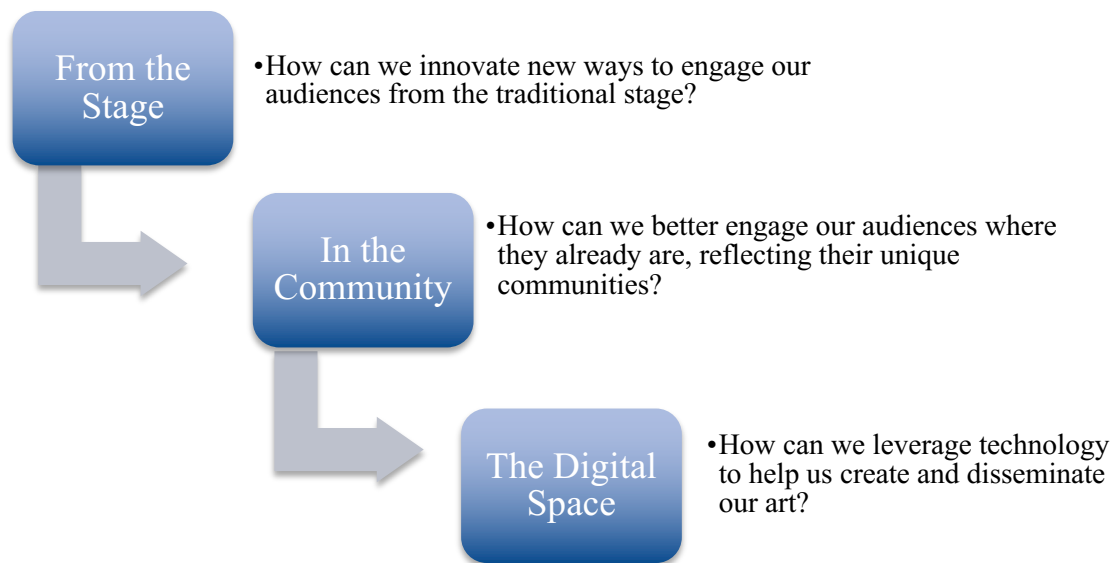


Figure 3.2. Setting the Stage Structure – Part II

Below is a reminder of the specific goals and objectives for “Setting the Stage” as listed in the course syllabus, which can also be found in Appendix B:

- Course Goals:
 - Students will develop tools to help them identify their strengths and advantages within their community, and engage their audiences from a new, creative, and informed perspective.
 - Students will develop skills for relationship building and networking beyond professional connections.
 - Students will reflect on the implications of the changing job landscape for the performing musician, both in orchestras, opera houses, and other traditional organizations as well as for the freelance and portfolio musician.
 - Students will develop an understanding of basic music business and entrepreneurial concepts such as marketing, fundraising, and programming as well as non-profit and for-profit business structures.
 - Students will explore audience motivations for attendance and barriers to entry, equipping musicians to engage their community in a more effective manner.
 - Students will imagine new and interactive ways to engage audiences from the stage, at home in their communities, and from the digital space.
 - Students will develop an individualized final project that reflects the student’s interests and career goals.

Resource Selection

One of the most important decisions in the development of any course is the thoughtful consideration of class resources for student readings and class discussion. From the very beginning of planning for this course, it was clear that class resources would need to be a blend of both scholarly and popular materials with readings and excerpts from published texts and research, as well as articles and stories from major news sources and periodicals. It is important to make these distinctions with students early on, ensuring they understand the differences between those resources assigned which have been peer reviewed, those that have been published for profit, and those that were published as newsworthy. Popular sources should be included because they give the learner a glimpse into the mood and culture of a community surrounding specific events and projects studied in the course, and are at times the only resources available to study a particular phenomenon or happening within a community. Other non-textual resources assigned in the calendar or used during class include online multimedia such as podcasts and other assorted audio content, as well as videos procured from a variety of online sources.

Five resources were considered as main texts for “Setting the Stage”: evidence of the breadth of course. Balancing this breadth with a depth of study sufficient for students to achieve an actionable understanding of the main course pillars (reimagining audience interactions from the stage, how we engage our audiences in their communities, and from the digital space) required a wide range of resources, but two stood out as valuable enough for students to purchase for their own collections. Those were David Cutler’s *The Savvy Musician: Building a Career, Earning a Living & Making a Difference*, and Angela Myles Beeching’s *Beyond Talent: Creating a Successful Career in Music*. While each of these texts overlap one another somewhat in content, the authors’ separate viewpoints and experiences provide enough of a unique perspective to require both for purchase. Another large proportion of course readings come from three additional texts and are listed as recommended resources in the syllabus. While their content is equally

valuable, it is specific enough to their respective fields that not every student will feel the need to purchase the text. Recommended texts for this course include Richard Florida's *The Rise of the Creative Class: Revisited*, Doug Borwick and Barbara Schaffer Bacon's *Building Communities, Not Audiences: The Future of the Arts in the United States*, and Ellen Rosewall's *Arts Management: Uniting Arts and Audiences in the 21st Century*. All other materials are pulled from multiple resources to supplement those lectures where the content is specific enough to warrant one-off readings of additional materials.

David Cutler's *The Savvy Musician* and Angela Myles Beeching's *Beyond Talent* were two of the first books published that addressed the changing career landscape for classical musicians in the 21st century. Cutler and Beeching set the stage for the evolution of career development training in higher education for the past decade. Cutler now leads a nationwide conversation about music entrepreneurship and 21st century music careers from the University of South Carolina, and Beeching has helped start entrepreneurship and career development centers and programs at Indiana University, New England Conservatory, and the Manhattan School of Music. She has since left academia in pursuit of a private consulting practice. Looking first at *The Savvy Musician*, Cutler covers a variety of subjects and aspects of a career portfolio in a casual and practical manner.¹ He organizes his book starting from the formation of an idea through to the creation of promotional materials, the booking of more traditional gigs, and then finally to audience engagement techniques and arts advocacy concerns. The main strength of Cutler's text in relation to this course lies in his attention to innovative performance practices from the stage and in the community. Perhaps the primary weakness of Cutler's book, and also Beeching's, is the publishing date of 2010. The world moves quickly, and some sections of both books have become outdated, particularly those discussing the use of technology for marketing, web

¹ David Cutler, *The Savvy Musician: Building a Career, Earning a Living & Making a Difference* (Pittsburgh, PA: Helios Press, 2010).

presences, and social media.

Beeching's *Beyond Talent* is slightly more formal and academic than Cutler's book, covering much of the same material, but from less of an entrepreneurial mindset. While her career advice certainly regards self-employed musicians, she approaches the same subjects more from the viewpoint of a career advisor than that of an entrepreneur. As she explains in her own introduction, Beeching has organized the book in a logical order, moving from the creation of a professional identity, to booking the tour and funding your freelancing career.² *Beyond Talent* reads a little more conservatively than *The Savvy Musician* and supplements his more eccentric style nicely. Her approach to the information in this book is from a truly practical viewpoint.³ Each of these books operate like a sort of encyclopedia of everything a freelancer and music entrepreneur needs to get started. While they do not answer every question, they do set the proper mindset and address some of the initial hurdles that cause the most anxiety and fear.

The first of the recommended texts, Richard Florida's *The Rise of the Creative Class: Revisited*, is a resource not without controversy. This revised edition has remedied, or at least addressed through Florida's additional commentary, some of the criticisms that the first edition received. Those particular criticisms pertained to his questionable divisions and inclusions of the labor market within his new "creative class." The value that Florida's book adds to "Setting the Stage" lies largely outside of the portions that have drawn the most criticism. For example, sections that discuss the changing lifestyles and incentives for his creative class as with "Time Warp," a discussion of the growing time famine in this country. "The Experiential Life" explores the driving forces behind changes in entertainment trends and the economy of experiences that can be bought and sold as readily as any product or service. Part four of the book, titled "Community," introduces the importance of place and authentic cultural experiences. He

² Angela Myles Beeching, *Beyond Talent: Creating a Successful Career in Music*, 2nd ed. (New York: Oxford University Press, 2010), vii-x.

³ Ibid.

discusses the lifestyles of today's creative class and the effect they are having on businesses of every size and sector and the cities within which they operate.⁴ "Setting the Stage" still utilizes Florida's more controversial concepts from "Part One: The Creative Age" as fodder for discussion, where he lays out his definition of the creative class, his evidence to support his claims, and the professions he includes within both the creative and working classes. For the purposes of "Setting the Stage," while his quantitative findings are wonderful for a lively class debate, the bulk of Florida's contributions to the class come in the form of his more qualitative theories and observations.⁵

Doug Borwick's *Building Communities, Not Audiences* provides a look at community engagement work through the lens of an arts administrator and the work routinely done now in major arts organizations and ensembles, as well as in established regional programs. For "Setting the Stage," *Building Communities* is utilized for its overview of organizational structures of non-profit and for-profit companies, as well as the theory and practice behind community engagement as a tool for effective audience development. Borwick also provides several in-depth case studies that are used in "Setting the Stage."⁶ The most critical section of Borwick's text as it relates to use in "Setting the Stage" came from Part II: The Road to Community Engagement, Section 1: Theory and Process of Engagement. This chapter sets up the lecture entitled "Art and Community" beautifully in conjunction with a reading from *Arts Management* (see Appendix B for the full course calendar). These chapters combine to provide an outline of the value that the arts can bring to their community and how, as the title of a section authored by Lyz Crane expresses, the arts can indeed operate as community citizen.

Arts Management: Uniting Arts and Audiences in the 21st Century by Ellen Rosewall

⁴ Richard L. Florida, *The Rise of the Creative Class: Revisited* (New York: Basic Books, 2012), 125.; *ibid.*, 133.; *ibid.*, 183.

⁵ *Ibid.*

⁶ Doug Borwick and Barbara Schaffer Bacon, *Building Communities, Not Audiences: The Future of the Arts in the United States* (Winston-Salem, N.C.: ArtsEngaged, 2012), 221-43.

provides the backbone for those portions of the course that deal directly with non-profit management and the application of those concepts in ensemble management, project organization, and new arts ventures. The role that Rosewall's text fills was the most difficult to find for this course. What Rosewall's book offered over some others is a more current perspective and a level of readability that is important when approaching these subjects with undergraduate students. Rosewall also organizes her book very intelligently, beginning with an overview of the arts and culture industry throughout history, the development of arts management as a profession, then moving on to the practical nuts and bolts of running an arts organization from board governance to fundraising and audience development. Rosewall shares the perspective that audience and community are the most important recipients of our efforts as administrators or project leaders.⁷

The remaining readings and resources for this course are chosen for a specific lecture or topic of study. A narrow look at one lecture provides an example of how different resources combine to provide context for every lecture. In the class "The Birth of the Modern Music Industry in America" (readings listed below), students encounter a mix of popular and scholarly resources used only for this topic as well as a chapter selected from Rosewall's *Arts Management*.

Feb. 7 - The Birth of the Modern Music Industry in America

- *Arts Management* - Ellen Rosewall - Introduction
- *Building the American Symphony Orchestra* - Mark Clague
- *How Labor Unions Work* - How Stuff Works
- *American Orchestras and their Unions in the 19th Century* - John Spitzer
- *Strike in Cleveland Points to Classical Music Woes* - Daniel J. Wakin

Rosewall's introduction provides a wonderful overview of what the arts have meant for America and how the arts and society have interacted historically. Mark Clague's chapter, "Building the American Symphony Orchestra," from John Spitzer's *American Orchestras in the Nineteenth*

⁷ Ellen Rosewall, *Arts Management: Uniting Arts and Audiences in the 21st Century* (New York, NY: Oxford University Press, 2014).

Century gives a detailed history of how orchestras were traditionally organized in the United States in the late 1800s and throughout the 20th century.⁸ The remaining resources explore the role of labor unions and the relationships between musician and management throughout the past century and the recent labor conflicts following the Great Recession of 2008. In these three resources, we can also see the value in mixing popular and scholarly content: a chapter from John Spitzer's book provides the academic context and historical fact, while the article from *The New York Times* by Daniel Wakin places this knowledge in a relevant 21st century context.⁹ Students may also choose to either read "How Labor Unions Work" from the *How Stuff Works* website or listen to the podcast that accompanies the article.¹⁰

The largest remaining segment of resources represents research white papers and reports published by government agencies like the National Endowment for the Arts (NEA) and independent research centers like the National Center for Arts Research (NCAR). These reports add statistical data and analysis to what is naturally a largely allegorical and qualitative approach to most of the subjects covered in "Setting the Stage." Conversely, those very qualitative attributes of the course contextualize these sometimes abstract sets of numbers and figures. The most important piece of public research for "Setting the Stage" includes the NEA's Survey of Public Participation in the Arts (SPPA), of which the most recent reports span from 2002-2012 with a recently published addition that takes some data up to 2017.¹¹ These reports provide data

⁸ Ibid., xiii-xvi.; Mark Clague, "Building the American Symphony Orchestra: The Nineteenth Century Roots of a Twenty-First Century Institution," in *American Orchestras in the Nineteenth Century*, ed. John Spitzer (Chicago, IL: The University of Chicago Press, 2012), 26-29.

⁹ John Spitzer, "American Orchestras and their Unions in the 19th Century," in *American Orchestras in the Nineteenth Century*, ed. John Spitzer (Chicago, IL: The University of Chicago Press, 2012), 78-100.; Daniel J. Wakin, "Strike in Cleveland Points to Classical Music Woes," *The New York Times*, January 18, 2010, accessed September 7, 2017, <http://www.nytimes.com/2010/01/19/arts/music/19orchestra.html>.

¹⁰ Jacob Silverman, "How Labor Unions Work," *HowStuffWorks.com*, June 7, 2007, accessed September 5, 2017, <http://money.howstuffworks.com/labor-union.htm>.

¹¹ *A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts, 2002–2012.*; Office of Research and Analysis National Endowment for the Arts, *U.S. Trends in Arts Attendance and Literary Reading: 2002-2017: A First Look at Results from the 2017 Survey of Public Participation in the Arts* (Washington, DC: National Endowment for the Arts, 2018).

on how audiences are participating with arts organizations and how they are participating as artists themselves. The NEA has analyzed this data and provided information regarding specific motivations for audience attendance as well as particular barriers to entry most commonly encountered by today's audiences. Other NEA reports utilized in "Setting the Stage" include their study on creative placemaking and the Arts Employment Projections for 2018.¹² Finally, The National Center for Arts Research at the Meadows School within Southern Methodist University publishes their Arts Vibrancy Study each year providing detailed data for communities all across the country, comparing how well each metropolitan statistical area is supporting and providing for the arts. In their words, it's an attempt to quantify how vibrant the arts are making each and every community across the United States.¹³

Course Structure

A Typical Day in "Setting the Stage"

It is difficult to capture the feel of this course by looking at the syllabus and calendar alone. In general, instructors should try and give as much opportunity for class discussion and student discovery as possible. It is tempting in a course with this much information to act solely as lecturer and less as facilitator. Musicians in this new generation will come by much of this knowledge quite naturally through their own experiences, even if they have never put those experiences down on paper or expressed them in an academic setting. Incorporating class activities, writing prompts, open-ended discussions, and presentations will greatly aid in the daily flow of a course this dense. Transitions during the class time from activities to lectures, to case

¹² National Endowment for the Arts, *Creative Placemaking*, by Ann Markusen and Anne Gadwa (Washington, D.C.: Markusen Economic Research Services and Metris Arts Consulting, 2010).; *Artist Employment Projections through 2018* National Endowment for the Arts, *Artist Employment Projections through 2018*, by Ellen Grantham, Research Note #103 (Washington D.C.: Office of Research & Analysis, 2011).

¹³ Zannie Giraud Voss et al., *NCAR Arts Vibrancy Index IV: Hotbeds of America's Arts and Culture* (Dallas, TX: National Center for Arts Research, 2018).

studies, etc. also helps to break up such a long class. Instructors are encouraged to draw upon their own professional networks and bring in as many guest speakers as may be feasible or necessary. This is particularly useful in areas of “Setting the Stage” where a topic may feel more foreign or where an instructor has less direct experience. Drawing upon the expertise of another colleague can be enormously beneficial.

Each class meeting utilizes case studies to help drive home particular points or examples and provide real-world context for the professional work described in “Setting the Stage.” Appendix C provides a catalogue of over 100 artists, ensembles, and organizations that can be peppered throughout “Setting the Stage.” Special attention has been paid to those artists who are younger and closer to the average age of the students enrolled in “Setting the Stage,” and to those whose work encompasses several aspects of the course at once. For example, Fifth House Ensemble, whose members are all eminent artists in their own right, provides exemplary teaching artistry and residencies, compose their own pieces and/or commission new works constantly, engage communities actively and passionately, have a stellar online presence, and are probably all younger than 40. These case studies are a critical aspect of “Setting the Stage” and should be given as much attention as the more traditional aspects of a lecture.

History of the Music Industry and Development of Professional Music Careers

The overall structure of the course is evident through the organization of the course calendar (see Appendix B for full calendar). The course begins with a discussion of the most human needs for art and music, both as a society, and as individuals. This first class, “Why are We All Here?” explores the origins of art in the human species and the purposes for which humans create and share art. This class also immediately introduces the changing workforce culture in the United States through Florida’s *The Rise of the Creative Class* as the class considers possible explanations for the renewed value placed on creativity, the value of place dominating America’s modern cities, and how the workplace has changed to accommodate this new class of

creative worker. The second of the introductory lectures, entitled “What Does it Mean to be a Musician in the 21st Century?” introduces a few more key foundational points regarding the overall economic impact of the arts and culture sector today as well as its employment levels and geographic distribution in the United States. This is the class’s first introduction to research agencies like the NEA and NCAR. Sarah Robinson’s “Talk 21” on 21CM.org as well as Angela Beeching’s article “Entrepreneurship and Career Services in Context” help outline and offer perspective on career opportunities that lay outside of the most traditional performance avenues for classical musicians. Sarah’s video provides a personal and individual story of professional hurdles leading to entrepreneurial success, and Beeching lays the groundwork for an understanding of how and why the career landscape has shifted to its current form with discussion of career training in higher education and its connection to professional entities (see Figure 3.3 for an overview of Part I).¹⁴

¹⁴ Sarah Robinson, "How I Stopped Asking Permission to Have a Career in Music: A Talk 21 with Sarah Robinson" (Video), 2016, accessed August 2017, <http://21cm.org/magazine/artist-features/2016/11/10/how-i-stopped-asking-permission-to-have-a-career-in-music-a-talk21-with-sarah-robinson/>; Beeching, "Entrepreneurship and Career Services in Context: Issues, Challenges, and Strategies," in *Disciplining the arts: Teaching entrepreneurship in context*, 139-42.

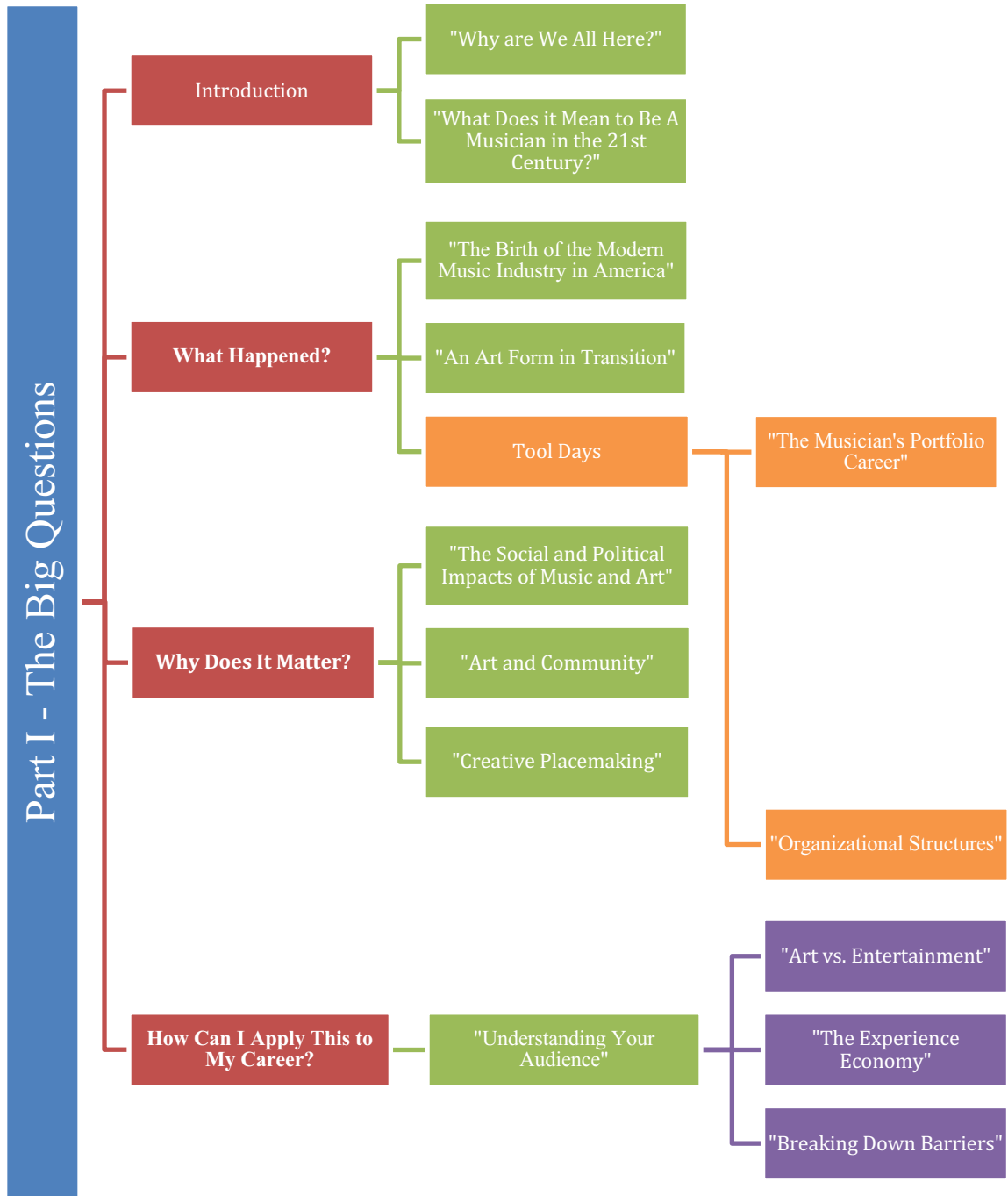


Figure 3.3. Organization of Part I Lecture Topics.
Note: See Appendix B for full calendar.

The next three class meetings assess the “What happened?” portion of the class with a brief historical journey through the past 100 years of professional musical and creative activity in the U.S.. “The Birth of the Modern Music Industry in America” discusses the ways in which the arts have historically been supported and funded. The class looks specifically at how American orchestras were first organized and operated and how those through lines can still be seen today. It is pertinent at this point to discuss the development and history of unions in America, and the role they have played and continue to play within the classical music industry; particularly as unions relate to the recent newsworthy struggles across the country between musicians and organization management at orchestras and opera houses over the past decade. “An Art Form in Transition” focuses on the specific struggles that major arts organizations and educational institutions have faced in recent decades. These issues include topics of common discussion for most administrators such as the “graying” of the classical music audience, the drop in subscriber rates and subsequent changes to ticketing models, reductions in orchestra sizes, the disparity in agreement between leadership and musicians at organizations of all sizes and types across the country, and the overall changes in audience preferences. There is a particular focus in this lecture surrounding solutions and strategies for more effective programming and improved internal relationships through communication and transparency. Attention must also be paid here to the changes in funding structures in the 1960s that lead to a boom in large institutions, orchestras, opera houses, and community bands and choirs that was propped up by an influx of money from governmental and foundational support programs. One of the most important aspects of “Setting the Stage,” however, is that no class meeting end in the negativity to which it is so easy to succumb when students begin discussing decisions made by past generations and the effect on their career prospects. Case studies are a saving grace in these moments, highlighting programs which have successfully pivoted during times of crisis and found resonance and support in the communities in which they call home.

The third class in this historical overview falls under the category of a “Tool Day” as

explained below. Titled “The Musician’s Portfolio Career,” students will discuss and explore the many, many options available to them within a musician’s portfolio career. Chapters nine and ten of *The Savvy Musician* and chapters 10 and 11 of *Beyond Talent* serve as guides as the class examines the various ways a musician can make a living and explore his or her passions and professional curiosities.¹⁵ Students also get their first taste of a truly practical discussion of issues like contract negotiation, booking tours and gigs, arranging and composing as revenue streams, résumés and professional portfolios, whether to hire management or self-manage, how to structure your ensemble, leveraging education and teaching artistry as primary or secondary income, and career opportunities within arts administration. These specific topics all fall within a larger conversation of what professional pathways exist both within a traditional performance tract, and as glimpses into careers and income streams of which students may not yet be aware.

Art and Its Intersection with Community

After this “What happened?” section of the class, the historical overview as it were, the course enters the “Why does this matter?” stage. It is important in this course to keep students looking up and out, beyond their own experiences and off campus into their community. This portion of the class is designed to help students understand the many natural intersections between the arts and communities and what each can offer the other. “The Social and Political Impacts of Music and Art” takes something of a backward look at the historical relationship between arts and community, particularly in regards to political censorship and propaganda, or the fear and respect that governments and powerful individuals have for the power of music and art to influence the masses. It is here that arts advocacy and its importance is introduced, alongside the most convincing qualitative and quantitative arguments used by advocates today. Firstly, the economic impact of the arts and culture sector on individual communities and the U.S.

¹⁵ Cutler, 179-226.; Beeching, *Beyond Talent: Creating a Successful Career in Music*, 253-94.

GDP as a whole. This quantitative perspective also highlights the impact that arts and culture organizations have on the businesses in their communities and the dollars leveraged for other local businesses. The other side of the argument comes in the form of a qualitative perspective, or the value added to quality of life, to a stronger community, and to a culture that values the opinions and viewpoints of circles outside of their own. These arguments cannot be measured easily, and they are largely intangible, and therefore are usually accompanied by those qualitative data. Data needs context, and commentary from qualitative perspectives creates a more well-rounded and convincing story for those unfamiliar with the sector and helps those of us working within the industry to better understand the value we can add to our communities.

“Art and Community” dives deeper into both of these quantitative and qualitative perspectives and explores exactly how the arts can make the impacts described through each viewpoint. This course takes aim at the old “art for art’s sake” tradition that is valued in smaller academic circles, arguing that art does not happen in a vacuum. Some of the economic and social development strategies explored in this lesson include the creation of jobs, the building of civic identity, the building of social capital and capacity, the stimulation of trade and tourism (particularly cultural tourism), the attraction of investment, the diversification of local economies, the enhancement of the value of place, and retainment of wealth within a local community. The values studied here include revitalization, promoting community identity, enhancing quality of life and place, healing and trauma, public art, the arts and education, physical health, spiritual health, social health and community improvement, social capital, physical capital, political capital, and creative capital. A natural ending for this lesson is a few in-depth case studies of organizations which have made a niche in their communities, providing valuable and largely irreplaceable services to their audiences and beyond.¹⁶

Rounding out this discussion of community is a look at current trends in creative

¹⁶ Borwick and Bacon, 72-91.; Rosewall, 248-57.

placemaking through the work of Theaster Gates and his efforts on the south side of Chicago. The NEA handbook on creative placemaking, published for those who wish to embark on an effort in their own city, provides practical context.¹⁷ As one of the most promising and controversial solutions for revitalizing communities afflicted by poverty, fleeing industry, housing shortages, and food deserts, creative placemaking can help reanimate public spaces, refresh structures and neighborhoods, improve safety, and break down barriers between community members by uniting them around arts and culture activities. Creative placemaking focuses on the inherent benefits of physical capital, the value added to a community simply by having physical structures that give people a place to gather, to be entertained, to learn something new, and to meet their neighbors. Rather than relying on traditional industry or service jobs to revitalize a certain area, infrastructure is built around arts and cultural hubs to attract more investment and more of the creative class for struggling neighborhoods. The unintended consequence of this effort has had just as much publicity in recent years when gentrification pushes out the native population as housing costs rise and outside development moves in. Students learn that successful placemaking requires the perfect balance of homegrown support, external investment, and government involvement.

Tool Days

During the course of the semester, there are five classes that share the label of “Tool Day.” These are topics that do not quite fit within the narrative flow of the majority of the course, but whose content necessitates inclusion in within “Setting the Stage.” These topics include “The Musician’s Portfolio Career” as described in detail above, “Organizational

¹⁷ Theaster Gates, "How to Revive a Neighborhood: with Imagination, Beauty and Art" (Video), 2015, accessed August 2017, https://www.ted.com/talks/theaster_gates_how_to_revive_a_neighborhood_with_imagination_beauty_and_art?language=en; *Creative Placemaking*, 3-7, 27-28, 33-34, 39-40.; Jason Schupbach and Don Ball, *How To Do Creative Placemaking: An Action-Oriented Guide to Arts in Community Development* (Washington, DC: NEA Office of Public Affairs, 2016), 1-3, 28-31.

Structures,” “Financing Your Projects,” “Taxes for Musicians,” and “Starting a Private Studio.”

The latter three will be discussed below as they fall within the final part of the calendar.

“Organizational Structures,” however, is placed here around the middle of the course calendar for a few reasons. First and most importantly, there have now been four and a half weeks of class discussions and case studies of ensembles, artists, and organizations that have inevitably included terms like “non-profit” and “501(c)(3)” or “LLC.” While there are certainly students who will already be familiar with the distinctions between these terms and the organizational structures they represent, it is well worth taking the time to discuss in more detail the options for legally structuring an ensemble, company, or organization and the implications those structures will have. It is important to do this earlier in the semester rather than later, and certainly before any real work has begun on final projects, for which an understanding of the purpose for the distinctions between the philanthropic, private, and governmental sectors will be necessary. This class also completes the foundation laid over the first five weeks before the class turns the corner and focuses on how they can directly impact their communities, their careers, and their profession through a reimagining of how we approach our audiences in the 21st century.

These “Tool Day” classes are modular, and can be substituted, removed, or expanded depending on the particular needs or interests of a particular group of students. The two “Tool Day” classes that lie in the middle of the semester, “The Musician’s Portfolio Career” and “Organizational Structures” are included for most semesters, but the remaining three topics may rotate. Generally, a quick poll of the students’ career interests, most nagging curiosities, or biggest career questions early in the semester can quickly narrow down a set of topics most suited to a given group of learners. Taxes, fundraising, and best practices for an independent studio are far and above the most commonly requested topics in my experience, and thus are included in this course calendar. Conveniently, these classes may also be omitted for time, for guest speakers, for additional class presentations, or any other reason that may demand additional class time in place of these independent lectures.

Understanding Your Audience

The third and most practical portion of “Setting the Stage” answers the final question “How can I apply this to my career?”. The first step is to better understand the audience you wish to attract and learn their motivations for attendance and barriers to entry for any project. The first lesson in the “Understanding Your Audience” series focuses on audience motivations and the distinctions, or lack thereof, between entertainment and art. The NEA’s report on its Survey for Public Participation in the Arts (SPPA) outlines data on why adults in the United States choose to attend arts events, and the students engage in a discussion regarding the most common motivations for individuals to seek out these experiences¹⁸ Students dissect their own definitions of art and entertainment and how these terms and concepts are much more intertwined than institutional education may have them believe at first glance. Cutler and Rosewall’s respective chapters on this topic help highlight the similarities and differences between these industries, what each does well, where each struggle, what they can learn from each other, and how they each effectively attract audiences in their own way.¹⁹

The second installment of the “Understanding Your Audience” series focuses on the experience economy as a lens through which we can better understand today’s audience members and their habits, likes, dislikes, needs, and desires. This lesson takes a look at larger cultural shifts that affect how today’s audiences choose to spend their limited leisure time and financial resources. People of younger generations and certainly those of the newer rank of white-collar and creative professionals in the workforce are finding themselves more and more pressed for time. Richard Florida discusses the effects of this “time famine” in his *The Rise of the Creative Class: Revisited* and in particular, the findings of the Americans’ Use of Time Project, which

¹⁸ *A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts, 2002–2012.*

¹⁹ Cutler, 274-86.; Rosewall, 1-4.

found that time has become a “most precious commodity.”²⁰ In the creative professions, with the work residing more and more in a cerebral context, it is difficult to leave work behind when scheduled work hours are over. Our time is also worth more than it used to be and the value we place on our time seems to grow proportionately to our income. To combat these new demands, Americans are interweaving their social and work obligations, planning and scheduling their activities in hyper detail, and front loading their careers toward the beginning of their lives, pushing off marriage and children.²¹ This means a drastic change in how we have always thought about standard age demographics for our audiences. Where in the past a 18-35-year-old audience member was likely to be starting a family, buying a home, setting down roots in a community, this same age demographic today is much less likely to be characterized by any of these qualities.

This new creative class of audience members is also craving a different type of experience. Audiences today look for authentic, spontaneous, and worthwhile experiences that are representative of the culture in which they choose to live or visit. Traditional arts activities like a night at the symphony or opera house require an investment of a large amount of social capital, forethought and planning, and often mean a high ticket price. In contrast, multi-purpose venues, interactive performances, and opportunities for spontaneity in pop-up performances are just a few of the ways that arts organizations are capitalizing on these changing audience needs. These experiences allow audience members to choose their own path, feel more intimately connected to the artists, and have a flexibility of choice over where and when they experience that art.²²

These first two lessons in the “Understanding Your Audience” series underline some of the macro trends and changes in society and culture at large that represent the differences between yesterday’s audiences and today’s. The third lecture “Breaking Down Barriers” assesses the individual audience member and all of the factors that go into making the decision to either

²⁰ Florida, 125-29.

²¹ Ibid., 125-32.

²² Ibid., 134-36, 47-53.

attend your project or do something else with their evening. The lesson begins with a dispelling of common marketing myths, and an examination of consumer behavior and what factors go into making a decision. Americans are absolutely bombarded with between 3,000 and 5,000 marketing and advertising messages every day, and it is up to us to break through that static and connect with something deeper in that individual. Americans today are also used to being marketed to as an individual in a niche market with the advent of big data and recent technological advances. We are accustomed to businesses and organizations building relationships with us, winning our loyalty, and nurturing long-term buying trends. And we are now being marketed experiences more than ever before. The good news is the arts are inherently successful at capitalizing on all of these marketing strategies: the arts cater to the individual to provide a one of a kind experience and connect on an emotional level, artists and organizations have long understood the importance of loyal and dedicated patronage, and an arts and culture event is by its very nature an experience worth having.²³

Students will learn to divide their audiences through proper segmentation techniques, primarily into “Yes’s” (already participating), “No’s” (disinterested or alienated), and “Maybe’s” (will participate if the conditions are right), and learn how they can enrich and expand their offerings to move as many people into the “Yes” category as possible. It may mean offering a concert at a more convenient time, programming more female and minority composers, interactive performances, or any number of other enhancements to the experience that increase the customer value, lower tangible and intangible costs, improve convenience, and better communicate that value to the individual audience member. The arts have a history of creating a hierarchy, a ladder of knowledge that must first be scaled before an audience member can feel successful or really “get” a piece of music or artistic experience. Instead, artists should be looking for ways to guide audience members through a web of pathways and connections that can help to

²³ Rosewall, 198-213.

provide authentic, meaningful, individual experiences that shatter perceived barriers and increase the likelihood of a successful and positive experience with the arts.²⁴

Three Pillars of Engagement

With a basic understanding of audience motivations for attendance, barriers to entry, and strategies for improved audience development, the class can now turn its attention to its second overarching goal, and the three pillars of audience engagement: reimagining audience engagement from the stage, learning to engage audiences in the communities where they live, and finding innovative ways to engage audiences in the digital space (see Figure 3.4).

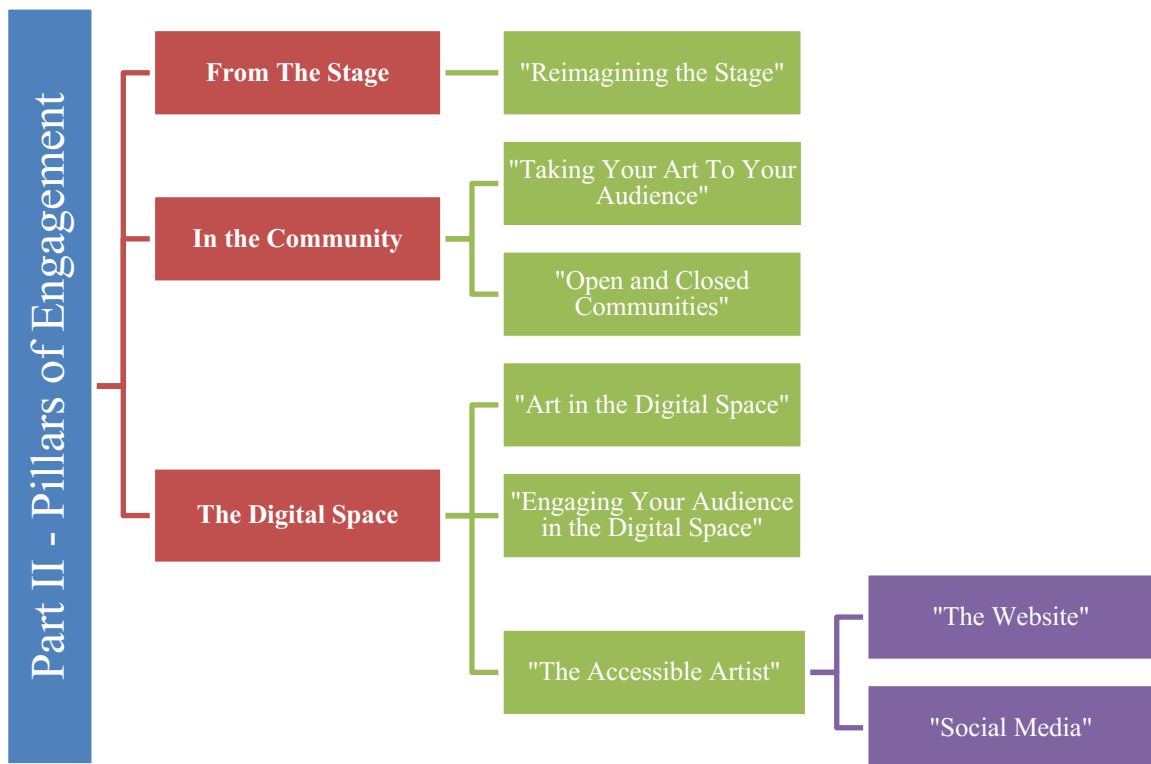


Figure 3.4. Organization of Part II Lecture Topics.

²⁴ Ibid., 213-17.

Reimagining the Stage

The first lecture, “Reimagining the Stage” looks at strategies and tools which can be used to improve the connection between audience member and artist within traditional performance venues. By no means are traditional performance spaces disappearing, and audience members should feel comfortable meeting artists in these spaces, but the industry has to work to eliminate the stigma of elitism that surrounds traditional venues for many audiences. This can be achieved through simple considerations like the dress code for the artists and audience alike, staging considerations, lighting, public speaking, and audience participation or interaction. Pre- and post-concert activities like pre-concert talks, post-show Q&A’s and talkbacks, or even activities at intermission can be viable options for many projects. Simply adding a meet and greet at the merchandise table can help audiences connect to artists more personally, and maybe even sell a few more recordings. There are larger considerations including rethinking the use of the physical space, both from the stage with the physical arrangement of instruments or with the addition of scenery, as well as within the audience. Inviting audience members to view the performance from a variety of perspectives, eliminating traditional seating charts, and leveling the literal playing field are all options. Perhaps most powerful of all however, is careful attention to programming. Simply paying mind to which types of concerts, which genres, which composers, what themes, and what stories a particular community would be most interested in and find most relevant, is the first step toward a successful project on any stage. Reflecting the community in which you perform and creating personal, meaningful, individual connections with your audience is the most effective way to break down the wall and build trust between the artist and audience. Without trust and respect in the concert hall, nothing else matters.

Taking Your Art to Your Audience

In many ways, much of the portion of “Setting the Stage” that discusses the intersections of art and community has laid the groundwork for this second pillar of the engagement, learning

to engage communities where they live, but stopped short of handing students the tools they need to go and do. The best way for a course like this to approach this most hands on of topics (without a project that involves experiential learning, as many more narrowly focused music entrepreneurship courses are likely to have), is to study those who have gone and done, who have reached out into their communities and made genuine connections through music. “Taking Your Art to Your Audience” focuses primarily on case studies of Houston Grand Opera’s HGOco program, Ned Canty and Opera Memphis’ 30 Days of Opera initiative, and Oregon Symphony’s night of tango and salsa. Each of these case studies presents community engagement work on different scales, from an individual concert in Oregon, to a month-long pop-up concert in Memphis, and a mission driven multi-year effort in Houston.²⁵ Alongside these larger case studies, students also analyze the practical concerns that arise when taking a concert out of the concert hall and reveal the advantages and disadvantages to any unconventional venue. Students learn about what it is like to launch a tour in small clubs and restaurants, what it would take to perform in a living room through a program like Groupmuse, and explore the numerous options for non-traditional venues available to them in their own communities.

Also included in this second pillar of engagement is a necessary introduction to the world of teaching artistry and residency work in what I call “Open and Closed Communities.” Open communities are defined as those in which people have a possible and regular access point to you or art and music as whole that they may or may not be utilizing. Closed communities are those in which the only way those peoples will have access to you or your music is if you come to them. Examples of open communities would include universities, community centers, pop-up concerts, and clubs. Closed communities would include prisons, K-12 schools, senior centers and retirement homes, etc. Here, students will learn the value that teaching artistry and residency

²⁵ Borwick and Bacon, 233-43.; "30 Days of Opera," Opera Memphis, accessed August 1, 2019. <https://www.operamemphis.org/30daysofoperas.>; Eric Booth, *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator* (Oxford; New York: Oxford University Press, 2009), 187-90.

work can add to their careers both artistically and financially. It is becoming a nearly ubiquitous requirement that ensembles and artists be willing, able, and skilled at providing workshops and masterclasses to college students, community groups, and K12 schools. This work helps teach audiences fundamental listening skills that can help them connect to our music and make stronger emotional connections. Residencies often mean bringing music to an audience that would otherwise be disinclined or unable to reach you. This is a deeply personal practice, and the most successful teaching artistry reaches individual audience members directly and builds a relationship of trust. Students will learn some basic public speaking skills and strategies for providing effective points of entry for each audience group and repertoire.²⁶

Art in the Digital Space

The third pillar encompasses what unique opportunities are being created by technology for more personal and long-lasting connections between artists and their audiences. “Art in the Digital Space” takes a broad overview of how today’s audiences are choosing to engage with the arts in the digital space. The class turns once again to the results of the SPPA by the NEA to examine the different rates of digital engagement between art forms, racial groups, and age groups. This lesson also opens up a wide discussion with the students regarding technological disruptions throughout history from the first musical notation, to printed music, to the advent of recording technology, and eventually the internet and personal songwriting software. Emphasis is given to challenging these young musicians to think not only of disruptions in music production, but also of dissemination of that music and direct interaction with fans. The case studies for this class are focused on projects and art works that exist entirely within the digital space like Paris Opera’s 3rd Stage, and the work of Four Ten Media.²⁷

²⁶ Beeching, *Beyond Talent: Creating a Successful Career in Music*, 202-23.

²⁷ "3e Scène," Opéra national de Paris, accessed September, 2017.

<https://www.operadeparis.fr/en/3e-scene.>; "Four/Ten Media," Four/Ten Media, accessed October, 2017.
<https://fourtenmedia.net>.

The next lecture then turns the conversation around from the audience's point of view to that of the artist and musician, examining the way technology has changed the theory behind the acquisition and retention of audiences and fans. This conversation centers around crowdfunding and subscription services and the effect these services have had on the relationship between artist and audience members. Crowdfunding in particular has brought about a pseudo-return to the patronage system, providing fans direct access to their favorite artists or passion projects and allowing them to contribute directly to their success. In return, patrons will receive certain perks like free music, early access to new albums, meet and greets, signed merchandise, or sometimes even artistic influence on the project they are funding. This fosters a two-way dialogue, a sense of agency and ownership among audience members, of being a part of a movement greater than yourself. This homegrown, grassroots support system is allowing independent artists and ensembles from all genres and walks of life to find a footing in the industry in ways that would never have been possible even 10 or 20 years ago.

Then comes a series of classes addressing an effective web presence entitled "The Accessible Artist," with one lesson focusing on best practices and strategies for an effective website, and the remaining two focused on several different platforms of social media and their unique reaches and techniques for successful engagement. The artist's website is a central hub of information from which all other digital engagement stems; whether that be through social media, streaming services, or any other forms of engagement, the website is always in the background organizing these interactions. Students will learn what qualities make an effective website with topics including design considerations, site mapping strategies, the importance of branding, selling merchandise, etc. Students learn how to perform a site analysis and the basics of building a site within the myriad of options available to them for hosting services, levels of customizability, and of course, budget.

Social media has become one of the most important, if not the most important marketing tool for young musicians today. Organizations of all sizes and genres have recognized the power

of the advertising tools available on these platforms as well as the relative ease with which they can reach hundreds, thousands, or even millions of followers, building personal relationships with each one. These platforms are not one size fits all, and they are most certainly not set it and forget it tools for the modern musician. They require constant attention and evolving strategies to ensure continued engagement, and what works on one platform may not be as effective on another.

Therefore, it is important to discuss best practices for social media as a whole, while giving each of the major social media players their own segment of these final two core courses. Note that the information, strategies, and data provided in these lectures must be constantly updated as social media strategies and trends change daily. An overview is given first of general social media best practices in regard to branding, etiquette, cyber security, and a discussion of how social media has changed the relationship between artist and audience. This new community has created a reciprocal dialogue between individuals and their favorite ensembles and artists. They can reach out and touch an artist directly with a tag or a mention in a post or a tweet, and that artist has the ability to reply directly to that individual. In no other space are the possibilities for mass marketing, niche marketing, and relationship marketing so closely intertwined. The five platforms studied in detail in “Setting the Stage” include Facebook, Twitter, Instagram, YouTube, and Snapchat. Each platform is discussed for its primary audience demographics and their rates of use and interaction as well as best practices and strategies for getting the most out of each. The advertising strategies of each space are examined with attention to their budgeting concerns, goal setting strategies, and technical options unique to each platform.

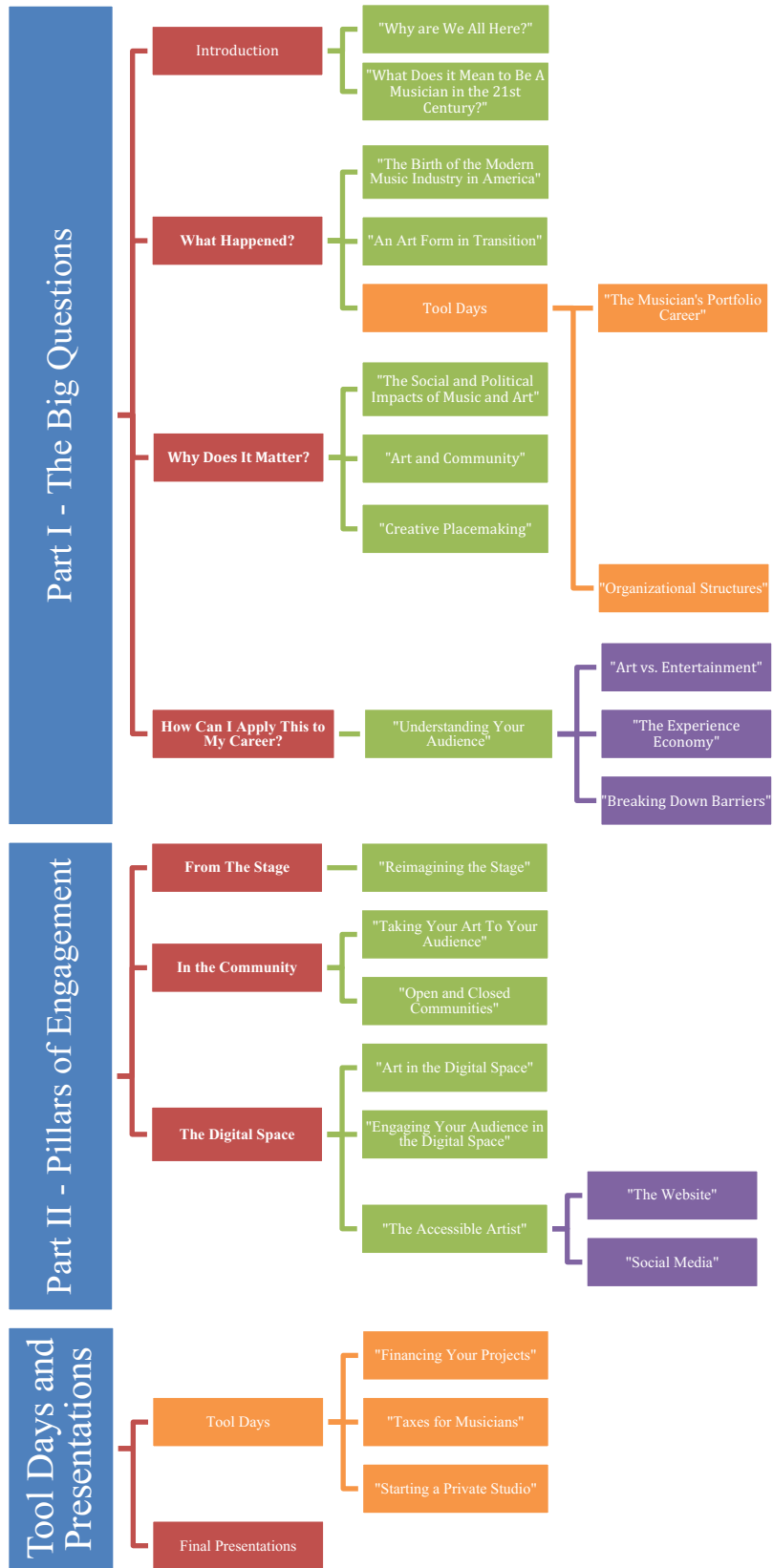


Figure 3.5. Full Course Organization

Remaining Tool Days and Presentations

The final days of “Setting the Stage” are reserved for the remaining tool days and the final project presentations (See Figure 3.5). These days can be adjusted based on enrollment levels and the specific professional interests of any given class. While these are wonderful topics to cover, they are not strictly necessary and the instructor can allow extra time for energetic and far-reaching class discussions, thoughtful responses to writing prompts, guest speakers, and successful class activities throughout the semester and adjust the schedule accordingly if necessary. These final tool days represent the most common requests of students for more practical information, but can be customized for each semester. They are also wonderful opportunities to bring in guest speakers. These include “Financing Your Projects,” “Taxes for Musicians,” and “Starting a Private Studio.” “Financing Your Projects” is an overview of several income streams including the grant writing process from finding grants to making a successful application, individual giving and how to make an ask for funding from an individual donor, fiscal sponsorship, and options for crowdfunding platforms and their unique advantages. “Taxes for Musicians” answers questions about what forms to file, how to file them, and what deductions you can or cannot take as an artist. This is also a wonderful place to slot in a discussion on financial management and proper organization and filing of appropriate documentation for your future tax needs. “Starting a Private Studio” addresses the main concerns and questions artists have when they strike out on a venture to create their independent studios. Questions like where to teach, whom to teach, how much to charge, what to do about cancellations, how to find students, and how to set up a home studio are all addressed in this class. There are many wonderful resources available for any of these classes and instructors should feel encouraged to draw from their own experiences as well. *Beyond Talent* does provide some information on fundraising, though relatively minimal, and tax information is readily available online. David Cutler has published another book specifically addressing the private music studio called *The Savvy Music Teacher: Blueprint for Maximizing Income & Impact*, and many individual

disciplines and instruments have their own go-to resources for the topic of the private studio.

Course Assignments and Goals

The assignments for “Setting the Stage” are divided into three primary categories: participation, major written assignments, and the final project. Each serves its own purpose and fulfills particular learning goals for the course. Each major written assignment and the final project are graded with rubrics that are included in Appendix D along with more detailed descriptions of each assignment. Those assignment descriptions and rubrics are exactly the same documents students receive during the course.

Participation Assignments

“Setting the Stage” relies heavily upon open discussions and individual participation in each class meeting in order to help ensure students are keeping up with readings and stimulate discussions related to the day’s topics. Current event forums and in-class quizzes and writing prompts all aid with this goal. The syllabus description for current events is below:

Current Events - Throughout the semester, you will submit ten (10) short reports (a paragraph or two) to an online forum by Friday at 11:59pm with a link to an article from any happenings in the world of performance or the arts related to engaging your audience and your community. This can take many different shapes: changes in legislation, creative placemaking, a new performance space, changing cultural trends, or literally anything that you find intriguing related to the arts. I will choose a few of these every week or so to discuss at the beginning of class.

The current event write-ups are designed to get the students to look up and out, beyond their campus and their comfort zones, into their local communities and beyond. The digital forum on which they submit this assignment also allows for online discussions and interaction to stimulate conversation before class. Instructors could modify this assignment in any way they would like: requiring a mix of popular and scholarly sources, or even requiring a minimum number of comments on other students’ posts each week to stimulate interactions on the forum. A failure to complete the assignment carries an obvious penalty, and the possibility of their current event

being chosen encourages attendance. If a student is not in class the day their current event is discussed, they lose their participation points for that class period. Examples of current event responses are available for perusal in the Supplemental Materials section.

The description of in class prompts and quizzes in the syllabus is as follows:

In-Class Prompts and Quizzes - At the beginning of class (on days which will not be announced) there will be a very brief writing prompt or quiz related to the topic of discussion that week, the class readings, or regarding something which has happened in the news or with a relevant ensemble/organization. If you are not present, you will lose that day's participation points.

This is another measure to encourage accountability for both class readings and attendance. The writing prompts serve as jumping off points for class discussions, to help narrow the focus a particular set of readings or lectures, or to reiterate key learning points throughout a given class. These prompts are most often discussed in class as well. The reading quizzes serve to reinforce key points from the readings, or just simply to make sure students actually read the material. For the most part, the questions are fundamental and rudimentary, ensuring that students who completed even a cursory reading will likely be able to achieve a satisfactory grade. Examples of both prompts and quizzes can be found in the Supplemental Materials. These can obviously be customized to each instructor, lesson, and class, with more or fewer of these assignments included as necessary.

Major Writing Assignments

The larger written assignments for “Setting the Stage” each serve a particular purpose in relation to the course’s three pillars of audience engagement. The first assignment, the artist shadow, is more of an introductory overview and environmental scan of artists currently doing innovative work in audience engagement. These assignments are designed to place the students in the audience members’ shoes as they pick their way through the course pillars before they flip roles in their final project. Below is the description from the syllabus for the artist shadow

assignment.

Artist Shadow - At the beginning of the semester you will select an ensemble, individual, or organization that you feel embodies the qualities of a successful musician in the 21st Century to shadow and take a deep dive into how they operate from the stage and in their communities. The Pop Picks section of the 21cm.org website is a great place to begin your research. A report and brief presentation on the quality of their efforts to interact with their audiences from the stage and their community will accompany this assignment.

This assignment includes a written report as well as very brief two to three-minute class presentation on what they learned from their shadow of these artists. As the description alludes, students are looking at these artists through the lens of the three pillars of engagement and providing their own analysis of how successful, or unsuccessful, their efforts appear. The class presentation allows them to share what they liked or disliked, and what key takeaways they want to leave with the class. Students can choose any artist, ensemble, or organization they would like. Instructors would refrain from setting parameters around what genre, style, or scale of subject upon which a student would like to focus. The classical world has much to learn from the popular music industry, and students gain just as many valuable insights and connections to their own careers by studying someone from a different professional track.

The performance analysis addresses the first pillar of engagement, reimagining engagement from the traditional performance space:

Performance Analysis - This assignment grade will be based on your proven attendance to one (1) traditional music performance event. There will be a brief writing prompt that will serve as proof of your attendance.

Every college community has at least some traditional performances occurring regularly either on campus or off. In this write-up, students attend any concert, of any genre they would like, as long as it occurs in what they would consider a traditional performance space. For classical music, this is most likely to be a concert hall, recital hall, auditorium, or church of some kind. This assignment is designed for students to think critically about all the aspects of a performance

before, during, and after the show as they examine their own experience as audience member. They will note what they enjoyed about the concert or project, and where they saw room for improvement as they take in the overall atmosphere of the concert as well as the smaller details that most audience members would overlook or take for granted.

The community engagement observation is a response to the second pillar of engagement in which students learn to take their art and themselves into the communities where their audiences already mingle. Below is the description from the syllabus:

Community Engagement Observation - There are several community engagement events here in this community and the surrounding area. Choose one performance event, community service, or volunteer opportunity to attend and submit a brief report about the aspects of community engagement (e.g. approaching an audience in a non-traditional space) discussed in this course.

There are many ways that this assignment can be accomplished. The original intent, and most effective method is to attend an arts and culture event that occurs in the community in a nontraditional performance space. This could be an interactive concert or workshop at a restaurant, art gallery, or club. It could mean a talk-back about an upcoming concert by a visiting artist. It could be an example of teaching artistry from a guest ensemble at the local university. Much like the performance analysis, students are looking for the good and the bad from their experience as an audience member. However, students may have difficulty finding an event that fits this description in their local community that works with their demanding schedules. So, the secondary option is for students to volunteer for an hour or two at a local charity, arts event, or other non-profit, and examine that experience through the eyes of a community organizer. What opportunities lay in the overlap between this experience and their own interests as an artist or a musician? While this option is less observational and more creative, it serves the same purpose as the student applies class concepts to a real-world scenario.

The third pillar, digital engagement, is addressed through the digital media shadow assignment. The description is as follows:

Digital Media Shadow - During the latter part of the semester, you will select a performance organization, ensemble, or individual artist to follow on multiple social media platforms and digital mediums for a period of about two weeks. This can be, but is not required to be, the same artist as your Artist Shadow. A report and brief presentation on the effective or ineffective use of these media will accompany this shadow.

This final written assignment, which mirrors the artist shadow, encourages students to think critically about an environment that most of them frequent daily. Each student chooses an artist, ensemble, or organization to follow for at least two or three weeks. They are to subscribe to email newsletters from their website and follow their subjects on all relevant social media platforms. This will give students a good indication of the frequency of their posting and messaging, as well as give them full access to see how they have organized their entire web presence to engage with their audiences. Students may also want to look into what crowdfunding campaigns and additional streaming services each artist is utilizing. The more complete the picture the better. As with the artist shadow, students will have a write-up and an accompanying two to three-minute presentation on their shadow for the benefit of the rest of the class.

Final Project

Because “Setting the Stage” incorporates both academic and experiential components, it is important that the final project allow students to demonstrate understanding in both of these areas without overemphasizing one or the other. Instead, this final project has students develop the plan for a project as they might present to possible funders, participants, or potential audience members. The syllabus description is below, but the majority of the details are included in the assignment description in Appendix D.

Final Project - This is a project synthesizing the concepts covered in each area of the class. There are multiple possibilities for the structure of this project. You will propose a hypothetical project that showcases your understanding of the main course concepts. This could be a proposal for a concert, a community engagement project, digital portfolio, or any other project that proves your comprehension of our three course pillars - reimagining your audience from the stage, reaching your audiences in their communities, and utilizing the digital space for direct audience engagement. This final project requires

a written component and an element of presentation. These requirements will be developed on a case-by-case basis and tailored to the individual project.

As described, this project is designed to cover all three engagement pillars and show a comprehensive understanding of the learning goals for the course. These projects are intentionally open-ended, and each student is encouraged to capitalize on their own strengths and interests as an artist and citizen. These projects take many forms and can be a non-profit engagement project or benefit (the most common result), a teaching engagement or workshop, or a for-profit business plan just to name a few possibilities. Example final project ideas are included in the Supplemental Materials. The instructor offers their own expertise to help guide and direct each student's project. Because of the customizability of these projects, students should not get bogged down in the format of the paper and presentations. The instructor will define the parameters and format of each project individually to accommodate the differences in project subjects. Some students may be presenting to funders and writing a mock grant application, while others may be presenting something more like a business plan to potential investors or starting their own artist management firm. The possibilities are really infinite and should not be limited by a lack of flexibility from the instructor.

Fully fledged marketing plans and budgets are not necessary, but students should be sure to include details in their projects that show careful attention to these aspects of their ideas. The project must address, at least in part, an example of innovative engagement from the stage, an aspect of community engagement in the community itself, and a portion of the project that lives in and engages with the digital space. The project is completed in several stages throughout the semester to help spread the load of the coursework. The project proposal is a simple write-up and brainstorm. Students then each meet individually to discuss their project and expected outcomes and formatting with the instructor. These meetings are crucial to ensuring that students have clarity moving forward to their rough drafts. The rough draft is returned with feedback in plenty of time for a re-write and preparation for the presentation. The order of completion for the

presentation and final draft are a matter of preference for the instructor. Turning in the paper before the presentation means more work at one time, and a little less feedback for the final paper, but more feedback before the final presentation. Having the presentations before the final paper is submitted means less feedback for the presentation, but more for the final paper, including classmates' feedback from the class presentation. This second option is what I chose for my own classes.

Assignment Weight Breakdown

Figure 3.6. below describes the assignment percentage and weighting as included in the syllabus.

<i>Participation</i>	25%
Weekly Current Events	5%
In-Class Prompts and Quizzes	10%
Class participation	10%
<i>Written Assignments</i>	40%
Performance Analysis	10%
Community Engagement Observation	10%
Artist Shadow	10%
Digital Media Shadow	10%
<i>Final Project</i>	35%
Project Proposal	1%
Rough Draft	4%
Final Draft	15%
Presentation	15%
Total	100%

Figure 3.6. Assignment Breakdown for Setting the Stage

CHAPTER 4: FUTURE IMPLICATIONS

Having had the opportunity to teach this course for several semesters, I can suggest next steps for the class and for institutions looking to build upon the foundation that “Setting the Stage” provides in their own programs.

Class Survey

First, a comprehensive class survey offered at the end of the semester that adheres to anonymity and whose content is not revealed until after final grades have been submitted would be beneficial for a course that requires adaptation nearly every semester. Student surveys and course evaluations are routine fixtures in higher education, but usually represent a one-size fits all approach. A customized survey from the instructor that gathers specific feedback from each area of the course including subject matter, assignments, readings, and daily atmosphere could help improve this course quickly each semester. This also provides an opportunity for the instructor to learn from his or her young pupils who may be a little more up to date on certain cultural trends, new social media platforms, or other aspects of the course on which the instructor may need to update themselves.

Broadening of Course Reviews from Other Institutions

In chapter two of this document, there was included a cursory course review of some of the leading programs offering courses in audience development, career development, and music entrepreneurship. This exercise carries value far beyond the development of this one course and could be expanded to include data from schools of many different sizes, universities as compared to conservatories, schools associated with NASM, and schools with graduate programs compared to those without as examples of a few comparative strategies. A further step would include a scan that encompasses not only curricular options within the music department or school, but also

within other departments and centers at the institution from which the school may leverage resources. Interviews with center directors and faculty could yield more detailed results here as well. In addition to coursework, most schools focus their attention on co-curricular activities that serve to fulfill some of the functions of a credit earning course. And many schools require attendance as part of graduation requirements to a certain number of concerts and guest masterclasses or workshops. Taking a separate look at the landscape of these offerings as well as how the curricular and co-curricular arms of the career development program is organized within the structure of a given institution, and what level of faculty are leading these efforts and teaching these courses would also be enlightening. This could highlight common obstacles, such as a career center without the ability to offer coursework (and thus creates little to no revenue), as well as successful models like some of those found in this document's environmental scan.

Developing a Curriculum

The very nature of "Setting the Stage" as a survey course lends itself to being situated at the center of a larger curricular design for a school. For those institutions with the drive and the resources to expand their curricular offerings in the area of entrepreneurship and career development, many of the lectures and topics within "Setting the Stage" can spark ideas for elective courses as well as lay the foundation for an experiential learning based music entrepreneurship course dedicated to taking these ideas off the page and into the community as a live project. This can be achieved through a structured course or in the form of a practicum seminar with individual or group mentorship. These courses would cover more in-depth information about the practical concerns of developing a business plan, forming an organizational model, fundraising for the project, marketing to potential audiences, and the final execution of the ideas that might very well germinate within "Setting the Stage" in the year previous. Other topics courses like one on fundraising or audience development and marketing, a class teaching interactive performance or laying the groundwork for successful teaching artistry can be natural

electives that grow from “Setting the Stage.” The possibilities are truly limitless for an institution willing to dedicate resources to the effort. And all the while, “Setting the Stage” can lay at the core of the curriculum, ever-changing to meet the demands of the school in any given semester.

Options for Smaller Programs

“Setting the Stage” is presented here in optimal form, and as such would represent a large allocation of credits in order to properly represent the workload. As a modular structure, schools and instructors could remove certain sections and lectures of the course and thus require fewer credits to accomplish. The class would then meet for less time each week, and with enough trimming of material, could feasibly be offered in a half semester survey. Students would, of course, lose access to valuable information no matter what is removed, but these lectures could be moved to co-curricular workshops and optional seminars that do not eat into valuable credit hours needed for core music curriculum. For example, a school wishing to reduce the credit load from three credits to two credits could eliminate much of the background and historical context offered in the first two to three weeks of the course, combine those lectures, while also eliminating many or all of the tool day courses, shifting that information to seminars and workshops offered throughout the school year. This would effectively remove a third of the course content and free up valuable class time and credits. Developing different sized versions of “Setting the Stage” for use by schools of different sizes, capacities, and needs would be a natural offshoot of the work presented here.

Another option available to any school is to look at this course as a tool for further research, and a launching point for efforts outside of the curriculum. Perhaps a new course is not an option at the moment, but administrators and faculty wish to find a way to incorporate the information within “Setting the Stage” in some form or fashion into the program. Co-curricular options, as mentioned before, can be effective vehicles for this content. The obvious downfall is the inherently optional nature of these sorts of events, but offering something over nothing at all

is always a better choice. Successful and popular co-curricular activities and workshops can also help build traction, data, and evidence for the inherent value of this content and create a demand for additions to the curriculum down the road. Another often overlooked option is in the realm of intra-curricular incorporation of career development and entrepreneurial thinking. Interweaving the basic level concepts of audience development, marketing, entrepreneurial thinking, community building, and audience engagement techniques into many of the courses that music schools already offer. Whether this is in the studio, with a required lecture recital or interactive component, or in a literature course where a class project includes the creation of innovative programming and justification for the audience barriers those program choices help eliminate. Regardless of the size of the program, there are options available, and the best way to work up to a fully-fledged career development program is to prove how irreplaceable these offerings can be. Once a workshop or assignment receives the praise and attention it will naturally accrue, it makes the argument for the next larger step in the process much easier.

Conclusions

“Setting the Stage” is an initial step toward ensuring that music schools are preparing their students ethically and effectively for their future careers. The world around us has changed quickly and will continue to change as new technological developments and a changing workforce drive the arts into new and fascinating possibilities for careers and audiences. The profession itself has not changed. At the core of an artist is a human being striving to connect through their most expressive self to another person, using their art and their talents to make long-lasting, meaningful, and personal impressions on the world one person at a time. This is what musicians have always done. We have simply organized our collective efforts in different ways throughout history. There are so many wonderful examples of artists reaching out into their communities, touching lives, making a living comfortably, and making their way through this new landscape. What is frightening to many is that their path seems meandering, surprising, and

uncertain with little to no semblance to the careers of decades past. This does not make their careers less rewarding, successful, lucrative, or impactful. It makes them new and different, presenting their own challenges and benefits. So, rather than looking at these changes in technology, economy, and audiences as a burden to be carried, or an obstacle to overcome, if we embrace them as opportunities for growth and tools for deeper relationships between artists and audiences, the possibilities are boundless.

APPENDIX A: COURSE OFFERINGS IN EXISTING CURRICULA

The table below is a listing of all of the courses offered within the entrepreneurship and career development curriculum at each of the programs reviewed in Chapter 2. Courses are listed and organized as advertised by each institution.

Institution	Coursework Offered
DePauw University	<ul style="list-style-type: none"> • <i>21st Century Musician Initiative:</i> <ul style="list-style-type: none"> ○ <i>Musicking</i> ○ <i>State of the Art</i> ○ <i>Music Entrepreneurship</i> ○ <i>21CM Topics (rotating electives)</i> ○ <i>Practicum¹</i>
Eastman School of Music at the University of Rochester	<p>MA in Music Leadership Curriculum</p> <ul style="list-style-type: none"> • <i>The Innovative Musical Leadership curriculum:</i> <ul style="list-style-type: none"> ○ <i>Creative and Innovative Leadership in Musical Enterprises</i> ○ <i>Designing Creative Initiatives for Musical Enterprises: Practicum</i> ○ <i>Generating and Screening Entrepreneurial Ideas in Music</i> ○ <i>Leadership Issues in Music</i> • <i>Administration curriculum:</i> <ul style="list-style-type: none"> ○ <i>Music Administration and Governance</i> ○ <i>Economics of Musical Arts Organizations</i> ○ <i>Introduction to Financial Management</i> ○ <i>Law and Music</i> • <i>Marketing and Engagement curriculum:</i> <ul style="list-style-type: none"> ○ <i>Marketing for Musical Enterprises</i> ○ <i>Development and Fundraising in Music</i> • <i>Music Electives:</i> <ul style="list-style-type: none"> ○ <i>Performance: Select from a variety of performance opportunities, including chamber music, large ensembles, and applied lessons. Auditions may be required.</i>

¹ "Courses: School of Music."

- *Academic: Register for music courses, including music history, music theory, conducting, or humanities. Placement exams may be required for some courses.*

- *Internship or Mentorship:*

- *This capstone experience is individually designed to support each MAML candidate's independent learning objectives*
- *Internships provide students with an opportunity to work with a national-level musical organization under the supervision of senior management.*
- *Mentorships pair students for individualized support of a student's approved entrepreneurial project.²*

Arts Leadership Certificate Program Curriculum

- *Entrepreneurship and Careers:*

- *Career Skills for the 21st Century*
- *Entrepreneurial Thinking*
- *Arts, Media & Promotion: Perfecting & Pitching Your Message*
- *Building a Web Presence*
- *Copyright & Licensing for Musicians*
- *Digital Marketing*
- *Digital Technology for the 21st Century Musician*
- *Funding the Individual Artist: Strategic Writing for Grant and Earned Income*
- *Gift and Grant Seeking in the Non-Profit Arts World: A Primer for Fundraising in the 21st Century*
- *Introduction to Recording: A Beginner's Guide*
- *Intermediate Recording*
- *Speak for Yourself: Public Speaking for Musicians*

- *Leadership and Administration:*

- *Leadership Issues in Music*
- *Preparing Future Music Faculty*
- *Studio Teaching: An Essential Career Component*

- *Performance:*

- *Rock & Pop Performance Workshop*
- *A Singer's Guide to the Professional Journey*
- *Strategies for Audition Success*

² "The Master of Arts Degree in Music Leadership at the Eastman School of Music."

	<ul style="list-style-type: none"> • <i>The Healthy Musician:</i> <ul style="list-style-type: none"> ○ <i>Introduction to Music Therapy</i> ○ <i>Keys to Healthy Music I</i> ○ <i>Keys to Healthy Music II</i>³
Indiana University Jacobs School of Music	<ul style="list-style-type: none"> • <i>Office of Entrepreneurship and Career Development:</i> <ul style="list-style-type: none"> ○ <i>Music Career Development</i> ○ <i>An Introduction to Music Entrepreneurship</i> ○ <i>Practicum in Music Entrepreneurship</i>⁴
The Juilliard School	<ul style="list-style-type: none"> • <i>Marketing, Branding Communication, and Career Essentials:</i> <ul style="list-style-type: none"> ○ <i>Juilliard Colloquium</i> ○ <i>Essentials of Entrepreneurship in the Arts</i> ○ <i>Career Development Seminar</i> ○ <i>The Musician as Entrepreneur</i> ○ <i>Speaking of Music: How to Talk and Write About Music</i> ○ <i>Breaking Barriers: Classical Music in an Age of Pop</i> ○ <i>Leadership and Innovation in the Creative Arts</i> • <i>Pedagogy, Community Engagement, and Citizenship:</i> <ul style="list-style-type: none"> ○ <i>Pedagogy of Drama</i> ○ <i>Insights into Learning: An Introduction to Music Pedagogy</i> ○ <i>Arts in Education</i> ○ <i>Music Theory Pedagogy</i> ○ <i>Piano Pedagogy</i> ○ <i>Suzuki Pedagogy</i> ○ <i>The Arts and Society</i> • <i>Technology:</i> <ul style="list-style-type: none"> ○ <i>Introduction to Music Technology</i> ○ <i>Scoring to Picture</i> ○ <i>Independent Study in Music Production</i> ○ <i>Music Production Workshop</i> ○ <i>Choreographers and Composers</i> ○ <i>Senior Production Choreography</i>⁵
Manhattan School of Music	<ul style="list-style-type: none"> • <i>Center for Music Entrepreneurship:</i> <ul style="list-style-type: none"> ○ <i>Practical Foundations: Entrepreneurial Leadership Skills</i> ○ <i>Orchestral Entrepreneurship</i> ○ <i>Advanced Practicum in Music Entrepreneurship</i>

³ "Arts Leadership Program Curriculum Course Descriptions."

⁴ "Jacobs School of Music Bulletin 2018-2019."

⁵ "Entrepreneurial Coursework."

	<ul style="list-style-type: none"> ○ <i>Internships</i>⁶
New England Conservatory	<ul style="list-style-type: none"> ● <i>Entrepreneurial Musicianship:</i> <ul style="list-style-type: none"> ○ <i>The Entrepreneurial Musician: Undergraduate Seminar</i> ○ <i>The Entrepreneurial Musician: Graduate Seminar</i> ○ <i>EM Expo Seminar: The Journey from Thinking to Creating</i> ○ <i>Music Law and Copyright Basics</i> ○ <i>Creating an Audience: Marketing Basics</i> ○ <i>Entrepreneurial Internship</i> ○ <i>Grant Writing and Fundraising for Artists</i> ○ <i>Finance 101: What Musicians Need to Know</i> ○ <i>Performance and Communication</i> ○ <i>Music and the Media</i>⁷
University of Colorado Boulder	<ul style="list-style-type: none"> ● <i>Entrepreneurship Center for Music:</i> <ul style="list-style-type: none"> ○ <i>Building Your Music Career</i> ○ <i>Arts Administration</i> ○ <i>The Entrepreneurial Artist</i> ○ <i>Internship in Music Business</i>⁸
University of Michigan	<ul style="list-style-type: none"> ● <i>3 Credit Load Courses:</i> <ul style="list-style-type: none"> ○ <i>Arts Entrepreneurship Essentials</i> ○ <i>Business of Music</i> ○ <i>Music Industry Workshop; Starting Music Businesses</i> ○ <i>Creating Social Value through the Arts</i> ● <i>2 Credit Load Courses:</i> <ul style="list-style-type: none"> ○ <i>Performing Arts Management</i> ○ <i>Fundraising and the Arts</i> ● <i>1 Credit Courses:</i> <ul style="list-style-type: none"> ○ <i>Your Career in the Arts</i> ○ <i>Money Smarts for Artists</i> ○ <i>DIY Marketing and Social Media</i> ○ <i>Writing About Your Art; Bios, Blogs, and Websites</i> ○ <i>Grant Writing and Fundraising Basics</i> ○ <i>Legal Essentials for Artists</i> ○ <i>Arts Leadership</i> ○ <i>The Recording Industry; Selling Your Music to the World</i> ○ <i>Media Technology Careers</i>

⁶ "Center for Music Entrepreneurship: Coursework," Manhattan School of Music, accessed June 12, 2019. <https://www.msmlnyc.edu/programs/center-for-music-entrepreneurship/coursework/>.

⁷ "Entrepreneurial Musicianship: Curriculum and Advising."

⁸ "College of Music: Entrepreneurship Center for Music."

	<ul style="list-style-type: none"> • <i>Variable Credit and Experiential Learning Opportunities:</i> <ul style="list-style-type: none"> ○ <i>Arts Entrepreneurship Forum</i> ○ <i>Media Technology Careers</i> ○ <i>Performing Arts Internship</i> ○ <i>Special Projects</i> ○ <i>EXCELerator; Practicum</i> ○ <i>Community Service Project⁹</i>
University of North Texas	<p>Music Business and Entrepreneurship Department</p> <ul style="list-style-type: none"> • <i>Undergraduate:</i> <ul style="list-style-type: none"> ○ <i>Career Development in Professional Music</i> ○ <i>Jazz Lecture Series</i> ○ <i>Senior Recital Capstone</i> • <i>Graduate:</i> <ul style="list-style-type: none"> ○ <i>The Musical Entrepreneur</i> ○ <i>Seminar in Music Entrepreneurship “Marketing for Musicians”</i> ○ <i>Seminar in Performing Arts Management</i> ○ <i>Practicum in Music Entrepreneurship/ Performing Arts Management</i> ○ <i>College Teaching of Music Courses¹⁰</i>
University of South Carolina	<ul style="list-style-type: none"> • <i>Academic Opportunities in Spark:</i> <ul style="list-style-type: none"> ○ <i>Music Advocacy I</i> ○ <i>Entrepreneurship in Music</i> ○ <i>Music and Money</i> ○ <i>Business of Independent Music Teaching</i> ○ <i>Music Leadership Practicum</i> ○ <i>The 21st-Century Performer</i> ○ <i>Arts Marketing</i> ○ <i>Community Engagement Through Music</i> ○ <i>College Music Teaching¹¹</i>

⁹ "Course Descriptions."

¹⁰ "Music Business and Entrepreneurship: Courses."

¹¹ "School of Music: Academic Opportunities."

APPENDIX B: COURSE SYLLABUS AND CALENDAR

Setting the Stage: Building Your Career in Music Spring Term

Instructor:

Benjamin Smith Office: Room 100
benjamin.smith@email.com Office Hours: By Appointment

Class Meetings:

Tuesdays and Thursdays, 12:20PM - 1:50PM - Room 101

Course Materials:

Required:

Beeching, Angela Myles. *Beyond Talent: Creating a Successful Career In Music*. 2nd ed. New York: Oxford University Press, 2010. ISBN: 978-0195382594

Cutler, David, *The Savvy Musician: Building a Career, Earning a Living & Making a Difference*. Pittsburgh, PA: Helius Press, 2010. ISBN: 978-0982307502

Recommended:

Florida, Richard L. *The Rise of the Creative Class: Revisited*. New York: Basic Books, 2012. ISBN: 978-0465042487

Borwick, Doug and Barbara Schaffer Bacon. *Building Communities, Not Audiences: The Future of the Arts in the United States*. Winston-Salem, N.C.: ArtsEngaged, 2012. ISBN: 978-0972780414

Rosewall, Ellen. *Arts Management: Uniting Arts and Audiences In the 21st Century*. New York: Oxford University Press, USA, 2014. ISBN: 978-0199973705

Additional required readings, articles, and online resources are on the course website. These readings will be sourced from articles and online sources, arts research studies, or chapters from texts that I will make available through PDFs.

Course Description:

Setting the Stage begins with an overview of the development of arts organization and music performance in the U.S. over the past century. The course explores the challenges and potential solutions facing today's musicians in the current marketplace, and takes a thorough look at the macro-economics affecting the arts and culture industry. Great attention will be paid to relevant case studies of eminent artists, ensembles, and arts organizations who exemplify the qualities of a successful 21st century musician. In this course, we will look at new ways to engage your audience from the stage through relevant programming and creative performance practices. We will explore new ways to engage your audience where they are; taking your art into your communities and responding to a specific cultural climate. Finally, we will look at how artists can use

Prepared by Benjamin Smith

technology to engage audiences through the digital space through social media, web presences, and other electronic media.

Overall Course Goals:

- Students will develop tools to help them identify their strengths and advantages within their community, and engage their audiences from a new, creative, and informed perspective.
- Students will develop skills for relationship building and networking beyond professional connections.
- Students will reflect on the implications of the changing job landscape for the performing musician, both in orchestras, opera houses, and other traditional organizations as well as for the freelance and portfolio musician.
- Students will develop an understanding of basic music business and entrepreneurial concepts such as marketing, fundraising, and programming as well as non-profit and for-profit business structures.
- Students will explore audience motivations for attendance and barriers to entry, equipping musicians to engage their community in a more effective manner.
- Students will imagine new and interactive ways to engage audiences from the stage, at home in their communities, and from the digital space.
- Students will develop an individualized final project that reflects the student's interests and career goals.

Assignments and Activities:

Many aspects of the work in this class are quite open-ended and provide the opportunity for you to customize assignments around your own personal and professional interests. If you have any questions about an aspect of an assignment or an idea for a customized version of an assignment, I encourage you to come and speak with me about those ideas.

- *Participation* - This class will rely heavily on class discussion and individual participation. Come to class on time and prepared to engage in our conversations and activities. Being prepared for class includes keeping up with weekly readings and exercises.
 - *Current Events* - Throughout the semester, you will submit ten (10) short reports (a paragraph or two) to an online forum by Friday at 11:59pm with a link to an article from any happenings in the world of performance or the arts related to engaging your audience and your community. This can take many different shapes: changes in legislation, creative placemaking, a new performance space, changing cultural trends, or literally anything that you find intriguing related to the arts. I will choose a few of these every week or so to discuss at the beginning of class.
 - *In-Class Prompts and Quizzes* - At the beginning of class (on days which will not be announced) there will be a very brief writing prompt or quiz related to the topic of discussion that week, the class readings, or regarding something which has

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happened in the news or with a relevant ensemble/organization. If you are not present, you will lose that day's participation points.

- *Writing Assignments*

- *Performance Analysis* - This assignment grade will be based on your proven attendance to one (1) traditional music performance event. There will be a brief writing prompt that will serve as proof of your attendance.
- *Community Engagement Observation* - There are several community engagement events here in this community and the surrounding area. Choose one performance event, community service, or volunteer opportunity to attend and submit a brief report about the aspects of community engagement (e.g. approaching an audience in a non-traditional space) discussed in this course.
- *Artist Shadow* - At the beginning of the semester you will select an ensemble, individual, or organization that you feel embodies the qualities of a successful musician in the 21st Century to shadow and take a deep dive into how they operate from the stage and in their communities. The Pop Picks section of the 21cm.org website is a great place to begin your research. A report and brief presentation on the quality of their efforts to interact with their audiences from the stage and their community will accompany this assignment.
- *Digital Media Shadow* - During the latter part of the semester, you will select a performance organization, ensemble, or individual artist to follow on multiple social media platforms and digital media for a period of about two weeks. This can be, but is not required to be, the same artist as your Artist Shadow. A report and brief presentation on the effective or ineffective use of these mediums will accompany this shadow.
- *Final Project* - This is a project synthesizing the concepts covered in each area of the class. There are multiple possibilities for the structure of this project:
 - You will propose a hypothetical project that showcases your understanding of the main course concepts. This could be a proposal for a concert, a community engagement project, digital portfolio, or any other project that proves your comprehension of our three course pillars - reimagining your audience from the stage, reaching your audiences in their communities, and utilizing the digital space for direct audience engagement. This final project requires a written component and an element of presentation. These requirements will be developed on a case-by-case basis and tailored to the individual project.

Grading:

In a course with this much writing, I feel it useful to breakdown how grades will be determined on an objective basis. Rubrics will be provided for all major written assignments.

A - Work shows comprehensive understanding of material and was executed with very few errors.

B - Work shows an acceptable comprehension of the material with some errors in execution.

C - Work shows a passable understanding of course concepts with errors in execution.

D - Work shows little understanding of course concepts with many errors in execution.

F - Work shows a serious lack of understanding of course materials and was poorly executed with numerous errors.

<i>Participation</i>	25%
Weekly Current Events	5%
In-Class Prompts and Quizzes	10%
Class participation	10%
<i>Written Assignments</i>	40%
Performance Analysis	10%
Community Engagement Observation	10%
Artist Shadow	10%
Digital Media Shadow	10%
<i>Final Project</i>	35%
Project Proposal	1%
Rough Draft	4%
Final Draft	15%
Presentation	15%
<hr/> Total	100%

Late Submissions:

Only assignments turned in on time will receive full credit. Assignments up to one day late will only receive up to half credit, and assignments turned in over a day late will receive no credit. So... be on time.

Academic Integrity:

I expect no less than complete honesty with all work in this class. Unauthorized academic borrowing, or plagiarism, of any kind will not be tolerated. This will result in a failing grade and possible disciplinary action as subject to university policy. Collaboration in many aspects of the course, such as exam review, or writing tutoring services for the

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actual composition, not content, of any written materials is encouraged. However, when the work is individual, such as the social media shadow and weekly current events, collaboration with other students and/or mentors will be considered dishonest. If at any point, you are unsure if your actions are in violation of this policy, please ask me before continuing and we can discuss an alternate course of action. Please make yourself familiar with the academic honesty policy of this institution online [here](#).

Attendance:

Attendance is expected at all class meetings and participation in those classes is worth 25% of your grade as outlined above. This course is primarily lecture-based, and your presence in class will be essential for understanding material presented. When the time comes in the semester for presentations, class attendance during these classes is important for your fellow classmates to have the proper audience and feedback to make the experience beneficial.

You will be allowed two (2) unexcused absences, no questions asked. Life happens. Any unexcused absences after the first two will result in a 3% deduction of your *final grade*. Note that if that absence occurs on a day of an in-class prompt, quiz, or the week we discuss your article submission, this will result in a further deduction of the participation grade. You may not use your unexcused absence on the days of our final presentations.

Excused absences would include a documented situation of illness, family emergency (such as the death of a family member), religious observance, or participation in approved extra-curricular activities. You must let me know of a need to miss class prior to your missing that class. I will notify you of any planned participation assignments that day and arrange for you to make them up.

In-Class Policies:

During class meetings, please turn all cell-phones and other electronic devices to vibrate or silent. Laptops are not permitted in lecture unless otherwise indicated for class activities. You will be permitted to use laptops and tablets for quizzes and other group activities, but note that checking email, social networking, or web-browsing is obviously against class policy. It is not only distracting to you, but to those around you. Moments when these devices are allowed will be clearly indicated.

Medical Accommodations:

If you have been diagnosed with any sort of disorder, condition, or disability that would require special accommodation for the taking of exams or completion of assignments, please inform me of the situation with proper documentation at the beginning of the semester. Don't be afraid to talk to me about any accommodations you might need. I'm here to make sure you learn. Do note that if you make me aware of the situation *after* the receipt of an unsatisfactory grade, an accommodation will not be made.

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Setting the Stage: Building Your Career in Music Spring Course Calendar

Other readings may come up throughout the semester if I feel we could benefit. Readings should be prepared for the date on which they are assigned on this calendar and on the course website. Additional assignments may be added.

Identifying Readings:

Supplemental materials will be made available online. These codes are for required texts.

BT = *Beyond Talent: Creating a Successful Career in Music* by Angela Myles Beeching

Savvy = *The Savvy Musician: Building a Career, Earning a Living & Making a Difference* by David Cutler

Week 1:

Jan. 29 - Course Introduction and Overview
- Review Course Syllabus and Course Calendar

Jan. 31 - Why are We All Here?
- *The Universality of Art the Arts and Human Life* - Ellen Dissanayake
- *The Rise of the Creative Class* - Florida - Ch. 1

Feb. 1 - Current Event 1 Due

Week 2:

Feb. 5 - What Does it Mean to be a Musician in the 21st Century?
- *The Extraordinary Musician* - Judd Greenstein
- *Entrepreneurship and Career Services in Context* - Angela Myles Beeching
- WATCH: Sarah Robinson's Talk 21

Feb. 7 - The Birth of the Modern Music Industry in America
- *Arts Management* - Ellen Rosewall - Introduction
- *Building the American Symphony Orchestra* - Mark Clague
- *How Labor Unions Work* - How Stuff Works
- *American Orchestras and their Unions in the 19th Century* - John Spitzer
- *Strike in Cleveland Points to Classical Music Woes* - Daniel J. Wakin

Feb. 8 - Current Event 2 Due

Week 3:

Feb. 12 - An Art Form in Transition
- *Artistic Leadership is About People and Vision, not Buildings* - Thomas W. Morris
- *It's Official: Many Orchestras Are Now Charities* - Michael Cooper
- *Americanizing the American Orchestra* - Ch. 3, pg. 70-81
- *Orchestras are too Important to Fail: Column* - Johnathan Kaledin
- *Rumors of Opera's Demise Greatly Exaggerated* - Scott Cantrell

Feb. 14 - Tool Day: The Musician's Portfolio Career

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- Savvy - Ch. 9, pg. 180-198, Ch. 10, and Appendix A
- BT Ch. 10 and 13

Feb. 15 - Current Event 3 Due

Week 4:

- Feb. 19 - The Social and Political Impacts of Music and Art
 - *Music Censorship from Plato to the Present* - pg. 251-255
 - *Arts Management* - Ellen Rosewall - Ch. 16
 - WATCH: El Sistema Musical Revolution
- Feb. 21 - Art and Community
 - *Arts Management* - Ellen Rosewall - Ch. 15, pg. 248-257
 - *Building Communities, Not Audiences* - Doug Borwick - Ch. 4, pg. 72-91
 - LISTEN: Planet Money: Swamp Gravy

Feb. 22 - Current Event 4 Due

Week 5:

- Feb. 26 - Creative Placemaking
 - *Creative Placemaking* - NEA Study - pg. 3-7, 27-28, 33-34, and 39-40
 - *How to Do Creative Placemaking* - pg. 1-3, 28-31
- Feb. 28 - Tool Day: Organizational Structures
 - *Arts Management* - Ellen Rosewall - Ch. 3
 - *Building Communities, Not Audiences* - Doug Borwick - Ch. 8

Mar. 1 - Artist Shadow Due

Mar. 1 - Current Event 5 Due

Week 6:

- Mar. 5 - Understanding Your Audience - Art vs. Entertainment
 - *Arts Management* - Ellen Rosewall - Ch. 1, pg. 1-5
 - Savvy Ch. 13, 274-287
 - Artist Shadow Presentations*
- Mar. 7 - Understanding Your Audience - The Experience Economy
 - Florida - Ch. 7 (all), and Ch. 8, pg. 134-136, 147-153

March 8 - Final Project Proposals Due

Mar. 8 - Current Event 6 Due

Week 7: *Project Proposal Meetings begin this week*

- Mar. 12 - Understanding Your Audience - Breaking down barriers
 - *Arts Management* - Ellen Rosewall - Ch. 13
 - WATCH: Benjamin Zander TED Talk
- Mar. 14 - Reimagining the Stage
 - Savvy - Ch. 12
 - *Symphony orchestras turn to movie nights — and hold the popcorn* - Joshua Ksoman

March 15 - Current Event 7 Due

Week 8:

- Mar. 19 - Taking Your Art to Your Audience
- *My First Classical Music Concert was in my Living Room* - Tamara Best
- *Building Communities, Not Audiences* - Doug Borwick - Ch. 18
- Mar. 21 - Open and Closed Communities - Teaching Artistry
- BT - Ch. 8
- *Opera in Attica - Opera in Attica: Arias at a Maximum-Security Prison*
- *IU Students Use Music To Help Seniors With Dementia Connect*

Mar. 22 - Community Engagement Observation Due

Mar. 22 - Current Event 8 Due

March 22 - Last Day to Drop with a W

March 25 - 29 — Spring Break!!

Week 9:

- Apr. 2 - Art in the Digital Space
- *A Decade of Arts Engagement* - NEA - pg. 26-36
- *Is VR the Future of Live Music* - Steve Holden
- Apr. 4 - Engaging Your Audience in the Digital Space
- “Virtual Music, Virtual Money” - *Oxford Handbook of Music and Virtuality*
- *Virtual Performance* - Meryl Krieger

Apr. 4 - Current Event 9 Due

Week 10:

- Apr. 9 - The Accessible Artist - The Website
- BT - Ch. 5, pg 123-124, 127-140
- Savvy - Ch. 5
- *Creating Your Electronic Press Kit*
Performance Analysis Due (at start of class)
- Apr. 11 - The Accessible Artist - Social Media
- BT - Ch. 5, 124-126
- *Social Media Marketing For Musicians: How To Get More Fans With Facebook*

Apr. 12 - Final Project Rough Draft Due

Week 11:

- Apr. 16 - The Accessible Artist - Social Media
- Apr. 18 - Tool Day - Financing Your Projects
- BT - Ch. 12
- Additional Resource in Savvy - Ch. 11

Apr. 19 - Digital Media Shadow Due

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Week 12:

Apr. 23 - Tool Day: Taxes for Musicians

Digital Media Shadow Presentations

Apr. 25 - Tool Day: Starting a Private Studio

Apr. 25 - Current Event 10 Due

Week 13:

Apr. 30 - Make-up or Review Day

May 2 - **Final Project Presentations**

Week 14:

May 7 - **Final Project Presentations**

May 9 - **Final Project Presentations**

Finals Week:

Final Project Due May 13th at 11:59pm

APPENDIX C: LIST OF COURSE CASE STUDIES

One of the most important aspects of this course is the opportunity for students to study artists and ensembles that embody the qualities of a socially minded, entrepreneurial musician. This table includes the majority of individual case studies that could be used for the course. Other examples could certainly appear throughout the class, and each instructor should draw upon their own knowledge and experience for further studies. Artists on this list are rotated in and out for each semester, the list is added to and subtracted from depending on the changing atmosphere of music and culture at any given time. This list should in no way be considered static.

Artist/Ensemble	Notes	Link
5th House Ensemble	Contemporary chamber ensemble with focus on education	http://fifth-house.com
Anderson & Roe	Humorous piano duo	http://www.andersonroe.com
Andy Akiho	Steel drum virtuoso, self-made	https://www.andyakiho.com
Artspeaks	Community arts advocacy organization	https://www.artspeaks.net
Attacca Quartet	Strong, young string quartet	http://www.attaccaquartet.com
Aurora Orchestra	Contemporary chamber ensemble	http://www.auroraorchestra.com
Bang on a Can	Established, innovative contemporary music organization	https://bangonacan.org
Barbara Hannigan	Conductor and coloratura soprano	http://www.barbarahannigan.com
BBC Proms - Dr. Who	Large, annual orchestral event	https://www.youtube.com/watch?v=yJ6JpRctnrk
Ben Folds	Composer, songwriter, hybrid performer	https://www.youtube.com/watch?v=BytUY_AwTUs
Beyond the Bars	Prison outreach program	http://beyondthebarsmusic.org
Boston Opera Collaborative	Opera cooperative organization	https://www.bostonoperacollaborative.org
Brentano Quartet	Traditional string quartet	http://brentanoquartet.com

BSO Pulse	Crossover collaboration with BSO	http://www.bsopulse.org
Buffalo String Works	Org serving refugee children	https://www.buffalostringworks.org
Cameron Carpenter	Avant-garde organist	http://www.cameroncarpenter.com
Caroline Shaw	Composer, songwriter, and vocalist	https://carolineshaw.com
Carpe Diem String Quartet	Unique string ensemble	http://cdsq.org
Chance the Rapper	Indie rapper and activist	https://www.chanceraps.com
Chloe Trevor	Artist capitalizing on the digital space	http://www.chloetrevor.com/home.html
Choral Chameleon	Versatile choral ensemble	http://www.choralchameleon.com
Classical Connections	Community engagement through a cooperative structure	http://classicalconnections.wixsite.com/bloomington
Community MusicWorks	A citywide residency in RI	http://communitymusicworks.org
Crushing Classical	21CM careers podcast	http://crushingclassical.libsyn.com
Dallas Opera	An opera company part of changing the face of downtown Dallas	https://www.dallasopera.org
Education Through Music	Education outreach for underserved youth	http://etmonline.org
El Sistema	Pinnacle of betterment through music education	https://www.elsistemausa.org
Elisabeth Remy	Principal harpist for Atlanta	http://www.elisabethremy.com
Ensemble Connect	Carnegie Hall's ensemble training residency	https://www.carnegiehall.org/Education/Ensemble-Connect
Fort Worth Opera	Opera company focused on the community it serves	https://www.fwopera.org
Found Sound Nation	Connecting community through sound	http://www.foundsoundnation.org/about
Founders	Songwriters, crossover ensemble	http://www.foundersmusic.org/
Four Ten Media	Video/multimedia group	http://fourtenmedia.net
Gabriel Alegría, Afro-Peruvian Jazz & Dance Company	Hybrid ensemble with a singular sound	http://www.afroperuviansextet.com/home/
Goldigger Pop Opera	Classical singer crossover	https://www.youtube.com/watch?v=pCqdBb56AoY
Groupmuse	Bringing chamber music into the living room	https://www.groupmuse.com

Igudesman and Joo	Comedic piano and violin duo	http://www.igudesmanandjoo.com
Imani Winds	Contemporary wind ensemble	http://www.imaniwinds.com
Intermission Sessions	Unifying mind and body through music and yoga	https://www.intermissionsessions.com
International Contemporary Ensemble (ICE)	Benchmark contemporary ensemble and organization	https://www.iceorg.org/
Jacob Collier	Jazz prodigy and YouTube sensation	https://www.jacobcollier.com
Jeffrey Zeigler	Solo cellist with tons of collaborations	http://jzcello.com
Jennie Moser Design	Soprano with a killer web design side-hustle	https://www.jenniemoserdesign.com
Julian Lage	Contemporary Guitarist	http://www.julianlage.com
Kidznotes	Music education on an El Sistema model	http://www.kidznotes.org
KOZM	Guitarist and violin crossover duo	http://kozmmusic.com/home/#press
Kronos Quartet	Established contemporary string quartet	kronosquartet.org
Lara Downes	Pianist, solo performer	http://www.laradownes.com
Le Poisson Rouge	Innovative hybrid performance venue in NYC	http://www.lepoissonrouge.com
Lin Manuel Miranda	Eminent songwriter, composer, and Broadway star	http://www.linmanuel.com
Lindsey Goodman	Flautist doing a little bit of everything	https://www.lindseygoodman.com
Liz Lerman	Dance and choreo entrepreneur	http://lizlerman.com
Loftopera	Opera in unconventional spaces	http://www.loftopera.com
Louisville Leopard Percussionists	Teaching percussion entirely by ear	http://www.louisvilleleopardpercussionists.com
Marble House Project	Creative placemaking residency for artists	http://www.marblehouseproject.org
Marcy Richardson	Hybrid vocalist and burlesque performer	http://marcyrichardson.com
Mary Kouyoumdjian	Composer drawing on her Armenian roots	http://www.marykouyoumdjian.com

Mason Bates	Composer of <i>Revolution of Steve Jobs</i>	http://www.masonbates.com
Matthew Recio	Budding contemporary composer	matthewrecio.com
Melody Gardot	Jazz singer and music therapist	http://melodygardot.co.uk
Metropolis Ensemble	Versatile, adaptable ensemble	https://metropolisensemble.org/#piano-philharmonic
Mike Block - Bach in the Bathroom	Cellist, entrepreneur, digital engager	https://www.youtube.com/watch?v=YXnXnBoNiB4
Mount Sinai Concerts for Patients	Engagement concerts at Mount Sinai Hospital	https://mountsinaiconcerts.org
MUSE/IQUE	Orchestra with the venue at the center of the performance	http://muse-ique.com
Music for Food	Musicians fighting hunger	https://musicforfood.net/
Music Mixology - Pacific Symphony	Combining pub quizzes and concerts	https://www.pacificsymphony.org/tickets/concert/Music_Mixology
Musicambia	Music as social change for incarcerated populations	http://musicambia.org
Musicians for Human Rights	Musicians for social change	http://www.musiciansforhumanrights.org
National Sawdust	Innovative performance space for new music and multimedia	https://nationalsawdust.org
New Voices Opera	Student-run contemporary chamber opera organization	http://www.newvoicesopera.org
Notes with a Purpose	Community educational engagement in Las Vegas	https://www.noteswithapurpose.org
Novacane Quartet	Clarinet quartet	http://novacanequartet.com
Onebeat	Cultural exchange program with musicians from around the world	http://1beat.org
Opera Memphis	Innovative 30 Days of Opera audience development program	http://operamemphis.org
Oracle Hysterical	Hybrid organization for poetry and music	http://www.oraclehysterical.com
Pacific Opera Project	Updating performances, venues, and plots for opera favorites	https://www.pacificoperaproject.com
Paris Opera Third Stage	Digital platform for innovative works	https://www.operadeparis.fr/en/3e-scene

Play On Philly!	El Sistema modeled music education program	http://www.playonphilly.org
Primavera Fund	Fund providing lessons, instruments, and education	http://primaverafund.org
Project 440	Educational program for the underprivileged	http://project440.org
PUBLIQuartet	Improv and mixes genres, innovative quartet	https://www.publiquartet.com
Refugee Orchestra Project	Ensemble of those connected to Refugees in the US	http://www.refugeeorchestraproject.org
Reimagining Opera for Kids	Opera engagement in K-12 schools	http://rokkimcarballo.weebly.com
Resonant Bodies Festival	Vocal music festival for all genres	https://www.resonantbodiesfestival.org/about
Roomful of Teeth	Innovative vocal ensemble	http://www.roomfulofteeth.org
Rush Hour Concerts	Presented by International Music Foundation, at convenient times	http://imfchicago.org/programs/rush-hour-concerts-summer-series/
Seraphic Fire	Baroque vocal ensemble	http://www.seraphicfire.org/about/
Sharing Notes	Music engagement in the Chicago community	http://www.sharing-notes.org
Silk Road Project	Bringing together musical traditions from around the world	https://www.silkroadproject.org
SK Shlomo	Beatboxer and Looper	http://skshlomo.com
Snarky Puppy	Hybrid jazz ensemble	http://snarkypuppy.com
So Percussion	Innovative percussion group	http://www.sopercussion.com
Spektral Quartet	Quartet performing in non-traditional spaces	http://spektralquartet.com/
Squonk Opera	Mobile musical art installation	http://squonkopera.org
Sybarite5	String quintet, working to break down barriers	https://sybarite5.org/
Symphony for Broken Orchestra	Philadelphia project to restore music in local schools	http://symphonyforabrokenorchestra.org
Tales and Scales	Education program	
Tall Heights	Pop hybrid crossover	https://www.youtube.com/watch?v=yOf7LTGN6AY
Teddy Abrams	Music director and conductor	http://www.teddyabrams.com

Tertulia	Combining a concert with a culinary experience	https://www.tertulianyc.org
That Viola Kid	Engaging through digital spaces	https://www.youtube.com/watch?v=dWthp7_1a6I
The Block - West Michigan Symphony	Creative placemaking and community engagement	https://theblockwestmichigan.org
The Canales Project	Giving voice to underrepresented communities	http://www.thecanalesproject.com
The Concert Truck	Mobile music truck	https://www.theconcerttruck.org
The Industry	Small, experimental opera company	https://theindustryla.org
The Knights	Project based orchestra organization	http://www.theknightsnyc.com
The Ritz Chamber Players	Fostering appreciation of chamber music with African-American musicians	http://www.ritzchamberplayers.org
The Rose Ensemble	Early Music Choral Ensemble	https://www.roseensemble.org
Third Coast Percussion	Percussion quartet with found sound	http://thirdcoastpercussion.com
University of Maryland	School orchestra with choreographed performances	https://www.youtube.com/watch?v=782GpSv9pTM
Vic Firth	Percussionist and entrepreneur	vicfirth.com
Victor Borge	Humorist and pianist	
Vijay Gupta	Violinist, scientists, and activist	http://guptaviolin.com/#home
VOTESart	Promoting community engagement and voting	https://www.votesart.org
Wild UP	Music collective and cooperative	http://wildup.la/mission/
Wordless Music	Indie rock and classical music hybrid	http://www.wordlessmusic.org
Yo-yo Ma	Premier example of a 21st century musician	http://www.yo-yoma.com

APPENDIX D: MAJOR ASSIGNMENT DESCRIPTIONS AND RUBRICS

Setting the Stage Artist Shadow Rubric

Assignment Description:

For this assignment, choose an artist, ensemble, or organization that you feel embodies the qualities of a successful musician in the 21st Century. The Pop Picks section of the 21cm.org website is a great place to begin your research. Address how the artist(s) you shadow exemplify the qualities of a 21st century musician in your opinion. This assignment will serve as a primer for upcoming topics and discussions. Investigate artistic engagement with their audience from the stage, in non-traditional venues, and in their community engagement initiatives. Use any publicly available information you can find for your research including social media, web presences, concert reviews, partner web-pages etc. Think about these questions:

- Overall, how successfully and/or comprehensively do you think this artist is engaging their audiences?
- What programming is this artist engaged in? What can you expect from one of their concerts? What does their community engagement look like?
- Provide your opinion on what makes this artist unique. Why are you drawn to them as an audience member?

Be specific and detailed!

You will also present a 3-5 minute overview of your shadow so that the rest of the class may benefit from your work.

Format:

Your assignment should be a minimum of 750 words, double spaced with 1-inch margins and 12 pt font. You should include your name, the course title and number, my name, and the date in the upper left hand corner as follows below:

John Doe
Setting the Stage
Prof. Benjamin Smith
September 17, 2019

If you need to cite any information, please do so in the Turabian format. Starting on the second page, your pages should be numbered with your last name, a dash, and the page number as such:

Smith - 2

Your bibliography, if your assignment requires one, should begin on the next available page of the paper with the bibliography entries in alphabetical order. Each entry should have a hanging indent.

General Feedback (Detailed feedback and edits can be found on the actual assignment)

- (Instructor Feedback Here)

Grading Rubric

I reserve the right to refuse a passing grade if any of these criteria are so far below an acceptable level as to require a rewrite of the assignment.

Structure - 20%	Poor (below 11)	Acceptable (12-15)	Good (16-18)	Excellent (19-20)
Organization and Formatting	Unacceptable number of formatting errors; ideas are poorly organized	Many formatting errors; ideas are somewhat organized	Some formatting errors; ideas are mostly well-organized	Very few or no formatting errors; Ideas are well-organized
Spelling and Grammar	Unacceptable number of grammatical and/or spelling mistakes	Many grammatical and/or spelling mistakes	Some grammatical and/or spelling mistakes	Very few or no spelling and/or grammatical mistakes

Points: /40 % of Total

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Content - 70%	Poor (below 11)	Acceptable (12-15)	Good (16-18)	Excellent (19-20)
Connection to Course Material	Observations are not connected to course concepts; comprehension of material is not evident	Observations are occasionally connected to course concepts; comprehension of material is questionable	Observations are mostly connected to specific course concepts; comprehension of material is evident	Observations are connected throughout to specific course concepts; comprehension of material is superb
Specificity of Evidence	Observations are cursory and do not provide the detail to support a cohesive argument	Specific observations are provided, but are too general and don't support a cohesive argument	Observations provided are mostly specific; detail provides some backing to argument	Observations provided are very specific; attention to detail reinforces argument
Comprehensiveness and Quality of Observations	Observations do not provide sufficient detail of audience engagement efforts	Observations provide acceptable detail of most audience engagement efforts	Observations provides detail of most audience engagement efforts	Detailed observations provides a complete picture of all audience engagement efforts

Points: /60 % of Total

Presentation - 10%	Poor (below 11)	Acceptable (12-15)	Good (16-18)	Excellent (19-20)
In-Class Presentation	Presentation falls well outside of time limits, is severely lacking in organization and engagement	Presentation falls outside of time limits, lacks sufficient organization and/or engagement	Presentation is slightly lacking in organization or engagement or may be outside of time limits	Presentation is well-organized, informative, engaging, and within time limits

Points: /20 % of Total

Total: %

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Setting the Stage

Community Engagement Observation Rubric

Assignment Description:

There are several community engagement events taking place here in your community and the surrounding area. You have two options for this assignment: either attend a community performance or outreach event where a musician or ensemble is meeting their audience in a non-traditional space, or volunteer at a local organization or event with which you could see the possibility for a future collaboration. Choose one public engagement event, community service, or volunteer opportunity to attend and submit a brief report about the aspects of effective community engagement discussed in this course. Once you've attended, use the questions below to prompt your response:

Option 1:

- What event did you attend?
 - Where was it, and who was the presenting artist or music professional if applicable?
 - Did this location seem to be a non-traditional space, more traditional, or somewhere in between?
- How did the artist engage their audience in a non-traditional way? (Did they speak between numbers, encourage audience participation, make a presentation, or something not traditionally seen in a classical music performance? Did they even perform at all?)
 - Be VERY specific, don't just give a synopsis of the evenings events - go a step further.
- Did you feel that the artist's engagement of the audience and community was effective? Why or why not?
- Be conscious of how the atmosphere felt to you overall.

Option 2:

- Where did you choose to volunteer? What was the organization, cause, or event?
- Describe your experience. How did experience impact you personally and professionally?
- Imagine you were to develop a project in partnership with this organization - what might a potential project look like with this partnership?
- Can you find any evidence of existing partnerships between this organization and other artists or art organizations?

— — —

Format:

Your assignment should be a minimum of 750 words, double spaced with 1-inch margins and 12 pt font. You should include your name, the course title and number, my name, and the date in the upper left hand corner as follows below:

John Doe
Setting the Stage
Prof. Benjamin Smith
September 17, 2019

If you need to cite any information, please do so in the Turabian format. Starting on the second page, your pages should be numbered with your last name, a dash, and the page number:

Smith - 2

Prepared by Benjamin Smith

Your bibliography, if your assignment requires one, should begin on the next available page of the paper with the bibliography entries in alphabetical order. Each entry should have a hanging indent.

General Feedback (Detailed feedback and edits can be found on the actual assignment)

- (Instructor Feedback Here)

Prepared by Benjamin Smith

Grading Rubric

I reserve the right to refuse a passing grade if any of these criteria are so far below an acceptable level as to require a rewrite of the assignment.

Structure - 20%	Poor (below 11)	Acceptable (12-15)	Good (16-18)	Excellent (19-20)
Organization and Formatting	Unacceptable number of formatting errors; ideas are poorly organized	Many formatting errors; ideas are somewhat organized	Some formatting errors; ideas are mostly well-organized	Very few or no formatting errors; Ideas are well-organized
Spelling and Grammar	Unacceptable number of grammar and/or spelling mistakes	Many grammar and/or spelling mistakes	Some grammar and/or spelling mistakes	Very few or no spelling and/or grammar mistakes

Points: /40 % of Total

Content - 80%	Poor (below 11)	Acceptable (12-15)	Good (16-18)	Excellent (19-20)
Connection to Course Material	Observations are not connected to course concepts; comprehension of material is not evident	Observations are occasionally connected to course concepts; comprehension of material is questionable	Observations are mostly connected to specific course concepts; comprehension of material is evident	Observations are connected throughout to specific course concepts; comprehension of material superb
Specificity of Evidence	Observations are cursory and do not provide the detail to support a cohesive argument	Specific observations are provided, but are too general and don't support a cohesive argument	Observations provided are mostly specific; detail provides some backing to argument	Observations provided are very specific; attention to detail reinforces argument
Comprehensiveness and Quality of Observations	Observations do not at all cover the entire breadth of the experience; insufficient detail to give a picture of the event's degree of success	Observations do not entirely cover the breadth of the experience, but does provide some detail of the event's atmosphere and impact	Observations cover part of the breadth of the experience, providing some detail of the author's, audience's, and artists'/ participants' reactions	Observations cover the breadth of the experience; detail provides a picture of the author's own impression of the experience and perceived audience/ participant reaction

Points: /60 % of Total

Total: %

Prepared by Benjamin Smith

Setting the Stage Performance Analysis Rubric

Assignment Description:

Over the course of the semester, you were to attend one public music concert either here at school or elsewhere in the community at a traditional performance venue. Use the following prompts to address the degree of success to which the artist(s) engaged their audience from the stage.

Do you think the evening was a successful example of audience engagement from the stage or not? Provide evidence for or against considering the following to help guide your thinking:

- In general, discuss the overall feel and experience. How did that contribute to the success (or lack thereof) for the evening?
- Describe, if applicable, the ways the artist(s) or staff for the event engaged the audience either directly or indirectly to break the "fourth wall".
- Using the readings and class lecture notes and discussions, what other specific elements, musical or otherwise, contributed to the quality of engagement experience from the artist(s) during the evening.
- Whether or not you feel the evening was a success, was there an opportunity for engagement you feel the artist(s) missed?
- Be VERY specific, don't just give a synopsis of the evening's events - go a step further

— — —

Format:

Your assignment should be a minimum of 750 words, double spaced with 1 inch margins and 12 pt font. You should include your name, the course title and number, my name, and the date in the upper left hand corner as follows below:

John Doe
Setting the Stage
Prof. Benjamin Smith
September 17, 2019

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Smith - 2

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General Feedback (Detailed feedback and edits can be found on the actual assignment)

- (Instructor Feedback Here)

Prepared by Benjamin Smith

Grading Rubric

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Structure - 20%	Poor (below 11)	Acceptable (12-15)	Good (16-18)	Excellent (19-20)
Organization and Formatting	Unacceptable number of formatting errors; ideas are poorly organized	Many formatting errors; ideas are somewhat organized	Some formatting errors; ideas are mostly well-organized	Very few or no formatting errors; Ideas are well-organized
Spelling and Grammar	Unacceptable number of grammar and/or spelling mistakes	Many grammar and/or spelling mistakes	Some grammar and/or spelling mistakes	Very few or no spelling and/or grammar mistakes

Points: /40 % of Total

Content - 80%	Poor (below 11)	Acceptable (12-15)	Good (16-18)	Excellent (19-20)
Connection to Course Material	Observations are not connected to course concepts; comprehension of material is not evident	Observations are occasionally connected to course concepts; comprehension of material is questionable	Observations are mostly connected to specific course concepts; comprehension of material is evident	Observations are connected throughout to specific course concepts; comprehension of material superb
Specificity of Evidence	Observations are cursory and do not provide the detail to support a cohesive argument	Specific observations are provided, but are too general and don't support a cohesive argument	Observations provided are mostly specific; detail provides some backing to argument	Observations provided are very specific; attention to detail reinforces argument
Comprehensiveness and Quality of Observations	Observations do not at all cover the entire breadth of the experience; insufficient detail to give a picture of the event's degree of success	Observations do not entirely cover the breadth of the experience, but does provide some detail of the event's atmosphere and impact	Observations cover part of the breadth of the experience, providing some detail of the author's, audience's, and artists's reactions	Observations cover the breadth of the experience; detail provides a picture of the author's own impression of the evening and perceived audience and artist reaction

Points: /60 % of Total

Total: %

Prepared by Benjamin Smith

Setting the Stage Digital Media Shadow Rubric

Assignment Description:

For two to three weeks, shadow an artist, ensemble, or organization on all of their social media and other web and digital presences (including crowdfunding if applicable). Using evidence and concepts from class readings and lecture notes, discuss whether or not you feel the organization you shadowed has successful digital engagement. You may or may not choose to shadow the same organization as with your Artist Shadow.

- Overall, how successful and/or comprehensive do you think the digital presence of your artist(s) is at engaging their audience?
- Are there certain ways that the artist(s) creates a digital performance space unique to their digital presence? In other words, a performance or interactive medium of their artistry that only exists in the digital space?
- Do you feel that the artist(s) is using social media effectively based on our class conversations and readings? What platforms are they utilizing? How could they improve their social media engagement?
 - Is the artist successful in creating a dialogue, a two-way street, from what you can tell? (Are they responding to posts, interacting with followers etc.)
- Discuss the positives and negatives of the artist's website. What specific elements are present? Are there any unique elements you found particularly compelling, appealing, or engaging?
- Provide links in an appendix to all social media and web pages for your artist(s). Provide links or screenshots to specific posts or web pages you address in your write-up.

In addition, while you should talk about their activity on social media and their different web presences for the two weeks you are shadowing them, you should also take a look at the history of posts and numbers of followers etc. Go back in time and see how they have used these platforms historically. What has changed over time? Are the platforms used equally? Are they all used simultaneously? Consider signing up for an email list too see if they send anything along in this time period. Comment not only on what they did, but what they didn't do.

You will present a 3-5 minute presentation on this shadow to share your work with your colleagues.

— — —

Format:

Your assignment should be a minimum of 750 words, double spaced with 1-inch margins and 12 pt font. You should include your name, the course title and number, my name, and the date in the upper left hand corner as follows below:

John Doe
Setting the Stage
Prof. Benjamin Smith
September 17, 2019

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Smith - 2

Prepared by Benjamin Smith

Your bibliography, if your assignment requires one, should begin on the next available page of the paper with the bibliography entries in alphabetical order. Each entry should have a hanging indent.

General Feedback (Detailed feedback and edits can be found on the actual assignment)

<ul style="list-style-type: none"> (Instructor Feedback Here)

Grading Rubric

I reserve the right to refuse a passing grade if any of these criteria are so far below an acceptable level as to require a rewrite of the assignment.

Structure - 20%	Poor (below 11)	Acceptable (12-15)	Good (16-18)	Excellent (19-20)
Organization and Formatting	Unacceptable number of formatting errors; ideas are poorly organized	Many formatting errors; ideas are somewhat organized	Some formatting errors; ideas are mostly well-organized	Very few or no formatting errors; Ideas are well-organized
Spelling and Grammar	Unacceptable number of grammatical and/or spelling mistakes	Many grammatical and/or spelling mistakes	Some grammatical and/or spelling mistakes	Very few or no spelling and/or grammatical mistakes

Points: /40 % of Total

Prepared by Benjamin Smith

Content - 70%	Poor (below 11)	Acceptable (12-15)	Good (16-18)	Excellent (19-20)
Connection to Course Material	Observations are not connected to course concepts; comprehension of material is not evident	Observations are occasionally connected to course concepts; comprehension of material is questionable	Observations are mostly connected to specific course concepts; comprehension of material is evident	Observations are connected throughout to specific course concepts; comprehension of material superb
Specificity of Evidence	Observations are cursory and do not provide the detail to support a cohesive argument	Specific observations are provided, but are too general and don't support a cohesive argument	Observations provided are mostly specific; detail provides some backing to argument	Observations provided are very specific; attention to detail reinforces argument
Comprehensiveness and Quality of Observations	Observations do not provide sufficient detail of the required aspects of the digital presence; No effort is made to explore additional platforms	Observations provide some detail of the required aspects of the digital presence; No effort is made to explore additional platforms	Observations provide some detail of every required aspects of the digital presence; Some effort is made to explore all additional platforms	Detailed observations provides a picture of all required aspects of the digital presence; all possible platforms and avenues are explored

Points: /60 % of Total

Presentation - 10%	Poor (below 11)	Acceptable (12-15)	Good (16-18)	Excellent (19-20)
In-Class Presentation	Presentation falls well outside of time limits, is severely lacking in organization and engagement	Presentation falls outside of time limits, lacks sufficient organization and/or engagement	Presentation is slightly lacking in organization or engagement or may be outside of time limits	Presentation is well-organized, informative, engaging, and within time limits

Points: /20 % of Total

Total: %

Prepared by Benjamin Smith

Setting the Stage Final Project Rubric

Assignment Description:

As a reminder, here is the final project description from the syllabus:

“Final Project - This is a project synthesizing the concepts covered in each area of the class. There are multiple possibilities for the structure of this project:

You will propose a hypothetical project that showcases your understanding of the main course concepts. This could be a proposal for a concert, a community engagement project, digital portfolio, or any other project that proves your comprehension of our three course pillars - reimagining your audience from the stage, reaching your audiences in their communities, and utilizing the digital space for direct audience engagement. This final project requires a written component and an element of presentation. These requirements will be developed on a case-by-case basis and tailored to the individual project.”

STEP 1 - FINAL PROJECT PROPOSAL (1% of final grade)

Consider these questions for your proposal:

- What exactly is the project that you are proposing?
- How would you describe this event to possible collaborators, funders, or potential audience members?
- What is the purpose of this project? What's the big picture?
- How will this project prove your understanding of the concepts presented in this course?
- What physical resources, online or otherwise, are available to you for your research and preparation for this project?
- Cite these resources in a proposed bibliography at the end of your project proposal.
- What connections or potential partnerships can you imagine helping you with this project?

NOTE: You can always change your mind - None of this is set in stone!

Format:

Your Final Project Proposal should be a minimum of 250 words double spaced with 1-inch margins and 12 pt font. You should include your name, the course title and number, my name, and the date in the upper left hand corner as follows below:

John Doe
Setting the Stage
Prof. Benjamin Smith
September 17, 2019

If you need to cite any information, please do so in the Turabian format. Starting on the second page, your pages should be numbered with your last name, a dash, and the page number:

Smith - 2

Prepared by Benjamin Smith

Your bibliography, if your project requires one, should begin on the next available page of the paper with the bibliography entries in alphabetical order. Each entry should have a hanging indent.

This portion of the assignment will be graded on completion.

STEP 2 - PROJECT MEETINGS

Individual meetings will be required with me after the submission of the Final Project Proposal. These meetings will help us narrow down the scope of your projects and give you further food for thought as you work through these ideas this semester. The first meeting is required and any subsequent meetings are optional, but strongly encouraged. More info on these meetings will be provided in class.

STEP 3 - ROUGH DRAFT (4% of Final Grade)

Based on your project proposal from earlier in the semester and our subsequent conversations, provide a first draft of your final paper. The "rough draft" should be as complete and final as you can possibly make it. The content and grammar should not be rough, they should be polished. The draft simply allows the time for feedback and a rewrite by the end of the semester.

Consider these questions (Don't answer these word for word in your paper - weave a narrative, tell me a story with these to guide your thinking):

- What is the overall goal of this project?
- How would you describe your target audience for this project?
- How would you describe this project to potential funders, audience members, and/or partners?
- How does this project engage your audience in a new way?
 - Is this project an innovation in engagement from the stage?
 - Is this project an attempt at engaging your audience in their community?
 - Does this project exist primarily in the digital space?
- What benefit does this project provide to you professionally? To those who participate with you? To those who attend?
- How will you leverage technology to help you accomplish your goals for this project?
- What barriers to entry and motivations for attendance does this project eliminate or tap into respectively for your potential audience?
- What are some possible avenues for funding?
- How might you approach marketing this event?
- How will you measure your success?
- If successful, how might you scale this idea into a larger effort or recurring project?

Prepared by Benjamin Smith

Format

Each project may have different written and presentational requirements. Every paper will look different, and you should present your information and ideas in a way that clearly communicates your goals and your creativity. We will have discussed your individual component requirements in our project meetings. Regardless of format, you will need to address all three pillars of audience engagement.

The written content should be at least 1500 words. Any citations and subsequent bibliography should be in Turabian format.

This paper will be graded on form, grammar, and construction, as well as your ability to show your comprehensive understanding of the materials and concepts covered in this course with the rubric below.

STEP 4 - FINAL DRAFT (15% of Final Grade)

Taking feedback from project meetings and previous stages of this assignment, your Rough Draft will be revised and crafted into your final document. This is a document with which you could present your project idea to donors, potential partners, and audience members. Your thoughts should be polished, and ideas well supported with evidence from course readings and your own independent research into the value your project will provide. Remember that all three course pillars of audience engagement must be addressed to some degree.

Format

Each project may have different written and presentational requirements. Every paper will look different, and you should present your information and ideas in a way that clearly communicates your goals and your creativity. We will have discussed your individual component requirements in our project meetings.

The written content should be at least 1500 words. Any citations and subsequent bibliography should be in Turabian format.

This paper will be graded on form, grammar, and construction, as well as your ability to show your comprehensive understanding of the materials and concepts covered in this course with the rubric below.

STEP 5 - FINAL PROJECT PRESENTATION (15% of Final Grade)

See the separate assignment rubric for the Final Project Presentation

General Feedback (Detailed feedback and edits can be found on the actual assignment)

- (Instructor Feedback Here)

Prepared by Benjamin Smith

Grading Rubric

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Structure - 20%	Poor (below 11)	Acceptable (12-15)	Good (16-18)	Excellent (19-20)
Organization and Formatting	Unacceptable number of formatting errors; ideas are poorly organized	Many formatting errors; ideas are somewhat organized	Some formatting errors; ideas are mostly well-organized	Very few or no formatting errors; Ideas are well-organized
Spelling and Grammar	Unacceptable number of grammatical and/or spelling mistakes	Many grammatical and/or spelling mistakes	Some grammatical and/or spelling mistakes	Very few or no spelling and/or grammatical mistakes

Points: /40 % of Total

Content - 80%	Poor (below 11)	Acceptable (12-15)	Good (16-18)	Excellent (19-20)
Connection to Course Material	Content is not connected to course concepts; comprehension of material is not evident	Content occasionally connected to course concepts; comprehension of material is questionable	Content is mostly connected to specific course concepts; comprehension of material is evident	Content is connected throughout to specific course concepts; comprehension of material superb
Specificity of Evidence	Content is cursory does not provide the detail to support a cohesive argument	Specific examples are provided, but are too general and don't support a cohesive argument	Content provided is mostly specific; detail provides some backing to a specific argument	Content is very specific; attention to detail reinforces a specific argument
Comprehensiveness and Quality of Content	Content may or may not cover all course pillars, and/or is severely absent of consideration in one or more areas.	Content touches on all of the course pillars, but is seriously lacking in one or more areas.	Content covers most of the breadth of course pillars, but is somewhat lacking in one or more areas.	Content encompasses the breadth of course pillars; engagement from the stage, in the community, and from the digital space

Points: /60 % of Total

Total: %

Prepared by Benjamin Smith

Setting the Stage

Final Project Presentation Rubric

Project Presentation Description

Your Final Projects include a presentation component worth 15% of your final grade. This should be a presentation of what you propose for your project in a format as discussed with me. This might be a pitch to a possible donor or funding board for your upcoming a project, a presentation to a possible presenting partner, or some other scenario which gives direction and relevancy to your conversation with the class.

- This presentation should be 10-15 minutes in length. Please be careful to stay within this time limit, as it will affect your grade, and we need to have time for everyone to present. When someone gives you a time limit for a job interview or other formal presentation, they need you to stick to it. This is no different. This means you need to be detailed, but succinct and efficient.
 - Practice and time yourself before you present in class.
- Your presentation should include a digital visual aid of some sort. Either PowerPoint, Keynote, Prezi, or some combination of visual media to help tell your story.
- You may use note cards or notes, but DO NOT read directly from them verbatim. This is an opportunity to practice your public speaking and connect with the class as an audience. Know the material well enough to keep from reading your paper word-for-word.
- There will be time for a brief Q&A after each presentation.

You will be graded on the material presented as well as how you present it. Find a way to tell a story about your ideas and present them in an engaging and creative way that will inspire potential funders, partners, and audience members.

Presentation order will be generated by me via a random number generator and provided to you well before presentations are to begin.

Your presentation will be graded using the rubric below.

	Poor (below 11)	Acceptable (12-15)	Good (16-18)	Excellent (19-20)
Time and Organization	Presentation is either significantly under or over time and uses time inefficiently; content is lacking effective organization	Presentation is less than a minute over or under time and time was used rather inefficiently; content somewhat disorganized	Presentation is within time limits and uses time mostly efficiently; content is presented with minor lapses of organization	Presentation is within time limits uses time efficiently; content is well organized in a clear and effective manner

Prepared by Benjamin Smith

	Poor (below 11)	Acceptable (12-15)	Good (16-18)	Excellent (19-20)
Communication Skills	Cannot be heard or understood most of the time; no attention to audience engagement; body language sends negative signals; Completely reliant on written notes	Can be heard throughout, but without much confidence; not necessarily aware of audience engagement; reliant on written notes throughout presentation	Mostly effective communication throughout; Keeps audience mostly engaged throughout; use of notes is only minimally distracting	Expressive use of voice and body communication throughout; Keeps audience engaged throughout; use of any notes does not distract from communication
Visual Presentation Aids	Visual aids contain several errors, do not enhance, and often distract from the overall presentation	Visual aids contain some errors and sometimes distract from the overall presentation	Visual aids are a partner to speaker, but sometimes contain too much draw independent attention	Visual aids enhance presentation without distracting from speaker
Connection to Course Material	Content is not connected to course concepts; comprehension of material is not evident	Content occasionally connected to course concepts; comprehension of material is questionable	Content is mostly connected to specific course concepts; comprehension of material is evident	Content is connected throughout to specific course concepts; comprehension of material superb
Specificity of Evidence	Content is cursory does not provide the detail to support a cohesive argument	Specific examples are provided, but are too general and don't support a cohesive argument	Content provided is mostly specific; detail provides some backing to a specific argument	Content is very specific; attention to detail reinforces a specific argument
Comprehensiveness and Quality of Observations	Content may or may not cover all course pillars, and/or is severely absent of consideration in one or more areas	Content touches on all of the course pillars, but is seriously lacking in one or more areas	Content covers most of the breadth of course pillars, but is somewhat lacking in one or more areas	Content encompasses the breadth of course pillars; engagement from the stage, in the community, and from the digital space

Points /120 -%

Prepared by Benjamin Smith

General Feedback

- (Instructor Feedback Here)

Prepared by Benjamin Smith

SUPPLEMENTAL MATERIALS

Sample Reading Quizzes and Writing Prompts

The following are examples of possible reading quizzes and writing prompts used to ensure students are keeping up with readings. These are designed to help them synthesize and process relevant information for each lecture. For the Reading Quizzes, question types range from multiple choice and true or false, to short answer and matching. The writing prompts can be answered in a paragraph or two. The overall goal for either format is the same: a short, five-minute quiz to help focus attention and ensure that everyone is at least trying to stay up to date with the assigned homework and readings for each class.

Sample Reading Quizzes

Reading Quiz 1 - The Birth of the Modern Music Industry in America

1. Define what a labor union is in your own words.
2. Which of the following are methods through which the arts have found funding through history?
 - a. Wealthy Citizens
 - b. Artists
 - c. Lotteries and Raffles
 - d. Governments
3. What is a Collective Bargaining Agreement?

Reading Quiz 2 - The Musician's Portfolio Career

1. Briefly describe the difference between freelance work and a musician's portfolio of income streams. Or are they the same thing?
2. List at least 4 possible components (jobs, activities, disciplines) that can make up a musician's professional portfolio.
3. True or False - It is not necessary to obtain signed contracts for every new gig or concert.

Reading Quiz 3 - The Social and Political Impact of Art

- True or False: The following are major types of Arts of Advocacy:
 - a. Personal Advocacy
 - b. Public Advocacy
 - c. Legislative Advocacy

- In an event that marked a change in the relationship between Russian political leadership and composers in the Soviet Union, Prime Minister Josef Stalin walked out of a 1934 production of *Lady Macbeth of the Mtsensk District* by what composer?
 - a. Gabriel Fauré
 - b. Dimitri Shostakovich
 - c. Nikolai Rimsky-Korsakov

Reading Quiz 4 - Organizational Structures

1. Match each business sector to its corresponding colloquial name:
For-Profit = Private Sector
Non-Profit Sector = Philanthropic Sector
Public Sector = Government Sector

2. Which of these is NOT an organizational structure?
 - a. 501(c)(3)
 - b. 403(b)
 - c. LLC

3. Match each business to its most likely organizational sector.
Smithsonian Museum of American History = Government Sector
Apple = Private Sector
The Metropolitan Opera = Philanthropic Sector

Reading Quiz 5 - The Accessible Artist

1. List three (3) reasons why an artist today might want to create a website.

2. In the age of social media, the way we use traditional websites has changed. How are we beginning to think differently about and use both presences? Give an example for both.

3. In your opinion, what are the most important platforms of social media for artists to employ today? Give at least one reason why for each platform you mention.

Sample Writing Prompts

Prompt 1 - What does it mean to be a 21st Century Musician?

In your own words, what is your definition of a 21st Century Musician, or a successful musician in the 21st Century.

Prompt 2 - The Birth of the Modern Music Industry in America

Do unions still have a place for musicians in the US today?

Prompt 3 - Art and Community

In a paragraph or two, answer the following prompt: Where do you see the arts having the most value for a community? Where in the intersections of art and community would you focus your attention as an arts leader? For a community? Where would you focus your attention as an arts leader?

Prompt 4 - Understanding Your Audience

In your opinion and considering the readings for today, provide your own definitions of Art and Entertainment. Are these two mutually exclusive? Do you see overlap between your definitions? What do the traditional views of the genres these two words evoke in your mind?

Prompt 5 - Art in the Digital Space

How have you engaged with an artist in the digital space? What new trends are you noticing as technology disrupts the way that musician's and their fans interact?

Sample In-Class Activities

These activities are small examples of the interactive and experiential learning environment that should be the goal of any lecture in “Setting the Stage.” These activities are designed to get students moving around the room, engaging with one another, and provide them an opportunity to apply knowledge from their class readings and lectures to a realistic thought experiment. This practice should be applied with activities throughout the semester and could mock collective bargaining agreements for a union orchestra or the devising a topic for a teaching artistry residency at local elementary school. Below are some of the more successful activities from my own teaching of this course.

Activity 1 - Reimagining the Stage

Students will split into four groups and each are assigned a scenario from which to work. These scenarios include traditional concert environments of varying sizes and audience groups. The students will take roughly 10-15 min. to brainstorm how their hypothetical musical ensemble could engage their audience in unique and innovative ways from the stage with a concert of their design. They will draw on concepts introduced in this and previous lectures including the use of physical space, musical considerations like form and cohesion, the duration of the concert, their stage presence, the use of staging or sets and props, audience participation, spoken engagement, the use of multi-media and technology, concert attire, and pre- and post-concert activities. The four scenarios of concerts in traditional venues could include:

1. A K-8 group comes to visit your ensemble for a concert. You are expecting about 300 students to attend.
2. A traditional chamber music concert for an audience of 100-200 people.
3. A solo recital for an instrument of your choice for 50-100 people.
4. A large-scale performance of an opera, orchestral work, oratorio, or other concert performance in the appropriate respective venue for 500-1500 people.

Students then present their solutions for their scenarios to the rest of the class. The class then offers feedback and brainstorms additional suggestions.

Activity 2 - Art and Community

This activity is designed to use the students' own home communities as springboards for thought about how musicians can act and think like social entrepreneurs. After several lectures concerning how art intersects with community, how community benefits from artists and the role that music and arts play in the health and prosperity of that community, the students will reflect upon the community with which they identify most strongly. Students will work in pairs or teams to identify a unique opportunity within their home communities and describe the beginnings of an outline for a potential role the arts could play to fill that niche or opportunity. Students begin by describing their community to their fellow group members, taking note of likely intersection points between that community and their musical interests. Each group will come up with one possible opportunity per each home community. Examples could include a pop-up concert series in a neglected downtown shopping district or burgeoning cultural area, a workshop or residency with a local school lacking any arts education, or a community theater production written and performed by local community members. Any area the students feel drawn to is fair game. The importance of this activity lies in connecting course concepts of art and community to an actual community with people they identify with to remove these ideas from academia and put them in a more personal context.

Activity 3 - Time Warp

One of the most common causes of stress today is a lack of time in our daily lives, and students today are certainly not exempt from demands on their schedule. In this lecture, we discuss Richard Florida's chapter on this topic in *The Rise of the Creative Class*, where he lays out some of the differences in lifestyle that today's working generations are experiencing; particularly in regard to balancing one's work and social life. It is always useful to put yourself in the shoes of your audience members, empathizing with their position on any given day, and

looking at all of the factors that coalesce into a decision to either attend or not attend a given arts event. One of the most important of these factors is an audience member simply feeling that he or she has the time left in their social budget for the week to spend on an arts event. This activity helps students empathize with their audience members' experience so they can better position their events to fit into the changing lifestyles of today's working generations. It will help them see how many times a day they are mixing work and social activities, how often they find themselves multi-tasking, how late in the day they are working, and how saturated a single day is with transitions from one activity to another.

Time Warp Activity

- Take a moment to outline what a typical weekday looks like for you. Or pick a weekday from the last couple weeks and outline your activities. Account for as much as you can. If you are doing more than one thing at once, note that as well. Go from the moment you wake up to the moment you go to sleep.
 - Place a "W" next to activities that you consider work or study related. Place an "S" next to activities that you consider a social activity.
 - You are the only ones who will see these lists, so be honest and open about how you spent your time.
 - Now do the same now for a weekend day.
- How much of this scheduled time during the day are you doing more than one thing at one time?
- Do you notice moments where you are mixing both work and social activity? Circle those times.
 - Is there a difference between weekdays and weekends? Is there a lot of overlap?
 - How late in the day are you working?
- How many times are you switching between different modes (work, school, social)?
- Now imagine that your friend is giving a recital this Thursday and you would like to attend. How would you, or could you, fit that into your schedule?
 - How would this change if the recital attendance was required for credit? This is what a work commitment feels like when it overlaps with a social event.
 - This is the choice that our audience faces when they come and see us.
- It is likely that you are operating very much in line with how our new audience is constructing their schedules and valuing their time.

Activity 4 - Organizational Structures

Not all activities need be as large or time-consuming as the previous three. A simple group check-in at the end of an information heavy day can go a long way to ensuring the most important points for the day are sticking. This activity comes from the end of a lecture describing and outlining the available organizational structures that a musician may choose to operate within as either a non-profit or for-profit entity or ensemble. Possible structures for this purpose include no structure necessary, Limited Liability Corporation (LLC as a partnership or sole-proprietor), Corporation, 501(c)(3) non-profit, Low-Profit Limited Liability Company (L3C), or a hybrid of an LLC and 501(c)(3) in some capacity. Individuals, or students in small groups confer to decide on a most applicable structure and justify that choice.

Organizational Structure Activity

- Joe and Kelly want to start a new arts venture. She's a violinist and he's a pianist. They want to bring in artists to play at different concerts and events, building a roster with which they can have a wide offering of genres and styles while they build their touring profile in the region. They may also eventually look into artist residencies and workshops for developing musicians around the area. How should they organize their new venture?

Most likely structure: LLC (partnership), probably unincorporated and private

- Lucy wants to develop a new community outreach program that will bring music to dementia patients across the city. She believes in music's ability to heal and she knows that she has strong supporters and other partner musicians ready to bring this dream to life. How should Lucy organize her program to ensure success?

Most likely structure: 501(c)(3)

- Carlos wants to help bring the sounds of his diverse neighborhood to the masses. He plans on opening his own recording and distribution studio to help fledgling musicians in his city record and begin to market the music they are making. He has lined up a few stores in town ready to sell his label's CDs and he is ready to launch his website where he can provide digital downloads. He just needs to decide on a business model...

Most likely structure: Hybrid LLC and 501(c)(3), and also a possible example for an L3C

- Sarah, a soprano, is beginning to fill out a successful performing schedule with plenty of concert work, community concerts, opera contracts at regional theaters around the country. She's still taking Young Artist Program auditions as well as auditions for mainstage roles and resident artist work at summer festivals. While on the road she is beginning to find additional work as a clinician for master classes and workshops and has a few private students back at home. How should Sarah be organizing the income from these activities?

Most likely structure: LLC - sole-proprietorship or simple pass through taxation

- Julian and his ensemble have operated as a traditional performance group for the past five years, but they are finding that there seems to be much more money and opportunity in teaching artistry work with residencies in K-12, higher education, and corporate workshops. Julian and his ensemble have found they are quite good at this type of work and enjoy teaching artistry on the whole. They are struggling with a big decision: whether or not to become a non-profit. What are the pros and cons of either staying an LLC or switching to a 501(c)(3) structure?

Examples of Current Event Responses

The assignment description from the syllabus:

“*Current Events* - Throughout the semester, you will submit ten (10) short reports (a paragraph or two) to an online forum by Friday at 11:59pm with a link to an article from any happenings in the world of performance or the arts related to engaging your audience and your community. This can take many different shapes: changes in legislation, creative placemaking, a new performance space, changing cultural trends; literally anything that you find intriguing related to the arts. I will choose a few of these every week or so to discuss at the beginning of class.”

Example 1 – Senior Level student:

A Violinist Questions the Musical Divide Between West and East

This article explores a big question in the world of classical music: in the increasingly globalized world that we live in, why do we still separate East and West in terms of music? Should classical music really be so isolated? Layale Chaker is a violinist and composer who grew up in Beirut and learned of both traditions, and just released an album that addresses these questions and attempts to blend her two identities. I think this is definitely an important thing for modern musicians to consider, drawing from our own unique identities and incorporating them into our music. Who says that classical music has to be an unmoving, rigid thing? As we discussed in class, we should all find our own "niche" and roll with it. The last paragraph is very poignant, where Chaker points out that many people view Arabic music as very traditional and ancient, yet she wants to dispel with these presumptions and show that it can be just as fluid and modern as anything else. A very important point to remember: we should always be challenging our assumptions and looking to push our art wherever we can.

Link to Article - <https://www.nytimes.com/2019/02/01/arts/music/layale-chaker-inner-rhyme.html>

Example 2 – Junior level student:

Women in Music? The Song Remains the Same, Annenberg Study Shows

The annual USC Annenberg Inclusion Initiative report led by Dr. Stacy L. Smith had disappointing data on the number of women working in the music industry in 2018. The researchers found that only 17% of people with Billboard Top 100 hit songs are women, which is approximately the same percentage as last year. Women only comprised 12.3% of songwriters and 2% of producers. However, the percentage of people of color working in the music industry went up from last year. Out of all the female songwriters that were analyzed, 73% identified as women of color. The article also addresses the gender gap in Grammy nominations, stating that of all the Grammy nominees between 2013-2019, only 10.3% were female. This article provides quantitative data that supports the argument that women artists have been making for a long time: it is harder for women to succeed in the music industry due to barriers of

entry imposed by people in positions of power so that many deserving people lack access to industry tools and opportunities to succeed.

Link to Article - <https://variety.com/2019/music/news/women-in-music-annenberg-inclusion-study-report-1203128562/>

Example 3 – Junior level student:

An Italian Town Fell Silent so the Sounds of a Stradivarius Could Be Preserved

Cremona, Italy is the place where Antonio Stradivari crafted the finest violins ever about three centuries ago. It is also the place where four world-class musicians recorded the sounds of a Stradivarius violin and three other famous instruments. They didn't play songs; they played note by note by note so that the sounds could be preserved for future electronic music composers and musicians. They also played every possible note transition. The musicians and sound engineers recorded in the concert hall of Cremona's Violin Museum, producing thousands of sounds that will be processed and put into a database for future composers to use as they wish. The Violin Museum has a bustling street in front of it, and the sensitive recording equipment was capable of picking up sounds of cars and things passing by, so the people in charge of the project asked the mayor for help in blocking off the street and enforcing quiet hours during the month of recording. The musicians just finished recording after spending weeks playing one to two notes at a time, 8 hours a day.

Link to Article - <https://www.npr.org/2019/02/17/694056444/an-italian-town-fell-silent-so-the-sounds-of-a-stradivarius-could-be-preserved>

Example 4 – Sophomore level student:

Immigrants Created American Music. A New Festival Tells Their Stories.

A festival at Carnegie Hall this weekend is exploring the roots of American music, a lot of which we can trace back to immigrants from three sectors: the Irish/Scottish who immigrated in the 18th-19th centuries, the Jews who immigrated from eastern Europe in the 19th-20th centuries, and the African-Americans who migrated from the southern U.S. to the north after emancipation. The festival is being run by Carnegie along with more than 75 partner organizations, and it will include concerts of all different sizes, dance workshops, panel discussions with musicians, and tours of the Harlem area.

Link to Article - <https://www.nytimes.com/2019/03/07/arts/music/migrations-the-making-of-america-immigration.html?action=click&module=Features&pgtype=Homepage>

Examples of Student Final Project Topics

To help conceptualize the purpose of the final project, the culmination of all class assignments, it is helpful to see what these projects actually look like. This section contains sample abstract summaries of final projects for “Setting the Stage.” As a reminder, the description of the final project from the syllabus is:

“Final Project - This is a project synthesizing the concepts covered in each area of the class. There are multiple possibilities for the structure of this project. You will propose a hypothetical project that showcases your understanding of the main course concepts. This could be a proposal for a concert, a community engagement project, digital portfolio, or any other project that proves your comprehension of our three course pillars - reimagining your audience from the stage, reaching your audiences in their communities, and utilizing the digital space for direct audience engagement. This final project requires a written component and an element of presentation. These requirements will be developed on a case-by-case basis and tailored to the individual project.”

Example 1 – Dueling Piano Food Truck:

This project brought together food and music in the form of America’s favorite mobile culinary experience, the food truck. The idea was based on the tradition of dueling piano bars that originated throughout the South. The food truck, based in a major metropolitan area, would pull up and begin serving gourmet hot dogs while two pianos are revealed in the back portion of the trailer. Two pianists take requests from the crowd, mix genres, and provide entertainment for whatever neighborhood in which they find themselves. There are even special dogs available for the dogs customers might bring along with them to enjoy the afternoon. The major advantage of a mobile platform like this one is the ability to meet audiences where they are and integrate seamlessly into the culture of a community as it is. Pianists can be contracted to express specific musical styles that reflect a particular neighborhood or highlight the musicians’ particular skillset or passion. This venture also comes paired with an app that would allow customers and fans to track the truck’s location, make song requests, and even place orders for pick-up while they are on their way to the truck. This project allows musicians to remove the physical barriers of the stage, plant themselves within the neighborhoods and audiences they are looking to reach, and

leverage today's mobile technology in the blending of social entrepreneurship and a for-profit venture.

Example 2 – Looping Composition Workshop

Teaching artistry is one of the best ways to engage and grow new audience members, sharing music with specific communities to help those audiences make more personal connections with the music they encounter. This project introduces middle school students to classical and popular music through an interactive application: the “Looper” app on their own smartphones. This workshop could take place either with or without live musicians in the room, and depending on the instruments present, will incorporate completely different sounds and genres from a voice and found instrument, to a garage band, to a full chamber ensemble. Students will learn skills of composition and song construction in a welcoming and individualized environment creating a song of their very own using the “Looper” app. Students will work with the musicians present (or on their own), creating individual tracks one at a time, isolating the sounds of an instrument and directing the musicians to achieve their vision for the song. Each track is stacked one upon another until the full song has been created. Students can also record their own voices or their own playing, putting themselves directly into the artwork they create during the workshop. Students will get to keep their recordings and have a new skill they can take with them after the musicians leave.

Example 3 – Pajam-Opera

As one of the most stigmatized classical genres, opera has long been the realm of the wealthy and privileged, with many audience members forgoing an evening at the opera house simply because of the perception of pompous ushers and tuxedo wearing audience members. A Pajam-opera seeks to turn that perception upside down and encourages the audience to attend in their most comfortable sleepwear. Utilizing streaming platforms like MetHD, local communities

can stream and project some of the best productions of beloved operas anywhere at any venue. Pajam-operas can take place in a park, in a backyard, a theatre, anywhere a group of people can set up a screen. Audience members come as they are, pajamas encouraged, with BYO Popcorn and picnic blankets or bean bag chairs. Venues and atmospheres are infinitely adaptable to the community and environment that fits each audience. Pajam-operas bring the genre down to earth and can provide a low-risk introduction to opera for those who have never attended before.

Example 4 – Musicians Fighting Winter

Musician's often find themselves working in the realm of social entrepreneurship and this project finds itself squarely within that definition. Musicians Fighting Winter is a project envisioned to aid any community in which homelessness is a persistent issue by raising awareness and resources to support relief efforts. With music as the attractor and the entertainment, participants are invited to come and donate old t-shirts and learn to collectively quilt them into blankets for the homeless. Efforts are backed by local businesses and community groups, pulling together a consortium of financial and in-kind support for the project. The concerts take place outside in the cooler months, providing heat and shelter to homeless populations for an afternoon, while bringing the community into more direct and personal contact with an often invisible, or at least ignored, population.

Example 5 – Military Veteran's Benefit Concert

This project provides an opportunity for veterans to express their stories and share their experiences through a collaboration with composers and musicians. Each veteran is paired with a composer, chosen through a screened application process, who will spend time learning about them and developing a piece of music that reflects the story each individual wishes to tell. The veterans will be invited to record a narration of their story for the actual concert as well. Each composer will then score a piece for orchestra or chamber ensemble to be performed in a concert

honoring their veterans' bravery and raising money for aid programs. The collaboration brings together modern composers and an audience whose story deserves to be told, uniting two worlds that may not often be likely to cross paths in other circumstances. The interviews and narrations will be videotaped and will accompany each respective musical performance.

Example 6 – Online Multi-Media Music Education Course

Existing entirely in the digital space, this education platform for music theory and practice is accessible to the masses. The program will utilize video lessons, games, interactive worksheets, and songs to help teachers and aspiring musicians access high quality music education materials. The modules will be accessible to those with little to no background in music all the way through to professionals wishing to further their knowledge and skills in a specific subject or skill. This platform will also include instruction and exploration in genres outside of classical music like pop, country, jazz, and R&B. This long-term project, with many phases of construction and release, looks to provide tools for audiences and musicians alike a language with which to better understand the world around them. Music surrounds us every day, and a more literate audience is a more receptive and engaged audience. These tools are not just for the studio or practice room. Use cases also include concerts and public workshops to help provide more points of entry for audience members approaching complex pieces of music. These modules could also provide a more complete historical narrative and context for a piece or concert. This platform would be designed to utilize either a subscription service or require the purchase of sets of individual modules and courses.

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