

CREATING NEW CAREER PATHS IN MUSIC:
A GRADUATE LEVEL MINOR FIELD CURRICULUM IN MUSIC ENTREPRENEURSHIP
FOR PERFORMERS

by

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Chapter 1: INTRODUCTION

The primary goal of college music performance programs is to prepare students to enter the audition circuit for employment in performing ensembles or propel them to a graduate level degree such as a doctorate to earn a higher education teaching position. However, this type of employment is becoming much more competitive, causing music students to seek other careers outside of music performance. Jason White argues as students graduate and abandon the arts field for financial reasons, it negates the worth and merit of a music degree, which in turn is quite detrimental to the performing arts industry and economy.¹ Many universities are struggling to develop a music curriculum that fosters high employability, particularly since graduates from music schools do not experience the same type of employment settings as other non-music disciplines. Music graduates often experience careers characterized by self-employment, freelance work, or short-term contracts and do not typically have a single full-time job.² In a conversation with her co-editor, Gary Beckman, of *Artivate*, Linda Essig explains how graduate programs in the mid-20th century were based on 19th-century conservatory models which focused on specific training in one area of an artistic discipline. This idea is still seen today well into the 21st-century. She argues that “Arts Entrepreneurship, at least in some small part, endeavors to teach arts graduates to think beyond the traditional career trajectory for which conservatory training is designed.”³ By infusing entrepreneurship training into the traditional music curriculum model, universities can begin providing students with additional career paths in music performance outside of the traditional audition and higher education worlds.

¹ White, “Barriers to Recognizing Arts Entrepreneurship Education,” 37.

² Pollard and Wilson, “The ‘Entrepreneurial Mindset’ in Creative and Performing Arts Higher Education in Australia,” 4.

³ Essig, “Frameworks for Educating the Artist of the Future,” 4–5.

In the aftermath of the COVID-19 pandemic, it has become increasingly clear musicians are craving additional knowledge in the areas of marketing, fundraising, audience development, and technology. Technology skills specifically have become even more relevant for musicians and private teachers as in-person events quickly ceased in 2020. This desire to continue our art and performance spawned new and innovative business ventures like the non-profit organization Artist Unleashed that earned four local Emmy nominations, including two wins, for a broadcasted multi-disciplinary Christmas program in Fort Wayne, Indiana.⁴ In her article “Our Rebirth: Reshaping the Music Discipline after the Covid-19 Pandemic,” Urkevich writes "...among the general population, there is a renewed burst of creative energy, a desire to connect with the humankind. Music is being increasingly on an intimate, personal level, performed in homes with a sole purpose of expressing feelings, lifting spirits, or challenging one's intellect and ability."⁵

Beckman argues there are also multiple incentives for schools to incorporate entrepreneurial courses in music performance education including future funding streams, improved recruitment, and higher retention rates which will attract more students and give universities a competitive edge.⁶ As of 2019, there were an estimated 168 institutions with 372 offerings in arts entrepreneurship courses in the United States.⁷ Yet Urkevich argues that "...there has been no mass academic music movement addressing, or more importantly, leading the discussion in regard to cultural, social, and employment implications that were sure to arise. We too are seeing in 2020, and will continue to see, a call for changes in curricula, artistic expression, or career paths."⁸ White also outlines hard evidence that students desire arts entrepreneurship and business education to create, obtain, and sustain careers, but there are barriers that are preventing

⁴ Charlotte Ulmer (Associate Director, Artist Unleashed), interviewed by Samantha Johnson-Helms, June 2021, Terre Haute, IN.

⁵ Urkevich, “Our Rebirth: Reshaping the Music Discipline after the Covid-19 Pandemic,” 1.

⁶ Beckman, “The Entrepreneurship Curriculum for Music Students,” 22.

⁷ Toscher, “Entrepreneurial Learning in Arts Entrepreneurship Education,” 3.

⁸ Urkevich, 3.

arts entrepreneurship from being considered an essential part of music curriculums and professional training.⁹ Essig and Beckman discuss how the word “entrepreneur” is seen by some as “crass commercialism and economic oppression,” offering one of many barriers.¹⁰ White and Beckman both agree that higher education is not completely confident about adding entrepreneurial or career development topics into curriculums¹¹ for multiple reasons, including the biggest question of where to fit it in amongst theory, history, and performance related requirements.¹²

One may also be quick to ask how courses in music entrepreneurship differ from those in arts administration. Beckman and Essig discuss how the term “Arts Administration” is sometimes seen as “the other side” or “the admin” in a large ensemble,¹³ an “us vs. them” mentality. The term “Music Entrepreneur” suggests collaboration, innovation, creativity, freedom of thought and design, but still includes the same skills and knowledge base needed for a successful arts admin career. Beckman also comments that entrepreneurs are always searching and responding to change.¹⁴ The entrepreneur exploits an opportunity to innovate a creative solution to a problem. Entrepreneurship is not a personality trait but instead a set of behaviors. Roberts explains arts administration is typically concerned with maintaining resources rather than risking resources on innovative ideas that might not succeed.¹⁵ Entrepreneurs are willing to risk failure while arts administrators are, understandably and rightly so, not. Roberts warns that an arts entrepreneur curriculum designed by arts administrators runs the risk of focusing too much on rationality, predictive management, and pedagogy,¹⁶ but is this a bad thing? I argue the ideal arts

⁹ White, “Barriers to Recognizing Arts Entrepreneurship Education,” 36.

¹⁰ Beckman and Essig, “Arts Entrepreneurship: A Conversation,” 6.

¹¹ Beckman, “The Entrepreneurship Curriculum for Music Students,” 17–18.

¹² White, 28.

¹³ Beckman and Essig, 6.

¹⁴ Beckman, 14.

¹⁵ Roberts, “Infusing Entrepreneurship Within Non-Business Disciplines,” 57.

¹⁶ Roberts, 57.

entrepreneurship program is indeed an overlap of arts administration specific topics such as non-profit management and fundraising accompanied by true entrepreneurship topics like opportunity recognition and business creation. Many topics within arts administration and entrepreneurship already overlap such as marketing and financial management. Beckman suggests that "empowering students must be the primary goal" of an entrepreneurial curriculum.¹⁷ Music entrepreneurship isn't just about private studio creation but also providing opportunity for self-discovery and must be based on the idea of innovation and be robust enough to give students freedom to explore professional goals.¹⁸

This project will offer four graduate level courses focused on entrepreneurial topics designed to initiate a music entrepreneurship minor program for graduate level performance majors at a college or university. Pollard and Wilson suggest graduate students are more ready to engage with arts entrepreneurship and realize the value of such courses.¹⁹ They note graduate level students have more real-life experience, understand employment realities, have further developed their art, and possess more confidence in their abilities than undergraduates.²⁰ Graduate students are at a stage of seeking out additional skills to continue their career development.²¹ Course topics will include music technology, starting a business, marketing, copyright law, financial management and fundraising, general business administration best practices, and ensemble management. These courses are a necessary starting point in the development of a minor field curriculum that will arm performance graduate students with a set of skills that is not currently emphasized in a standard music curriculum. By developing an arts entrepreneurship curriculum for music performance students, universities can help produce

¹⁷ Beckman, "The Entrepreneurship Curriculum for Music Students," 20.

¹⁸ Beckman, 20.

¹⁹ Pollard and Wilson, "The 'Entrepreneurial Mindset' in Creative and Performing Arts Higher Education in Australia," 13.

²⁰ Pollard and Wilson, 13.

²¹ Pollard and Wilson, 13.

additional opportunities for post-graduate income including successful self-employment in a currently gig-centric economy and new venture creation in the for-profit and non-profit sectors, in turn providing institutions with a substantial competitive edge to attract more students.

Chapter 2: JUSTIFICATION

Traditionally, music performance education has been deeply rooted in classical Western European teachings, but Slaughter and Springer note “As technology and the economy have developed, however, it is possible that these antiquated systems may no longer fit the profiles of 21st-century musicians who seek a variety of professional careers, including such careers as arts administrators, music publishers, arrangers, recording artists, and music librarians, among others.”¹ Both authors agree that as we move forward in the 21st-century, institutions must begin adapting to changing career profiles and offer coursework in entrepreneurship, career education, and music business.² For example, many professional musicians cite teaching as a primary activity and source of income, so colleges and universities must respond to this trend and supplement traditional pedagogy courses with instruction in studio development, financial management, marketing, and business practices to equip students with the knowledge to effectively run a for-profit private studio.³ In addition to music entrepreneurship courses, Slaughter and Spring also suggest higher education should consider and evaluate the possibility of offering other career preparation opportunities like service-learning activities in the community and internships.⁴

Current Institution Offerings

Many schools are indeed already offering career development courses, music business degrees, certificates, or career development offices that offer extra-curricular seminars and workshops. There are currently several music entrepreneurship certificates and elective course

¹ Slaughter and Springer, “What They Didn’t Teach Me in My Undergraduate Degree: An Exploratory Study of Graduate Student Musicians’ Expressed Opinions of Career Development Opportunities,” 1.

² Slaughter and Springer, 1.

³ Slaughter and Springer, 2.

⁴ Slaughter and Springer, 3.

offerings at NASM certified schools such as Carnegie Mellon University⁵, Ball State University⁶, University of Colorado Boulder⁷, University of Missouri⁸, and Indiana University⁹. There are also several schools that have music entrepreneurship elective course offerings such as University of Miami¹⁰ and University of North Texas¹¹, but there is no mention of a specialized music entrepreneurship degree or minor to which these courses apply on their university websites. Several schools even offer a true bachelor's degree or Master's degree in Music Business or Music Entrepreneurship, such as South Dakota State University¹², NYU Steinhardt¹³, Berklee Online¹⁴, and Azusa Pacific University¹⁵. However, in the case of South Dakota State University, these full-fledged degrees in music entrepreneurship are specifically geared toward musicians who do not want to perform or teach. Courses in music entrepreneurship or related topics are certainly not new as noted by White who references a survey conducted by Beckman and Jonathan Gangi in 2013 that revealed at least 60 courses dedicated to arts entrepreneurship were

⁵ Carnegie Mellon University, "Music Entrepreneurship," Carnegie Mellon University, accessed January 9, 2022, <https://www.cmu.edu/cfa/music/programs/music-entrepreneurship.html>.

⁶ Ball State University, "Certificate in Entrepreneurial Music," Ball State University, accessed January 9, 2022, <https://www.bsu.edu/academics/collegesanddepartments/music/degrees-and-programs/certificate/entrepreneurial-program>.

⁷ University of Colorado-Boulder, "Certificate in Music Entrepreneurship," University of Colorado-Boulder, accessed January 9, 2022, https://www.colorado.edu/music/sites/default/files/attached-files/certificate_in_music_entrepreneurship_information_1.pdf.

⁸ University of Missouri, "Certificates," University of Missouri, accessed January 9, 2022, <https://music.missouri.edu/undergrad/certificates>.

⁹ Indiana University, "Certificate in Entrepreneurship," Indiana University, accessed January 9, 2022, <https://music.indiana.edu/degrees-programs/entrepreneurship-career/certificate/index.html>,

¹⁰ University of Missouri, "Master of Arts in Music Industry," Frost Online, accessed January 9, 2022, <https://uonline.miami.edu/programs/master-music-business/certificate/index.html>.

¹¹ University of North Texas, "Music Business and Entrepreneurship - Graduate Courses," University of North Texas, accessed January 9, 2022, <https://career.music.unt.edu/graduate-courses>.

¹² South Dakota State University, "Music (B.A.) - Music Entrepreneurship Specialization," South Dakota State University, accessed January 9, 2022, http://catalog.sdstate.edu/preview_program.php?catoid=34&pooid=7960.

¹³ New York University, "MA in Music Business," NYU-Steinhardt, accessed January 9, 2022, <https://steinhardt.nyu.edu/music/business/masters>.

¹⁴ Berklee College of Music, "Bachelor of Arts: Music Business Degree," Berklee Online, accessed January 9, 2022, <https://online.berklee.edu/music-degrees/undergraduate/music-business>.

¹⁵ Azusa Pacific University, "M.A. In Music Entrepreneurship," Azusa Pacific University, accessed January 9, 2022, <https://www.apu.edu/music/programs/masters-in-music-entrepreneurship/>.

being offered by US institutions.¹⁶ Yet most of these schools do not integrate entrepreneurial courses into graduate music performance degrees.

Justification for Graduate Level Performance Major Entrepreneurship

Curriculum

Research suggests graduate students are particularly ideal candidates for arts entrepreneurship training compared to undergraduates. Slaughter and Springer conducted a study suggesting graduate student musicians desire better preparation for career success which can be improved with increased access to entrepreneurship coursework.¹⁷ As noted earlier, Pollard and Wilson agree that post-graduate students are likely to be more engaged with arts entrepreneurship curriculum because they understand the value of career development. They have more real-life experience and understand employment realities. At the graduate level, musicians have already further developed their art and possess more confidence in their abilities. They are now at a stage of seeking out additional skills to broaden their career development.¹⁸

Music performance majors are also more likely than other music majors to be self-employed, further highlighting the need for entrepreneurial curriculum development.¹⁹ Data from the Strategic National Arts Alumni Project (SNAAP) survey for 2015, 2016, and 2017 show that 79% of graduate students reported either currently or previously being self-employed, an independent contractor, or a freelance artist.²⁰ “Reconceptualizing the traditional music curriculum to include business management in addition to the strict focus on technique would

¹⁶ White, “Barriers to Recognizing Arts Entrepreneurship Education as Essential to Professional Arts Training,” 30.

¹⁷ Slaughter and Springer, “What They Didn’t Teach Me in My Undergraduate Degree: An Exploratory Study of Graduate Student Musicians’ Expressed Opinions of Career Development Opportunities,” 10.

¹⁸ Pollard and Wilson, “The ‘Entrepreneurial Mindset’ in Creative and Performing Arts Higher Education in Australia,” 13.

¹⁹ Miller, Dumford, and Johnson, “Music Alumni Play a Different Tune: Reflections on Acquired Skills and Career Outcomes,” 11.

²⁰ SNAAP, “2015, 2016, 2017 Aggregate Frequency Report: Recent Graduates,” 28.

allow a variety of students in music-related majors to better develop transferable skills that will be useful in their future career success.”²¹

Benefits for Students and the Community

In 2005, Beckman wrote “Music students majoring in performance and music business appear to be the most immediate groups benefitting from an entrepreneurial curriculum.”²²

Students majoring in composition, music education, and music history also benefit from entrepreneurship courses because it positions students to succeed in other jobs if they decide to switch career paths but remain in the arts.²³ Research suggests students are more likely to have an entrepreneurial career when exposed to it in college and experience higher job satisfaction.²⁴

Toscher reflects on how a musician’s career is often a portfolio consisting of multiple jobs and different revenue streams including teaching, freelancing, and independently contracting performing ensembles. These portfolio musicians depend on entrepreneurial competencies and skills to maintain a successful livelihood.²⁵ Students gain a competitive edge by broadening their skills in an ever-changing job market.²⁶ “Both professional musicians and students testify to the value of entrepreneurial competencies for pursuing careers in music.”²⁷ Toscher emphasizes the call to include entrepreneurial learning in music curriculums and notes there is often considerable blame cast at institutions which fail to implement curriculums addressing these demands.²⁸

²¹ Miller, Dumford, and Johnson, “Music Alumni Play a Different Tune: Reflections on Acquired Skills and Career Outcomes,” 11.

²² Beckman, “The Entrepreneurship Curriculum for Music Students: Thoughts towards a Consensus,” 15.

²³ Beckman, 15.

²⁴ Beckman, 15.

²⁵ Toscher, “Entrepreneurial Learning in Arts Entrepreneurship Education: A Conceptual Framework,” 5.

²⁶ Slaughter and Springer, “What They Didn’t Teach Me in My Undergraduate Degree: An Exploratory Study of Graduate Student Musicians’ Expressed Opinions of Career Development Opportunities,” 9.

²⁷ Toscher, 5.

²⁸ Toscher, 5.

Urkevich argues the COVID-19 pandemic has made a particularly unique impact on the career paths of music students and revealed an urgent need for entrepreneurial training for musicians. She writes:

"In order for students to be successful in the 21st-century, in higher academe it is important that we begin to think holistically and break free from our legacy systems. For instance, if more music scholars, musicologists and ethnomusicologists, focused their research on music and media or industry, arguably the scope of these studies would be elevated, students would be more exposed to latest trends, and research and planning paths forward would be enhanced."²⁹

She also believes studies in media, communication, music industry, and entrepreneurship should be integrated into music departments to give graduates a comprehensive education and position them for music jobs of the future.³⁰ Otherwise, she believes the consequences could be grievous.³¹

There are great economic benefits that accompany entrepreneurially trained music graduates, as well. Beckman predicts "the arts would have a potent, creative, and skilled workforce that may change the direction of the arts and arts higher education" with the inclusion of entrepreneurship skills in college curriculums.³² Beckman's *Artivate* co-editor Linda Essig reflects on changing revenue streams and how they are moving away from public funding which is forcing organizations and individuals to diversify their income and seek alternative sources.³³ Armed with business, marketing, and financial management skills, musicians would have the knowledge to evaluate income opportunities and generate new revenue streams. Researchers agree arts entrepreneurship encourages economic vitality and viability of the arts in cultural industries.³⁴ Many have proposed the link between delivering entrepreneurial education and

²⁹ Urkevich, "Our Rebirth: Reshaping the Music Discipline after the Covid-19 Pandemic," 5.

³⁰ Urkevich, 5.

³¹ Urkevich, 6.

³² Beckman, "The Entrepreneurship Curriculum for Music Students: Thoughts towards a Consensus," 15.

³³ Beckman and Essig, "Arts Entrepreneurship: A Conversation," 6.

³⁴ Roberts, "Infusing Entrepreneurship Within Non-Business Disciplines: Preparing Artists and Others for Self-Employment and Entrepreneurship," 55–56.

employment opportunity along with enhanced economic development.³⁵ Providing arts entrepreneurship training not only serves the student and individual but the larger communities that graduates engage with as they begin their diverse artistic careers.

Alumni Feel Underprepared for Diverse Careers

Kelman references Bennett's study from 2004 in which he found musicians felt they were at a significant disadvantage with their lack of business and marketing skills. They considered entrepreneurship, professional networks, technology, and community development all very important skills needed for a professional music career.³⁶ She also references another study from Bennett a few years later in 2007 that found musicians want business skills and opportunities to learn about entrepreneurship during their degree years. In addition to performance skills, musicians require skills to run a small business, recognize new venture opportunities, develop communication skills and industry knowledge, and build strong professional networks.³⁷ Without these skills, musicians tend to take on jobs unrelated to music that require low skills and therefore low income.³⁸ In a study from 2012, Roberts summarizes ten points from 370 conversations with students that also underpin the demand of entrepreneurship knowledge *now* because they realize it is simply not enough to learn to play an instrument and that they must acquire business skills.³⁹

Slaughter and Springer also set out to investigate student opinions in 2015 about career development opportunities during their degree programs. The study was conducted via a web-based questionnaire that asked students to rate 24 skills based on how well an institution prepared

³⁵ Sirelkhatim and Gangi, "Entrepreneurship Education: A Systematic Literature Review of Curricula Contents and Teaching Methods," 2.

³⁶ Kelman, "An Entrepreneurial Music Industry Education in Secondary Schooling: The Emerging Professional Learning Model," 151.

³⁷ Kelman, 150.

³⁸ Kelman, 151.

³⁹ Roberts, "Infusing Entrepreneurship Within Non-Business Disciplines: Preparing Artists and Others for Self-Employment and Entrepreneurship," 57.

them in the skill and how important the skill was to their career development.⁴⁰ The skills that students felt they were most prepared for included instrument or voice proficiency, composing/arranging, and notation software proficiency. Their least prepared skills included personal finance, publishing, and arts administration duties.⁴¹ The highest rated skills in terms of importance to career development were professional networking, teaching K–12 classrooms, and personal marketing skills. Shockingly, the least important rated skills included teaching in a private studio, backstage management, and grant writing.⁴² The fact that students did not find the skills to teach a private studio or write a grant important in this study suggests they were not made aware of the potential revenue streams both opportunities can provide to working musicians, further emphasizing the need for curriculums introducing students to these options. Of the 24 skills listed on the survey, students rated 21 of them with a higher importance rating than the institution preparation rating, indicating students did not feel adequately prepared for a diverse career in music. Business skills from this list included recording, notation software (although rated in top 3 for preparedness), building a private studio, teaching in a community, teaching in K–12, personal finance, grant writing, personal marketing skills, professional networking, community engagement, arts administration, writing concert programs, publishing, and managing a music library.⁴³ The survey also included an open response question that revealed a theme for greater focus on career preparation due to the changing nature of music careers. Students in general wanted to be more competitive in the job market by broadening their business skills.⁴⁴ "It is vital that music educators and administrators construct music degree programs that reflect the changing nature of the professional music job market."⁴⁵

⁴⁰ Slaughter and Springer, "What They Didn't Teach Me in My Undergraduate Degree: An Exploratory Study of Graduate Student Musicians' Expressed Opinions of Career Development Opportunities," 4.

⁴¹ Slaughter and Springer, 7.

⁴² Slaughter and Springer, 8.

⁴³ Slaughter and Springer, 9.

⁴⁴ Slaughter and Springer, 9.

⁴⁵ Slaughter and Springer, 9.

In a study from 2017 (which used data from the 2011, 2012, and 2013 SNAAP survey given to arts alumni), researchers Miller, Dumford, and Johnson also note that music performance alumni rated their *development* of entrepreneurial skills lower than other acquired performance skills during their degrees.⁴⁶ However, music performance majors also rated the *importance* of entrepreneurial skills *very high*, revealing a gap between the rated importance of the skills and the perceived acquisition of the skills.⁴⁷ Almost a decade later, not much has changed in terms of SNAAP results. In the spring of 2020, SNAAP released a special report titled “Careers in the Arts: Who Stays and Who Leaves?” that shared findings from a survey aiming to determine what factors may cause students to stay or leave a career in the arts. The survey included two open-ended questions asking students what their institutions could have done better to prepare them for a career in the arts and what their institutions did well.⁴⁸ The researchers created a word map for each question with the most frequently used words from thousands of responses. From the surveys, “real world” training was the most frequently mentioned group of words in the question regarding what institutions could have done to better prepare students for their careers.⁴⁹ But students also noted the institutions best prepared them in arts training as expected.⁵⁰ The results further reinforce the reports opening summary from authors Alexandre Frenette and Timothy J. Dowd.

“SNAAP survey data have long and persistently revealed that arts school graduates are dissatisfied with their entrepreneurial, business, and financial preparation while in school. Specifically, respondents wish that their alma maters had taught them about the practical aspects of their work, including how to network and promote themselves, how to handle debt and budgets, how to manage the business concerns associated with their particular arts-based work, how to be entrepreneurial, and how to find jobs.”⁵¹

⁴⁶ Miller, Dumford, and Johnson, "Music Alumni Play a Different Tune: Reflections on Acquired Skills and Career Outcomes," 11.

⁴⁷ Miller, Dumford, and Johnson, 11.

⁴⁸ SNAAP, “Careers in the Arts: Who Stays and Who Leaves?,” 14.

⁴⁹ SNAAP, 15.

⁵⁰ SNAAP, 18.

⁵¹ SNAAP, 2.

For example, in SNAAP's 2012 Report titled "A Diverse Palette: What Arts Graduates Say About Their Education and Careers," survey results showed 44% of recent graduate level students were dissatisfied with their institutions ability to advise on career or other education opportunities and 81% of all recent graduates maintained a primary job outside of the arts field because of job security.⁵² In addition, 35% of graduate level alums were dissatisfied with opportunities to network with alumni and others and 37% were dissatisfied with opportunities for degree-related internships or work.⁵³ White also uses this data to summarize a general dissatisfaction with career advising and opportunities to gain experience in real-world environments and from working artists.⁵⁴ Students were facing student debt and needed to find better paying jobs to support payments. They provided low marks to institutions in business related training and revealed large gaps in the skills they perceived they needed versus the skills they were taught.⁵⁵

Data from SNAAP's 2015, 2016 & 2017 Aggregate Frequency Report for Recent Graduates also shows similar trends 5 years later. Graduate student alumni still polled a 44% dissatisfaction rate with their institution's advising about careers or further education.⁵⁶ Opportunities for degree-related internships or work increased to a dissatisfaction rate of 40% and networking opportunities also increased to 36% dissatisfaction from recent graduate student alums.⁵⁷ Dissatisfaction was measured using responses from alumni who responded somewhat dissatisfied and very dissatisfied. Figure 1 shows a comparison of the SNAAP 2012 report mentioned above the aggregate report.

⁵² SNAAP, "A Diverse Palette: What Arts Graduates Say About Their Education and Careers," 14.

⁵³ SNAAP, 14.

⁵⁴ White, "Barriers to Recognizing Arts Entrepreneurship Education as Essential to Professional Arts Training," 28.

⁵⁵ White, 28–29.

⁵⁶ SNAAP, "2015, 2016, 2017 Aggregate Frequency Report: Recent Graduates," 21.

⁵⁷ SNAAP, 21.

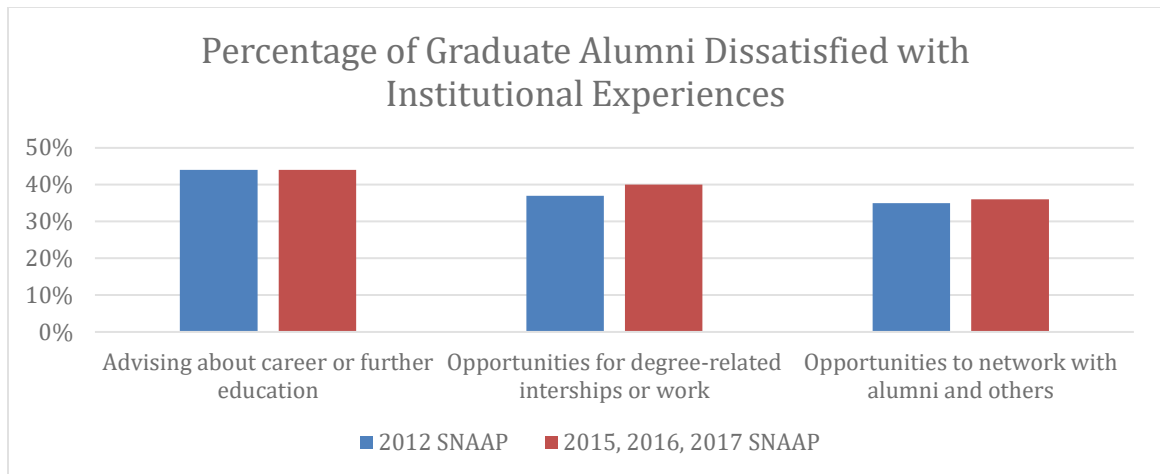


Figure 1. Percentage of Graduate Alumni Dissatisfied with Institutional Experiences

Data from the 2015, 2016, and 2017 SNAAP survey also revealed the same gap that Miller, Dumford, and Johnson noted between skills taught and the importance of those skills as perceived by students. Students clearly find such skills as project management, technological skills, finance and business practices, and general entrepreneurial skills very important⁵⁸ but did not feel their institutions prepared them in these areas.⁵⁹ Figure 2 illustrates this gap.

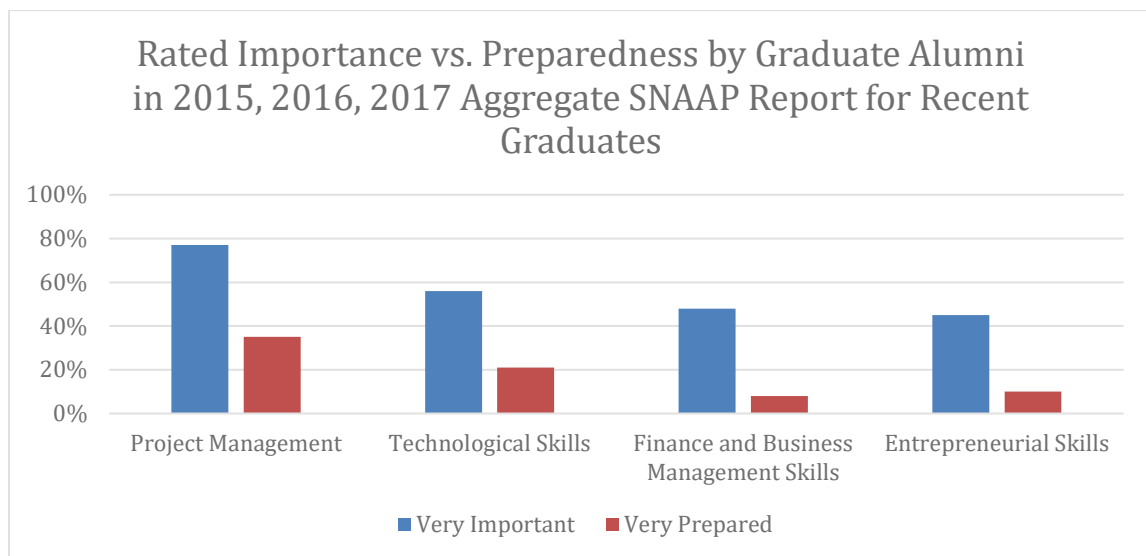


Figure 2. Rated Importance vs. Preparedness by Graduate Alumni in 2015, 2016, 2017 Aggregate SNAAP Report for Recent Graduates

⁵⁸ SNAAP, “2015, 2016, 2017 Aggregate Frequency Report: Recent Graduates,” 31–32.

⁵⁹ SNAAP, 23–25.

The request for entrepreneurial skills is not merely a recent ask from students and alumni. Arts entrepreneurship training has been a topic of discussion for many years, robustly supported by research and data further suggesting a serious look is needed into the goals of music performance curriculum, particularly at the graduate level. This paper is not meant to completely redesign graduate music performance curriculums, but my hope is that by creating a set of courses that can be structured as a minor for graduate level performance students, more universities and colleges can support this movement of integrating arts entrepreneurship training into music degrees and underscore the importance of these skills to students during degree training.

Chapter 3: METHODOLOGY

Proposal

During the proposal phase of this project, I researched current college offerings for music entrepreneurship or music business to illustrate the need for a music performance specific option for students. I also provided a preliminary list of topics organized into four courses that served as a starting point for my deep dive into the research phase.

Course 1 – Technology for Musicians

Course 1 – Technology for Musicians was created during a final project for a college teaching class during my doctoral course work, so it had been previously researched and designed. However, it became clear the course needed some tweaks, so I moved topics in technology for music teachers and business administration to a different course to lighten the load in Course 1 and provide a consistent emphasis on technology through all courses.

Research

Interviews

During the research phase, I interviewed private teachers, non-profit founders, and musicians who started new ventures such as performance organizations, private studios, or music camps. I originally intended to cite these interviews using suggestions or pieces of advice, but data collected ended up being used to steer research around recurring themes or topics that interviewees wished they had known or learned while in college. Interviews also fostered the idea to include frequent guest speakers as part of syllabus schedules to share case studies and real-world scenarios that an instructor may not have experienced.

Journal Articles

My research continued with surveying journal articles related to arts entrepreneurship. Several themes began to emerge including data driven justifications for why entrepreneurship is important for musicians and artists, proven methods for teaching entrepreneurship and assessing student success, suggested course content in entrepreneurship for artists, and barriers to why entrepreneurship is not yet a standard topic for music and arts curricula. These themes are addressed in chapters 2, 4, 5 and 6.

Reports and Handbooks

As I worked through journal articles about music entrepreneurship, many authors referenced past reports published by the Strategic National Arts Alumni Project (SNAAP) that revealed data about career paths for music students. This prompted me to pull the most recent reports referenced by authors which offered an interesting comparison of data over different periods of time. This was also true with curriculum guidelines set forth by the National Association of Schools of Music (NASM). Articles that discussed barriers to including arts entrepreneurship in curriculums referred to NASM guidelines as far back as the 2012-2013 school year, providing an interesting comparison of guidelines from a decade ago.

Textbook Reviews

As topics came into focus from interviews and journal articles, I began to survey possible course textbooks. Potential textbooks needed to possess clear topic coverage, current and relevant practices, and be written in the 21st Century. I was not specifically looking for a book that could be used for an entire class, but I sought to mix and match chapters as needed to ensure multiple perspectives, activities, discussions, and total coverage of course content. It is important for instructors to keep text content up to date and introduce new current research or publications in courses, especially as the music entrepreneurship field develops so rapidly.

Assembling Syllabi

After I had a firm list of topics and texts for each course, I began to assemble the syllabus for each class. I used the same syllabus template that I created for *Course 1 – Technology for Musicians* during my college music teaching course. I started by determining the module topics and order of delivery. Next, I wrote out the objectives to make sure each module topic was addressed. I then worked to write out the detailed course schedule that lists the topics and required texts or readings for each class period. This included determining due dates for module projects and providing place holders for semester breaks like Thanksgiving or Spring Break. Once the course schedule was complete, I designed each module project or assigned a knowledge check. Project design also included the Final Project Proposal and Final Project. The last step was to provide the instructor with a sample lesson plan, sample project rubric, and assemble a list of additional resources that were recommended by reviewed texts or other authors from reviewed journal articles.

Chapter 4: METHODS FOR TEACHING ENTREPRENEURSHIP

For some, the question remains if entrepreneurship can be taught or if it is an inherent talent that people are born with. Pollard and Wilson note it has been long thought that entrepreneurship was only found in certain personality types and could not be taught, but the focus is changing to teaching habits and specific skills.¹ "It is clear that these habits and ways of thinking are learned processes and that the focus has shifted, from a special individual to the acquisition of cognitive habits of mind."² This chapter will explore what skills and competencies should be included in music entrepreneurship courses and survey several methods for teaching entrepreneurship. But first, it is important to understand current and past trends for teaching arts entrepreneurship and recognize the overlap and gaps between music business and arts administration.

Trends in Teaching Arts Entrepreneurship

Beckman identifies two curriculum trends in his 2005 article titled "The Entrepreneurship Curriculum for Music Students: Thoughts towards a Consensus" that have emerged in arts entrepreneurship. Both are still prevalent almost 20 years later. The first trend is a music school partnering with a business school that simply gives music students credit for completing already existing business courses. He argues this is not effective because music students and business students have different career goals and missions.³ It is critical for music students to be exposed to both for-profit and non-profit topics so they understand the types of music ventures that can be developed. By thinking of music and business curriculum as a series of intersections rather than

¹ Pollard and Wilson, "The 'Entrepreneurial Mindset' in Creative and Performing Arts Higher Education in Australia," 7.

² Pollard and Wilson, 8.

³ Beckman, "The Entrepreneurship Curriculum for Music Students: Thoughts towards a Consensus," 18.

two separate disciplines, students can be exposed to all types of income streams including earned and unearned revenue. Music performance students do not need a separate business degree. They just need the skills to identify new startup opportunities, develop their audiences, market their products, and nurture multiple revenue streams to become change agents in the arts sector. The second trend is the emergence of the four-year music business degree. These degrees teach students how the industry operates, but Beckman argues these degrees still do not prepare students to operate in the non-profit area.⁴ They are also not intended for those wishing to pursue a dual performance career and create an either/or career path for music students.

The two trends leave several questions to be answered: Is there a difference between music entrepreneurship and arts administration? Why does music entrepreneurship and music business often leave out topics like fundraising, audience development, and community engagement? Why does arts administration often leave out topics like opportunity recognition, market trends, and principles of entrepreneurial thinking? Beckman reiterates the need for audience development topics and strategies for creating and reaching new markets.⁵ He argues curriculum must be balanced and contain multiple perspectives, case studies, and examples, not solely leaning on the experiences and career of the instructor.⁶ Pollard and Wilson agree business curriculums tend to neglect non-profit topics.⁷ Business skills should not be ignored but tailored to artistic careers and the creative work environments that music students will encounter.⁸

Beckman and Essig's *Artivate* publication provides an excellent resource for entrepreneurship pedagogy and ever-changing trends and research on the subject. It is the first peer-reviewed platform for arts entrepreneurship scholarship originating in the United States and

⁴ Beckman, "The Entrepreneurship Curriculum for Music Students: Thoughts towards a Consensus," 19.

⁵ Beckman, 22.

⁶ Beckman, 21.

⁷ Pollard and Wilson, "The 'Entrepreneurial Mindset' in Creative and Performing Arts Higher Education in Australia," 6.

⁸ Pollard and Wilson, 12.

aims to assist scholars, educators, policy makers, and working artists in their understanding of arts entrepreneurship. Beckman's co-creator of *Artivate*, Linda Essig, points out a variation of Beckman's first trend above that some schools partner with business schools to create arts entrepreneurship and arts management programs or devise an arts focus option within a business school.⁹ She notes two different methods of including entrepreneurship in arts curriculums:

1. Taught as a subset of individual artistic disciplines within art, dance, design, media arts, music, or theatre curriculums
2. Or taught as a single discipline of arts entrepreneurship then applied to the arts disciplines at large¹⁰

This project follows Essig's first method with the intention of creating a graduate level curriculum in entrepreneurship for musicians specifically, but the principles could certainly be taken and used across multiple artistic disciplines.

Experiential Learning is Key

In his 2005 article titled "The Entrepreneurship Curriculum for Music Students: Thoughts towards a Consensus," Beckman writes that a music entrepreneurship curriculum must include a combination of traditional classroom instruction, workshops, and opportunities for experiential learning like internships or community engagement activities.¹¹ Beckman notes, "A reliance on business classes as the leading curricular component for the musical entrepreneur must be reconsidered."¹² There is a mistaken view that arts entrepreneurship is "business school light," so topics such as audience development and community engagement are often left out of curriculums. Experiential learning is essential to an arts entrepreneurship curriculum because it allows students to test start up ideas. Beckman argues that workshops are not enough because

⁹ Beckman and Essig, "Arts Entrepreneurship: A Conversation," 2.

¹⁰ Beckman and Essig, 3–4.

¹¹ Beckman, "The Entrepreneurship Curriculum for Music Students: Thoughts towards a Consensus," 16.

¹² Beckman, 16.

they are often one-time events that do not deliver consistent and frequent information to students. For experiential learning to truly have an effect, it must be integrated into the context of a degree plan and offer long-term engagement opportunities.¹³

Essig continues further to discuss three pedagogical techniques for teaching arts entrepreneurship: mentorship, collaborative team projects, and experiential learning through incubated venture creation,¹⁴ further supporting Beckman's ideas. Mentorship, the first technique, provides students with direct coaching. The instructor models a technique, asks the student to perform the technique, and then provides feedback which allows the student to set goals. With the second technique, students practice asking questions and disciplinary thinking while working on collaborative team projects that support creativity and innovation.¹⁵ Instructors should be diligent when assembling teams to ensure diversity of backgrounds to foster new ideas. Essig recommends leading teams through brainstorming sessions and exercises to help define problems that need solutions.¹⁶ Experiential learning, the third technique, then provides students an opportunity to learn through experience. Essig lists several examples like a student-run art gallery, theatre, or arts education company. These opportunities also bring students closer to a community and can create positive economic development outcomes. The students are also allowed the chance to fail during their learning ventures, which is a great teacher in and of itself.¹⁷ Essig summarizes that interactive pedagogies are key to providing students with the opportunity to experience and learn entrepreneurial behaviors.¹⁸

¹³ Beckman, "The Entrepreneurship Curriculum for Music Students: Thoughts towards a Consensus," 17.

¹⁴ Essig, "Frameworks for Educating the Artist of the Future: Teaching Habits of Mind for Arts Entrepreneurship," 71.

¹⁵ Essig, 71–72.

¹⁶ Essig, 73–74.

¹⁷ Essig, 74–75.

¹⁸ Essig, 76.

Roberts also praises the use of experiential learning or service learning outside of the classroom alongside Beckman and Essig.¹⁹ Roberts agrees it is not enough to simply teach arts appreciation to business students in hopes they will become arts entrepreneurs.²⁰ In his *Artivate* article “Infusing Entrepreneurship Within Non-Business Disciplines: Preparing Artists and Others for Self-Employment and Entrepreneurship,” Roberts recommends the use of modules as the best model when infusing entrepreneurship with the arts because it combines sharing information and knowledge with building skills and abilities.²¹ Modules can be delivered in two or three class sessions and teach students to think about entrepreneurship as a process rather than an event. A module allows teaching of knowledge and then an exercise in which the students perform tasks,²² fulfilling Beckman’s recommendation for experiential learning. Roberts continues to suggest sample entrepreneurship models and topics to include in curriculums. Many of Roberts’ suggested topics have been included in the courses laid out in Chapters 5 through 8 of this project in addition to his suggested module curriculum structure.

In their paper titled “Entrepreneurship Education: A Systematic Literature Review of Curricula Contents and Teaching Methods,” Sirelkhatim and Gangi set out to provide a detailed summary of common best practices for teaching entrepreneurship with the goal of further clarifying these best practices and providing course content suggestions. The pair reviewed 129 articles containing widely varied teaching methods from theoretical courses to practical classes aimed at producing graduates ready to start a business.²³ The researchers performed a systematic literature review on a range of journals from different fields, although none related to the arts

¹⁹ Roberts, "Infusing Entrepreneurship Within Non-Business Disciplines: Preparing Artists and Others for Self-Employment and Entrepreneurship," 54.

²⁰ Roberts, 56.

²¹ Roberts, 58.

²² Roberts, 59.

²³ Sirelkhatim and Gangi, “Entrepreneurship education: A systematic literature review of curricula contents and teaching methods,” 1.

were included, to explore entrepreneurship education topics and teaching methods.²⁴ Their research further emphasizes the ideas of Beckman, Essig, and Roberts suggesting that students gain competencies through experience – by doing. Active learning enables problem solving, self-reliance, and self-reflection. Sirelkhatim and Gangi’s research notes entrepreneurial competencies can be gained by role playing scenarios, genuine business experience, case study discussion, simulations, live projects, peer assessment, primary data gathering, and reflective accounts.²⁵ Although many of the articles included in the systematic literature review focused on undergraduate students, the same methods can apply to graduate levels. The authors sought to explore what is taught and how it is taught and created a simple three pillar structure to summarize their findings. This structure outlines teaching *about*, *for*, and *through* entrepreneurship. Courses that teach *about* entrepreneurship aim to increase awareness and encourage students to pursue creating a business. Courses teaching *for* entrepreneurship encourage students to develop their skills to be entrepreneurs in the future. Courses that teach *through* entrepreneurship with experiential learning aim to graduate entrepreneurs, support new venture creation, and develop entrepreneurial competencies.²⁶

Most college courses simply instruct students about a subject. Sirelkhatim and Gangi summarized those courses teaching students *about* entrepreneurship typically contained subjects related to management, marketing, finances, and small business ownership.²⁷ Topics also included discussions about entrepreneurial traits, personality characteristics, defining economic success, thinking entrepreneurially, and having entrepreneurial awareness. These types of courses share material via lectures, guest speakers, or case studies from textbooks.²⁸

²⁴ Sirelkhatim and Gangi, “Entrepreneurship education: A systematic literature review of curricula contents and teaching methods,” 3.

²⁵ Sirelkhatim and Gangi, 4.

²⁶ Sirelkhatim and Gangi, 5.

²⁷ Sirelkhatim and Gangi, 5.

²⁸ Sirelkhatim and Gangi, 6.

Teaching *for* entrepreneurship allows students to develop the skills and competencies discussed in courses that teach *about* entrepreneurship. These courses aim to train students to run a business and build a portfolio of techniques in the classroom. Topics and activities might include brainstorming sessions in teams, business planning, innovation generation, opportunity recognition, selling, networking, adapting to change, and expecting and embracing failure. The students will role play or pretend to be entrepreneurs in a controlled classroom or workshop setting.²⁹

Classes that teach *through* entrepreneurship take students into the real world and provide learning opportunities through genuine business endeavors. Courses focus on pitching ideas to investors or shareholders, student run businesses, internships, or live projects in partnership with real entrepreneurs.³⁰ Sirelkhatim and Gangi note that most articles focus on teaching *about* and *for* entrepreneurship due to practicality of curriculum creation. Although teaching *through* entrepreneurship takes additional setup and management, it is by far the best learning environment for students to directly develop entrepreneurial competencies.³¹ Best practice would be to develop a curriculum that provides students with practical knowledge, introduces the necessary skills, and puts those skills to work.

Kristina Kelman also explores teaching *through* entrepreneurship in her article “An Entrepreneurial Music Industry Education in Secondary Schooling: The Emerging Professional Learning Model.” She argues the need for a “broader, more relevant suite of skills and knowledge development that aligns with the music industry in particular, and with the creative industries more generally.”³² Music entrepreneurship curriculum should encourage problem-solving, risk-

²⁹ Sirelkhatim and Gangi, “Entrepreneurship education: A systematic literature review of curricula contents and teaching methods,” 6.

³⁰ Sirelkhatim and Gangi, 7.

³¹ Sirelkhatim and Gangi, 8.

³² Kelman, “An entrepreneurial music industry education in secondary schooling: the emerging professional learning model,” 148.

taking, innovation, and flexibility. Her research focuses on the development of a young person's capacity to work collaboratively, with flexibility, and with an entrepreneurial mindset.³³

Kelman is a big proponent of student-run companies and provides several example models from similar studies.³⁴ She agrees that only teaching students *about* entrepreneurship with lectures, readings, and tests does not serve the students nor activate the entrepreneurial mindset. Hands-on experience is key to acquiring competencies.³⁵ For example, she shares Strasser's (2006) simulation game within a music marketing course that had students practice decision making in real life scenarios.³⁶ Butler (2007) developed a student run record label at the University of Memphis which gave students experience working at a record company. In Butler's model, students worked in management roles and gained solid experience to report on their resumes. Morrow (2008) built on the record company idea and led an international network of student run music companies for recording, publishing, artist management, merchandise, live concerts, and sponsorships.³⁷

Kelman then designed her own model of a student-lead business to create Youth Music Industries (YMI) with high school students in Australia.³⁸ YMI challenged students to work in roles for project and event management, marketing and publicity, talent search and research, administration, and stakeholder management.³⁹ Students documented their team conversations in which Kelman found that students participated actively in problem-solving, learned from their mistakes, and showed a desire to research questions they were unable to answer. Students also quickly gained a new appreciation for clear and responsive communication. In summary, models

³³ Kelman, "An entrepreneurial music industry education in secondary schooling: the emerging professional learning model," 148.

³⁴ Kelman, 152.

³⁵ Kelman, 167.

³⁶ Kelman, 151.

³⁷ Kelman, 152.

³⁸ Kelman, 147.

³⁹ Kelman, 154.

like Kelman’s YMI ensure student collaboration and develop entrepreneurial skills and knowledge by participating in a real-world project,⁴⁰ providing another example of Sirelkhatim and Gangi’s idea of teaching *through* entrepreneurship.

Another wonderful example of learning *through* entrepreneurship is found in Wilson and Mantie’s article “Inspiring Soulful Communities through Music: Connecting Arts Entrepreneurship Education and Community Development via Creative Placemaking.” The article describes several community engagement projects that students were required to plan, facilitate, and evaluate. The goal was to create events that could be sustained in the community. The requirements included that the program or event must occur during the semester, last at least 30 minutes, should involve community members, and must be self-supported (no funding from the school, but students could fundraise). The program had to be documented with photos, video, audience surveys, and interviews.⁴¹ Students were also required to write a reflection paper at the end of the course pertaining to their project or event.⁴² Projects are summarized in Table 1.⁴³

Project Title	Description
Community Garden	Partnership with local community garden that included a potluck with a performance by a tuba quartet. Leftover food was donated to a local homeless shelter.
Heritage Hallelujah	Aimed at creating an annual tradition to bring alumni of a private charter school together to participate in the final song of their December choir performance.
“Beat Lab” Workshop for Girl Scouts	Collaboration between students, a local museum, and the Girl Scouts to create an activity that fused acoustic and digital music making and educated girls about music arrangement and composing. The project served as a launchpad for a startup business that now travels to local areas facilitating similar workshops.
Musical Maps	Brought community members together to listen to live music while creating visual art in a community striving to become an arts corridor in their city. Project was supported by donations from a for-profit music venue and local businesses in the neighborhood.

⁴⁰ Kelman, "An entrepreneurial music industry education in secondary schooling: the emerging professional learning model," 166.

⁴¹ Wilson and Mantie, "Inspiring Soulful Communities through Music: Connecting Arts Entrepreneurship Education and Community Development via Creative Placemaking," 35.

⁴² Wilson and Mantie, 36.

⁴³ Wilson and Mantie, 36–39.

Music and Art Making Workshop	Similar to Music Maps, but this project occurred on a university campus. Brought students together to listen to music and create art with the goal of improving quality of student life.
Epic Instrument Maker Challenge	Instrument making challenge. Event was created to promote creativity and participatory culture with like-minded people in a dispersed geographical area. Local record store donated a small collection of records to the most innovative instrument.
Instrument Making out of Recycled Materials	Event took place at a local community center for underserved youth. Activity included children creating their own instruments from recycled materials and composing their own songs.

Table 1. Example Community Engagement Projects

When incorporated into curriculum, community engagement initiatives can provide significant opportunity to foster entrepreneurial habits among student musicians.⁴⁴ Higher education in music has always focused on performance, but Wilson and Mantie argue that if higher education infuses community engagement initiatives into music curriculums, there is a profound opportunity to create substantial impact on student career opportunities and community development.⁴⁵ Slaughter and Spring agree that experiential learning through community engagement projects specifically makes learning more relevant, builds relationships, and provides practical experience.⁴⁶ This curriculum project includes community engagement opportunities in two courses, *The Entrepreneurial Music Teacher* and *Starting a Music Business or Ensemble*.

Competencies and Skills Gained through Experiential Learning

In his *Artivate* article titled “Entrepreneurial Learning in Arts Entrepreneurship Education: A Conceptual Framework,” Ben Toscher proposes a framework for integrating entrepreneurial learning activities with arts entrepreneurship competencies.⁴⁷ The framework provides students with opportunities to analyze mini case studies and participate in activities that can help develop the necessary competencies and skills needed for success. Toscher also argues

⁴⁴ Wilson and Mantie, "Inspiring Soulful Communities through Music: Connecting Arts Entrepreneurship Education and Community Development via Creative Placemaking," 42.

⁴⁵ Wilson and Mantie, 43.

⁴⁶ Slaughter and Spring, “What They Didn’t Teach Me in My Undergraduate Degree: An Exploratory Study of Graduate Student Musicians’ Expressed Opinions of Career Development Opportunities,” 2.

⁴⁷ Toscher, "Entrepreneurial Learning in Arts Entrepreneurship Education: A Conceptual Framework," 3.

these competencies provide students with skills used in all types of fields and organizations, not just business creation.⁴⁸ The competencies are grouped into three areas: knowledge, skills, and attitudes.⁴⁹ Examples of competencies within each group are noted below in Table 2.

Category	Competency	
Knowledge	Mental Models Declarative Knowledge Self-Insight	
Skills	Marketing Resource Development Opportunities	Interpersonal Learning Strategic
Attitudes	Entrepreneurial passion Self-efficacy Entrepreneurial identity Proactiveness	Ambiguity tolerance Innovativeness Perseverance

Table 2. Toscher's Entrepreneurial Competencies

Learning outcomes should be based on these competencies and not limited to simply starting a business. Toscher argues curriculums should focus on teaching these competencies rather than producing a business product. This outlook ensures that students gain skills to work in any capacity within the arts without the pressure of being expected to start a business.⁵⁰

Toscher is also a strong proponent of experiential learning for teaching entrepreneurial competencies. He notes the educator acts as a facilitator and should allow the center of learning to move from the educator to the student. College students are young adults responsible for their own learning and are capable of self-direction and personal agency.⁵¹ He summarizes several activities shared by other scholars and researchers that foster experiential learning.⁵² In one example, students were required to book a gig in New York City in two hours which engaged the students in experiential learning.⁵³ Experiential learning activities should be context specific and

⁴⁸ Toscher, "Entrepreneurial Learning in Arts Entrepreneurship Education: A Conceptual Framework," 4.

⁴⁹ Toscher, 12.

⁵⁰ Toscher, 11.

⁵¹ Toscher, 7.

⁵² Toscher, 12.

⁵³ Toscher, 13.

place the center of learning with the students to encourage exploratory behavior. Activities should also be relevant to the students' careers and artistic practice.⁵⁴ Toscher provides an excellent list of possible entrepreneurial learning activities that support his competencies noted in Table 3.⁵⁵

Category	Competency	Example Activity
Knowledge	Mental Models	Book a gig in two hours
	Declarative Knowledge	Modules in accounting, taxes, marketing, etc.
	Self-Insight	Self-reflection diaries in any medium
Skills	Marketing	Run a social media campaign with clear goals
	Resource Development	Run a crowdfunding campaign
	Opportunities	Broad-based problem ID and solution testing
	Interpersonal	Managing musicians/engineers to produce album
	Learning	Answering case study problems
	Strategic	Attend industry events, network
Attitudes	Entrepreneurial passion	Create long-term career vision and mission
	Self-efficacy	Organize and form a record label
	Entrepreneurial identity	Perform career preview
	Proactiveness	Create short term career goals, 1 year or less
	Ambiguity tolerance	Attend unfamiliar events, improvisation
	Innovativeness	Use music as innovative solution to social problems
	Perseverance	Perform in public to busy audience, pedestrians

Table 3. Toscher's Competencies Paired with Experiential Learning Projects

Pollard and Wilson also conducted a study that set out to clarify the elements and competencies that are part of an entrepreneurial mindset in the arts. Their study summarized data from interviews and suggests a more concise approach to the competencies needed for a proper entrepreneurial mindset:⁵⁶

1. Capacity to think creatively, strategically, analytically, and reflectively
2. Confidence in ability
3. Ability to collaborate
4. Communication skills
5. Understanding of artistic context

⁵⁴ Toscher, "Entrepreneurial Learning in Arts Entrepreneurship Education: A Conceptual Framework," 14.

⁵⁵ Toscher, 15.

⁵⁶ Pollard and Wilson, "The 'Entrepreneurial Mindset' in Creative and Performing Arts Higher Education in Australia," 3.

If instructors understand the entrepreneurial mindset, they can be more effective teachers.⁵⁷

Pollard and Wilson continue to list additional skills that should be developed through experiential learning including financial management, creative thinking, market identification, marketing and promotion, networking, communication, audience development, and the ability to understand current trends.⁵⁸ Slaughter and Spring echo the skills needed for arts entrepreneurs including management, business practices, finance, copyright, marketing, and communications. Artists and musicians will also need to develop skills in recording, notation software, website development, concert streaming, social media networking, education software, and database management. Many of the latter skills mentioned here will be included in *Course 1 – Technology for Musicians*. Slaughter and Spring continue to list additional skills needed in grant writing and financial management which will be addressed in *Course 3 – Financial Management for Musicians*.⁵⁹

Benzenberg and Tuominiemi provide a recommendation for assessment of skills and competencies during experiential learning projects. Their article “Entrepreneurial Pathways in Art: An Introductory Course for Undergraduate Students in Arts Entrepreneurship” includes an experiential final project in which students design a concept for a small business, artistic platform, or non-profit. The concept must include a vision and framework that fits within the course content. Projects should be assessed on multiple levels throughout the project including peer review, outside feedback from arts organizations or business, and self-reflection. The authors suggest this introduces students to strategic updates and revisions based on feedback.⁶⁰ The authors continue to outline an 8-week course (equating to only half of a 16-week semester) that

⁵⁷ Pollard and Wilson, "The 'Entrepreneurial Mindset' in Creative and Performing Arts Higher Education in Australia," 3.

⁵⁸ Pollard and Wilson, 13–17.

⁵⁹ Slaughter and Springer, "What They Didn't Teach Me in My Undergraduate Degree: An Exploratory Study of Graduate Student Musicians' Expressed Opinions of Career Development Opportunities," 3.

⁶⁰ Benzenberg and Tuominiemi, "Entrepreneurial Pathways in Art: An Introductory Course for Undergraduate Students in Arts Entrepreneurship," 4.

includes introductory material, finance, portfolio creation, building a concept and defining audiences, and finally the creation of a prototype which students present and receive feedback. Their course proposal aims to introduce students to entrepreneurial ideas for artists and delivers materials in units, or modules, just as Roberts recommends.⁶¹ The final project included in Benzenberg and Tuominiemi's course influenced the design of the *Starting a Music Business or Ensemble* course of this project.

The following chapters will outline four courses designed as a minor to provide graduate level music performance majors with additional skills in entrepreneurship and administration with the goal of creating career opportunities in addition to performance and academic teaching. Courses are built using recommendations from research in this chapter including topics, projects, and assessment activities.

⁶¹ Benzenberg and Tuominiemi, 2.

Chapter 5: COURSE CONTENT & DESIGN

This chapter will explain the content of the four graduate level courses designed for performing musicians. Some sections in this chapter will provide details for each course individually while other sections will apply to all four courses. Courses are designed to include concepts noted in *Chapter 4: Methods of Teaching Entrepreneurship* including modular delivery and opportunities for students to engage in experiential learning. Syllabi for each course are in Appendices A through D and will be referenced often in this chapter:

- Appendix A - Course 1: Technology for Musicians
- Appendix B - Course 2: The Entrepreneurial Music Teacher
- Appendix C - Course 3: Financial Management for Musicians
- Appendix D - Course 4: Starting a Music Business or Ensemble

Courses do not need to be delivered in order. Each course can be taken as part of a graduate level minor or as an elective course for graduate music students. Some content may overlap between courses to follow chosen required texts or to simply allow emphasis of very important topics like finance and marketing.

Content & Topics

Course 1 – Technology for Musicians

SNAAP data from 2015, 2016, and 2017 reveals that students believe technology skills are extremely important for their careers but that institutions are not preparing them in this area.⁶² Topics for Course 1 were in part determined by my own personal experience but also by the required text that was chosen for this class, David Cutler’s *The Savvy Musician*. Cutler’s book addresses multiple topics related to self-employment and more, but his chapters related to website

⁶² SNAAP, “2015, 2016, 2017 Aggregate Frequency Report: Recent Graduates,” 21.

design, social media, audio recording, and video recording provide students with an overview of technologies that musicians could use every day in their careers. The nature of this class, however, will unfortunately demand an update to texts quite frequently, so the instructor will need to keep up with technology trends and entrepreneurial trends in the music world to ensure students have a relevant text to reference. Cutler's book is from 2010 and already shows signs of being outdated (for example, the inclusion of MySpace in the social networking sections), so the instructor will need to address outdated practices and supplement as needed with articles. Slaughter and Springer's survey data also confirmed students felt that skills like music arranging and navigating notation software were extremely important for a successful career in music,⁶³ so the final module of this course introduces students to software programs like Finale and Sibelius. This course is a great supplement for *Course 2 – The Entrepreneurial Music Teacher* and *Course 4 – Starting a Music Business or Ensemble* because it provides an overview of technology related to marketing, promotion, and additional revenue streams like arranging and composing.

Course 2 – The Entrepreneurial Music Teacher

In Jonathan Gangi's article titled "Towards Consensus: Suggested Foundational Building Blocks for Arts Entrepreneurship Research and Pedagogy" from 2017, he provides a hypothetical example of how to start a private studio.⁶⁴ The author emphasizes the need to remain adaptive to any situation, developing excellent problem-solving skills, and understanding the reasons a private studio might be a for-profit business rather than a non-profit business. Roberts also recommends students understand how to generate pricing models which may be helpful when pricing lessons or additional services provided to students.⁶⁵ David Cutler's *The Savvy Music*

⁶³ Slaughter and Springer, "What They Didn't Teach Me in My Undergraduate Degree: An Exploratory Study of Graduate Student Musicians' Expressed Opinions of Career Development Opportunities," 9.

⁶⁴ Gangi, "Towards Consensus: Suggested Foundation Building Blocks for Arts Entrepreneurship Research and Pedagogy," 58.

⁶⁵ Roberts, "Infusing Entrepreneurship Within Non-Business Disciplines: Preparing Artists and Others for Self-Employment and Entrepreneurship," 60.

Teacher does an excellent job of addressing topics recommended by J. Gangi and Roberts by outlining seven possible revenue streams for music teachers and provides a step-by-step process to help students create an income plan as a music teacher. Due to its inclusion of multiple streams of revenue for music teachers and excellent financial introduction, Cutler's *Savvy Music Teacher* was chosen as the primary text and guide for the course. Cutler includes teaching goals, lesson pricing, creation of music camps or studio recitals, studio policies, technology, how to set up a studio as a business, and financial implications. In addition to Cutler's book, Noreen Wenjen's *Two-Year Waitlist* is used to supplement course readings and can serve as a shorter handbook or guide for a successful private studio. Wenjen's book supports many of Cutler's discussions and offers a few additional ideas for students to consider. Paired with a robust pedagogy course, students who have a passion for teaching should graduate feeling confident they can earn a solid living by starting a private studio and managing other teaching opportunities.

Course 3 – Financial Management for Musicians

The goal of Course 3 is to share an overview of financial topics for self-employed musicians, non-profit organizations, and for-profit organizations. The class is designed to provide breadth, not depth. Multiple sources from Chapter 4 of this project recommend finance as an important topic for the working musician. Slaughter and Springer revealed in their survey of music students that they felt the least prepared in topics such as personal finance and arts administration duties⁶⁶ while Benzenberg and Tuominemi include finance topics in their own entrepreneurship course for undergraduate music majors.⁶⁷ As an overview course, content will include high level topics like budgeting and financial statements and how they apply to self-employed musicians, non-profit organizations, and for-profit businesses. Non-profit specific

⁶⁶ Slaughter and Springer, "What They Didn't Teach Me in My Undergraduate Degree: An Exploratory Study of Graduate Student Musicians' Expressed Opinions of Career Development Opportunities," 7.

⁶⁷ Benzenberg and Tuominiemi, "Entrepreneurial Pathways in Art: An Introductory Course for Undergraduate Students in Arts Entrepreneurship," 2.

topics like fundraising and grant writing are also included, touching on Slaughter and Springer's survey data revealing that arts administration is a field in which music students do not feel prepared.⁶⁸ The course will also address personal finance topics like taxes, saving for retirement, insurance, and unemployment.

Course 4 – Starting a Music Business or Ensemble

In his Artivate article “Infusing Entrepreneurship Within Non-Business Disciplines: Preparing Artists and Others for Self-Employment and Entrepreneurship,” Roberts argues musicians seeking to become self-employed or maintain a successful freelance career must think like an entrepreneur.⁶⁹ In Course 4, students will build a portfolio that highlights all musical and non-musical skills, learn how to reach audiences, create an action plan for bringing in additional revenue, and understand how to make their product valuable.⁷⁰ Roberts also notes students must understand how to recognize opportunities, and market themselves, so course topics will include marketing strategies and understanding how to seek out new revenue streams.⁷¹ Roberts lists several excellent learning objectives and outcomes that have been included in the Course Description and Objectives section of the syllabus for Course 4.⁷² Students will also learn how to make a financial business plan and create pricing models for products like concert tickets, merchandise sales, or for-hire performances.⁷³ Benzenberg and Tuominiemi also stress the importance of including case studies and learning how to understand your audience in their course design.⁷⁴ The texts chosen for this course specifically cover these recommended topics

⁶⁸ Slaughter and Springer, “What They Didn’t Teach Me in My Undergraduate Degree: An Exploratory Study of Graduate Student Musicians’ Expressed Opinions of Career Development Opportunities,” 9.

⁶⁹ Roberts, “Infusing Entrepreneurship Within Non-Business Disciplines: Preparing Artists and Others for Self-Employment and Entrepreneurship,” 58.

⁷⁰ Roberts, 59.

⁷¹ Roberts, 60.

⁷² Roberts, 60.

⁷³ Roberts, 60.

⁷⁴ Benzenberg and Tuominiemi, “Entrepreneurial Pathways in Art: An Introductory Course for Undergraduate Students in Arts Entrepreneurship,” 7.

including the entrepreneurial mindset, marketing, business creation and operations, and building an audience. Benzenberg and Tuominiemi's course also includes an experiential final project in which students design a concept for a small business, artistic platform, or non-profit. The concept requirements include a vision and framework that fits within the course content.⁷⁵ The final project included in Benzenberg and Tuominiemi's course influenced the design of the final project for this course.

Assumptions

Instructors may need to adjust the syllabus schedule based on holidays and breaks in the university calendar. Schedules are based on a 16-week semester with 1 week of finals. Instructors may adjust course content based on the number of weeks in their university's semester schedule. Courses are designed with two 75-minute classes per week but can be adjusted to three 50-minute classes per week as needed. These courses were designed assuming a class size of 8-10 graduate students.

Syllabus Structure & Design

Course syllabi can be referenced in Appendices A through D. The syllabi in this project are meant to serve as recommendations and can be altered as needed by instructors based on trends in the field or other factors. Each syllabus contains open fields at the top to fill in course catalogue information (course number, class time, room location, class number, and credit hours) and Instructor Contact information. Course Description and Objectives are outlined but can be adjusted by the instructor as needed.

As noted in Chapter 4, Roberts recommends the use of modules when combining entrepreneurship with the arts.⁷⁶ Modules merge sharing knowledge with building skills and can

⁷⁵ Benzenberg and Tuominiemi, 4.

⁷⁶ Roberts, "Infusing Entrepreneurship Within Non-Business Disciplines: Preparing Artists and Others for Self-Employment and Entrepreneurship," 58.

be delivered in two or three class sessions if needed. A module allows instructors to present information and then guide students through an exercise or project,⁷⁷ fulfilling the recommendation for experiential learning made by Beckman, Essig, Sirelkhatim, and Gangi. Each course is divided into modules as recommended by Roberts to help organize course content effectively for student engagement and learning. Module topics appear under General Outline.

Lists of Required Tools, Required Texts, Referenced Texts, and Other Recommended Texts are provided within each syllabus as needed. Required Tools lists the software students must already have available on their laptop like Microsoft Excel. The tools and programs listed in this section should be standard expectations for a college student or free software provided to students via the university's library (e.g., Microsoft Office). Required Texts are those that must be purchased and will be referenced multiple times throughout a semester. Referenced Texts may only have one chapter or excerpt included in the curriculum, so it is recommended the instructor have a copy and provide students with the needed chapter. Other Recommended Texts provides students (and instructors) with a list of additional books related to the topics in the course in case students are interested in going into more depth on a specific topic. As the field develops and new research is published, texts will need to be updated to ensure students are exposed to the most recent information.

The next three sections include Policies, Assignments & Projects, and a Grading Scale which are completely at the discretion of the instructor and university. A detailed outline of Project Requirements is provided for each module in the course and outlines specific parameters. The Final Project section includes requirements for the proposal and requirements for the full project. If Digital Discussion Boards will be used, a section is included to provide students with policies for uploading links and providing feedback for classmates.

⁷⁷ Roberts, "Infusing Entrepreneurship Within Non-Business Disciplines: Preparing Artists and Others for Self-Employment and Entrepreneurship," 59.

The final section in the syllabus is a Detailed Course Schedule with due dates, classroom topics, and assignments. Topics have been divided into two-week or three-week modules based on the amount of content and close with the completion of a project to encourage experiential learning. A placeholder is included for Spring Break or Thanksgiving Break based on the semester in which the class is taught. A midterm exam or project has been omitted due to the number of projects expected during the semester. Each course also contains at least one opportunity for the instructor to invite a guest speaker to present a case study or real-world project related to a module topic. It is important for students to learn from those who have created music businesses, recorded and edited their own recordings, worked in the non-profit sector, built a successful private studio, or possibly an accountant who specializes in self-employment tax laws. The instructor will likely not have a background in many of the topics outlined in these courses, so it is imperative to provide students networking opportunities with working musicians. At the end of each syllabus, a sample lesson plan and project rubric are included. These sections are not meant to be distributed to the student and are for instructor use only.

Course 1 – Technology for Musicians

With Course 1, modules can be delivered in any order based on semester breaks. However, as mentioned in Content & Topics, some thought went into the order of topics so they appear in the order students will most likely encounter them in real life. The course included in this project is organized for a Spring Semester with two classes per week. Modules are three weeks long with module presentations presented on the final day for a grade. This provides students the opportunity to see other student projects and gives the instructor the opportunity to grade in class. Module 4, Website Creation, is the only module that is 2 weeks long. It is likely that graduate level students will already have a professional website, so this module may be a refresher or an opportunity to update their current site. Many online platforms make it easy to create your own professional looking website, so the project for Module 4 should not be as labor

intensive as the other modules. Since Module 4 will demand less from students, I have placed the Final Project Proposal due date during this module. The Final Project Proposal should be a simple 1-page document where the student outlines the category of programs they would like to compare for the final presentation.

Course 2 – The Entrepreneurial Music Teacher

Course 2 is designed to be delivered in order with heavy emphasis on Cutler's *The Savvy Music Teacher*, the main required text for this course. It is not recommended to reorder modules, but instructors may shorten or lengthen modules based on university breaks or holidays. The Final Project Proposal is designed to be turned in during Module 3: Camps & Events since the Final Project is to design a music camp. This course also references a few of Cutler's worksheets located in the appendices of *The Savvy Music Teacher* that can be downloaded from his website.

Course 3 – Financial Management for Musicians

Modules in Course 3 do not need to be delivered in order, but the placement of the Final Project Proposal due date during the beginning of Module 4 allows students to learn a little bit about for-profit versus nonprofit finance in Modules 1-3 and should help them brainstorm what type of business they are interested in choosing for their Final Project. Because this course is a brief overview of several important topics, there are several required and references texts. The purpose of this course is meant to be an introduction to financial management topics that musicians are typically not introduced to during a general music degree.

Course 4 – Starting a Music Business or Ensemble

Course 4 follows Nytch's *The Entrepreneurial Muse* and Sanders' *The Creation of the Taneycomo Festival Orchestra*, so the modules need to be delivered in order. Module 1 specifically addresses the entrepreneurial mindset which sets up the lens through which students

will experience the entire course. The remaining modules follow the chapter order of the required texts by Nytch and Sanders.

Additional Opportunities for Experiential Learning

Based on student schedules, university activities, and the emphasis an institution puts on preparing students for careers in addition to performing or teaching in a school or college, instructors may wish to include more experiential learning opportunities within the course work. Course 1 already contains extensive experiential project work, so it has not been included in this list. Below are several opportunities that instructors may consider including for Courses 2, 3, and 4.

Course 2 – The Entrepreneurial Music Teacher

1. Partner with a local elementary, middle, or high school to connect graduate students with at least 1 private student if students do not already have private students. Graduate students can then test out their teaching objectives, lesson payment option choices, teaching application exploration, studio policies, and recruitment strategies.
2. Turn the Module 3 Recital Plan project into a class or group project and have students schedule, plan, and promote a local joint recital for their private students.
3. Require students to create a website for their private studio as part of the Module 5 project. This is currently not required due to concerns of time commitment. If instructors believe students will have sufficient time to complete, it is highly recommended that students create a website they will have and be able to use for future teaching opportunities.
4. Turn the Final Project of creating a music camp into a group project so students can work with a staff to plan a camp. Assign the students staff roles such as Camp Director, Marketing Coordinator, Activity Director, or another role to allow the students to focus on one area of the camp design.

Course 3 – Financial Management for Musicians

1. Provide students the opportunity to pair with a local music business or organization to follow and report on real life budgeting, fundraising, grant writing, and tax activities. The instructor may desire to build a list of businesses and organizations that agree ahead of time to pair with a student to ensure expectations are clear.

Course 4 – Starting a Music Business or Ensemble

1. Per Kelman’s article, the instructor or department can design a student-lead business that must be managed and operated throughout a semester.⁷⁸
2. In Wilson and Mantie’s article, they provide an excellent list of community engagement projects that students designed and executed as part of their music entrepreneurship class.⁷⁹ Final Project requirements for Course 4 can be altered to fit Wilson and Mantie’s design if time and resources allow.

Review of Required and Referenced Literature

This section will include brief reviews of required and referenced texts in each syllabus. The reviews address reasoning for requiring certain texts and only including excerpts from others.

Course 1 – Technology for Musicians

Required Texts

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

⁷⁸ Kelman, "An entrepreneurial music industry education in secondary schooling: the emerging professional learning model," 147.

⁷⁹ Wilson and Mantie, "Inspiring Soulful Communities through Music: Connecting Arts Entrepreneurship Education and Community Development via Creative Placemaking," 36–39.

David Cutler offers an excellent guide for musicians who want to take their careers to the next level with *The Savvy Musician*. His book covers much more than could be addressed in a course focusing on music technology, but he writes several chapters that pertain to best practices, content, and basic “how the world works” advice for topics such as recording, advertising, and services that musicians can provide other than performing. This book is not meant to be read cover to cover and should be used as a reference for specific topics, so chapters are not assigned in the same order as the book. Cutler’s book addresses multiple topics related to self-employment and more, but his chapters related to website design, social media, audio recording, video recording, and arranging provide students with an overview of technologies that musicians could use every day in their careers. Visit Cutler’s website for additional recourses at www.savvymusician.com.

Referenced Texts

Given that technology is constantly changing to fit user needs, several blogs and online sources have popped up to stay current with ever changing trends.

Miller, Andrea. *Music Studio Startup*, 2016-present, <https://www.musicstudiostartup.com>.

Andrea Miller, a private piano teacher and entrepreneur, created *Music Studio Startup* to help musicians jump start their own private studios. Started in 2016, Miller provides site visitors with blog posts, podcasts featuring guest teachers, and regular webinars that include topics such as website design, financial management, filing taxes as a private teacher, and tips for building your private studio. She also provides private coaching with musicians for a fee.

Canning, Lisa. *Entrepreneur the Arts* (blog), 2007-present, <https://entrepreneurthearts.com>.

Lisa Canning’s *Entrepreneur the Arts* website is a blogging community that allows guest bloggers to sign in and post articles, ensuring a variety of perspectives for current issues related to

arts business management. Blogs are posted 4-5 times per month and cover business issues and technological issues such as social media marketing, using technology to keep up with competition , and also online marketing tips .

Wiebe, David Andrew. *The Music Entrepreneur HQ*, 2005-present,
<http://www.musicentrepreneurhq.com>.

David Andrew Wiebe's *The Music Entrepreneur HQ* site is geared toward popular music musicians mainly but contains several articles, blogs, and podcasts that apply to musicians of all genres. This blog shows a variety of authors, but there is no indication that the blog is open to anyone who wants to create an account, so Wiebe most likely invites guest authors. Topics include social media advertising tips, optimizing your YouTube channel, and ideas for gaining students in a private studio. Blogs are posted about once a week and podcasts are posted 1–2 times a week.

Course 2 – The Entrepreneurial Music Teacher

Required Texts

Cutler, David. *The Savvy Music Teacher: Blueprint for Maximizing Income & Impact*. New York: Oxford University Press, 2015.

As a follow up to his *Savvy Musician* from 2010, David Cutler again provides a wonderfully detailed guide for aspiring music teachers with *The Savvy Music Teacher*. This text covers seven potential revenue streams music teachers can use to make money including lessons, classes, camps, events, technology, merchandise, and additional streams like part-time higher education teaching. Within each stream, Cutler shares details and how-to's of setting up shop and monetization. Cutler also provides a step-by-step process for teachers to calculate their potential earnings from all seven streams and touches on tax and insurance. This book covers all the

important factors when running a private studio or camp as a business and acts as an excellent curriculum resource for a graduate level course.

Wenjen, Noreen. *Two-Year Waitlist: An Entrepreneurial Guide for Music Teachers*. Maryville: Audrey Press, 2019.

Wenjen's *Two-Year Waitlist* is a perfect quick handbook for musicians that want to run their own private studio. Each chapter is short and concise with clear guidance of setting up and running a successful studio. It is not detailed enough to serve as primary text for a class, but it does offer additional support and ideas if paired with a primary text. It may also serve students as a quick reference during their career after graduation. Not all chapters are referenced in the course schedule, but this book is a very short, easy read which students will likely complete on their own.

Referenced Texts

Cutler and Wenjen provide such excellent and complete resources, additional supplement texts were not included in Course 2. Instructors are, of course, welcome to add their own supplements as they see fit.

Course 3 – Financial Management for Musicians

Required Texts

Karsh, Ellen, and Arlen Sue Fox. *The Only Grant Writing Book You'll Ever Need*. New York: Basic Books, 2019.

The title of this book speaks for itself. Karsh and Fox provide an excellent guide for writing grants of all types, including both individuals and organizations. This book is general to all fields and provides way more information than can be covered in a matter of weeks. The chapters included in this course cover types of grants, databases to find grants, writing a grant budget, and

information about how to sustain projects after the grant period expires (often a question that is asked in the application!).

Luttrull, Elaine Grogan. *Arts & Numbers: A Financial Guide for Artists, Writers, Performers, and Other Members of the Creative Class*. Chicago: B2 Books, 2013.

Luttrull covers multiple topics including budgeting, financial statements, understanding taxes, and a discussion about disciplined saving in her book. The book is specially designed to guide artists and performers, so it is an excellent text for musicians wishing to understand financial concepts. In addition to a good outline of financial topics for artists, Luttrull provides case studies and story-like examples that instructors may wish to further explore in classroom discussions.

Label, Wayne. *Accounting for Non-Accountants: Financial Accounting Made Simple for Beginners*. Naperville: Sourcebooks Inc., 2013.

Label's book is a great guide for all things financial for beginners. The book has multiple chapters used in course content including financial statements and budgeting. Label includes several quick tips and a glossary of terms at the end of each chapter that students will find helpful. Instructors may also consider taking advantage of the quizzes scattered throughout the book to foster class discussion. The book also addresses additional topics not included in the course like audits, fraud, stocks, and financial analysis that can be explored further by the student as they see fit.

Referenced Texts

Cutler, David. *The Savvy Music Teacher: Blueprint for Maximizing Income & Impact*. New York: Oxford University Press, 2015.

As a follow up to his *Savvy Musician* from 2010, David Cutler again provides a wonderfully detailed guide for aspiring music teachers with *The Savvy Music Teacher*. Although this book is

specifically geared towards music teachers, he provides an excellent overview of finances for self-employed individuals. *Chapter 13 – Winning the Money Game* is included in Course 3 and provides a great overview of taxes and simple introduction to investing as musicians think about planning for retirement.

Borg, Bobby. *Business Basics for Musicians: The Complete Handbook from Start to Success*.

Milwaukee: Hal Leonard, 2015.

This book is truly a complete handbook about business basics for musicians, but it primarily targets popular music musicians in several sections. Part II of Chapter 6 was chosen for this course because it provides a clear description of taxes, forms, and tax deduction considerations for self-employed or those employed by a business or organization. This section also covers types of insurance musicians should consider and how to find plans.

Sanders, Larkin. *The Creation of the Taneycomo Festival Orchestra: The Performer's Field*

Guide to Music Festival Foundation. CreateSpace Independent Publishing Platform, 2016.

Clarinetist and entrepreneur, Dr. Larkin Sanders, shares a concise guide of the steps she took to create the Taneycomo Festival Orchestra (TFO) in Branson, Missouri. The TFO is a nonprofit organization that presents a two-week classical music festival each year. In her book, Sanders shares the journey of creating a nonprofit starting with brainstorming and document filing for 501(c)3 status all the way through marketing and fundraising strategies. In the fundraising chapter, Sanders outlines multiple sources of earned and unearned revenue that students need to be aware of when raising funds for a nonprofit organization. Topics include ticket revenue, merchandise, crowdfunding, in-kind donations, individual donations, sponsorships, and the importance of donor stewardship. She provides examples of donor solicitation and thank you

letters in the Appendix of her book, providing students with excellent templates to follow when creating their own fundraising campaigns.

Rosenberg, Gigi. *The Artist's Guide to Grant Writing*. New York: Watson-Guption Publications, 2010.

Rosenberg's book is primarily aimed at visual artists or writers who are writing project grants, but she provides sound recommendations for writing grant proposals specifically related to the arts and how to make your grant application stand out from the crowd. The book is shorter, so students may wish to purchase their own copies for further reading.

Peters, Jeanne, and Elizabeth Schaffer. *Financial Leadership for Nonprofit Executives: Guiding Your Organization to Long-Term Success*. Saint Paul: Amherst H. Wilder Foundation, 2005.

Peters and Schaffer's book outlines nonprofit organization financial management and will give students a good introduction to 501(c)3 financial planning. The book is a general guide for nonprofits, not specific to the arts. If students are interested in pursuing a career with a performing arts nonprofit, they may wish to purchase this book for further reading.

Course 4 – Starting a Music Business of Ensemble

Required Texts

Nytch, Jeffrey. *The Entrepreneurial Muse: Inspiring Your Career in Classical Music*. New York: Oxford University Press, 2018.

Jeffrey Nytch provides a fantastic introduction to entrepreneurial concepts directly geared towards musicians with *The Entrepreneurial Muse*. The book walks through traits of entrepreneurial thinking, how to turn thinking into action, identifying markets for products, how to unlock value, and more. At the end of each chapter, Nytch provides several activities that

inspired class discussion and activities, module projects, and the final project for *Course 4 – Starting a Music Business or Ensemble*.

Sanders, Larkin. *The Creation of the Taneycomo Festival Orchestra: The Performer's Field Guide to Music Festival Foundation*. CreateSpace Independent Publishing Platform, 2016.

Clarinetist and entrepreneur, Dr. Larkin Sanders, shares a concise guide of the steps she took to create the Taneycomo Festival Orchestra (TFO) in Branson, Missouri. The TFO is a nonprofit organization that presents a two-week classical music festival each year. In her book, Sanders shares the journey of creating a nonprofit starting with brainstorming and document filing for 501(c)3 status all the way through marketing and fundraising strategies. She includes examples of her government forms, programs, marketing examples, organization by laws, business and strategic plan, and more in the appendix of the book. This book is an excellent guide for creating any performing arts non-profit, not just an ensemble or festival. Paperwork filings pertain to Missouri, so instructors may need to supplement course content with appropriate state guidelines.

Referenced Texts

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

David Cutler offers an excellent guide for musicians who want to take their careers to the next level with *The Savvy Musician*. His book covers much more than could be addressed in semester introduction to music business creation, but he includes several chapters related to marketing, promotion, and communications that provide an excellent overview of reaching audiences, essential written materials and promotion vehicles, and required virtual resources such as websites, social media, and email communications. Although the book is from 2010, the chapters related to marketing talk through tools and strategies that are still quite relevant today.

Classroom and Equipment Requirements

Course 1 – Technology for Musicians

Course 1 should take place in a computer lab. Computers will need to have programs installed that are listed in the Detailed Course Schedule in the syllabus in Appendix A. Students are welcome (and encouraged!) to bring their own laptops with programs installed so that they are more likely to use them in the future. This class can also be designed to meet in a computer lab during the final week each Module of the syllabus if lab time is limited. In addition to programs and applications, the library or the school itself will need to have recording equipment and video equipment available for check out for Module 1 - Audio Recording and Module 2 - Video Recording projects. Students should be allowed to use their own equipment or computers for any module, as well.

Course 2 – The Entrepreneurial Music Teacher, Course 3 – Financial Management for Musicians, and Course 4 – Starting a Music Business or Ensemble

Lectures can be given in a standard classroom with audio/visual equipment to allow for presentations, sharing videos, and online phone calls with guest speakers that cannot attend in person. Students will need a laptop or computer. The instructor will need to ensure the university is able to provide students with free access to Microsoft Office Products.

In-Class Workdays

In-class workdays are built into each syllabus to allow students plenty of access to equipment and software that may have limited access. If projects are completed prior to in-class workdays, these days can be used to allow students to research, test, and play with additional applications or meet with a guest speaker/mentor for a small group discussion.

Digital Discussion Boards

The projects in each course will provide opportunities for innovation and creativity which should be shared with all students in the class to promote growth and new ideas. Students should be asked or required to post links to specific projects or presentations on a Digital Discussion Board created and monitored by the instructor. Digital Discussion Boards can be created in platforms like Canvas, Microsoft SharePoint, Discord, or other engagement platforms. Students should then post constructive feedback for their classmates, encouraging discussion, collaboration, and development. The instructor may use discretion when deciding what types of projects should be posted for feedback from classmates. For example, a Budget Project from Course 3 may not provide much opportunity for discussion with classmates.

Final Presentations & Proposals

Final presentations are scheduled to be given during the Final Exam time assigned to the class by the university. The default presentation length is 10 minutes with 5 minutes for questions. This can certainly be adjusted based on the number of students in the class. Final presentations can also be scheduled for the final week of class at the discretion of the instructor to allow additional time. Final presentations are an important part of the course as they serve two purposes: to give the student an opportunity to organize materials they will likely use in the future and to expose all students to their colleagues' ideas.

Course 1 – Technology for Musicians

Final Presentations for Course 1 are intended to introduce additional software programs and applications to the class via student presentations by requiring the students to choose a program or application not discussed during the semester. The student will be required to use the same discovery and learning techniques used for programs discussed during course content. The goal is to nurture the passion of exploration and process improvement by having the students go through

the exercise of researching, testing, and eventually choosing their preferred technology for a specific task. The Final Project Proposal is due during Module 4 Week 11 since it is assumed the website project will be the least labor intensive of the five modules. The proposal is a simple 1-page document in which the student will share the program they would like to compare for the final presentation and why. Students will need to consider at least five (5) of the following parameters during their comparison:

- Price/Subscriptions
- Available Training and Online Assistance
- Learnability
- User Interface
- Processing Speed
- Templates
- Available Platforms

Course 2 – The Entrepreneurial Music Teacher

Students will design and present a plan for new music camp in their local area (university area or their hometown). Students will submit a 1–2-page proposal due at the end of Module 3 – Camps & Events outlining their camp idea. The proposal should include:

- Camp Name, Mission, and Description
- Time of Year camp will be scheduled
- Example activities
- Type of Venue
- General Camp Needs

Below is a list of questions that the instructor can provide to students that may help them discern general location needs:

- Will students stay overnight or travel each day from home?

- What is your plan to feed students based on lodging needs?
- What are your initial thoughts on tuition costs and payment options?
- Will you need additional staff?
- Will you offer any scholarships or discounts?
- What will your deposit and cancellation policy be?
- What types of insurance will need?

The proposal is designed to get students thinking about requirements for the final project and start drafting their answers. The proposal will be used as a starting template for their final project.

Final Project requirements follow topics listed in Chapter 5: Camps in David Cutler's *The Savvy Music Teacher*. Each section of the Business Plan is well outlined in this chapter.

- Business Plan
 - Camp Name, Mission, and Description
 - Time of Year camp will be scheduled
 - Activity Schedule
 - Venue
 - Lodging & Food Needs
 - Forms
 - Registration Form
 - Parent Contract & Liability Waiver
 - Tuition & Payment Options/PayPal
 - Promotion and Logistics Timeline
 - Staff and Personnel
 - Scholarships & Discounts
 - Deposits & Cancellations
 - Budget

- Promotional Materials (Pick 4)
 - Website
 - Title Page with Camp Description
 - 1 graphic
 - Business Plan information
 - Online options to register, pay, and print Parent Contract
 - 11 X 17” poster design (PDF)
 - 2 email blasts
 - 2 social media posts
 - Letter mailer to be included with sign up form
 - Brochure
- PowerPoint Presentation

The Business Plan should be submitted as a Word Document. Forms can either be embedded in the Word Document or submitted as separate Word Documents based on instructor preference. David Cutler provides excellent examples of contracts in Appendix D of *The Savvy Music Teacher*. Cutler also provides example event promotion posters and programs that students may use as inspiration for their promotion materials. Students should pick four promotional items from the list above to ensure the project remains manageable. Programs like Canva or Microsoft Publisher are easy, free options for students to create graphics and posters. If students chose to create a website, they can either create a new free website or as a subpage on their own personal existing websites.

Course 3 – Financial Management for Musicians

Students will form groups of at least 3 and create a hypothetical nonprofit music organization or for-profit music business and prepare the requested financials materials. Teams will submit a 1-page proposal that includes:

- Team members
- Business Type
- Business Name
- Proposed Mission/Purpose
- Products or Services

The Final Project will include the following materials:

Non-profit Organization

1. Annual and Monthly Budget
2. Event/Concert Budget
3. Fundraising Campaign – Direct Mail, Email, and social media
4. Operations Grant Application from state or local arts commission
5. Corporate Sponsorship Information Flyer – Amounts, Perks, Programming

For-profit Business

1. Annual and Monthly Budget
2. Start-Up Budget
3. Product or Service List with Pricing
4. Pricing Justification
5. Corporate Sponsorship or Advertising Information Flyer – Amounts & Perks

Course 4 – Starting a Music Business or Ensemble

Students will create a Business Model for an entrepreneurial venture. The Final Project will reference projects from Module 1: Value Proposition and Module 2: Business Plan. Students will prepare a 1-page proposal that describes:

- Business Idea
- Products or Services
- Ideal or Target Market

- How their product or service will serve their customer's needs

The Final Project will have students create a graphic representation of a Business Model for their venture idea based on the process used in Chapter 5 of Nytch's *The Entrepreneurial Muse*.

Students can also reference Appendix E: Exploring the Business Model Canvas. Business Model's must include the following sections:

- Market
 - Customer segments, relationships, and channels
- Operations
 - Key activities, resources, and partners
- Financial
 - Income streams and expenses

Additional Resources for the Instructor and Students

Resources will evolve as technology and research evolves, so the instructor may need to replace texts, articles, and videos as the field develops. Below is a list of other recommended texts, many of which are provided by David Cutler in *The Savvy Music Teacher*.

Books

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

Berger, Karen. *The Complete Idiot's Guide to Teaching Music on Your Own*. New York: Alpha Books, 2010.

Boytim, Joan Frey. *The Private Voice Studio Handbook: A Practical Guide to All Aspects of Teaching*. Milwaukee: Hal Leonard Corporation, 2003.

Coe, Charles. *Nonprofit Financial Management: A Practical Guide*. Hoboken: John Wiley & Sons Inc., 2011.

Dumbreck, Allan, and Gayle McPherson. *Music Entrepreneurship*. New York: Bloomsbury Methuen Drama, 2016.

- Edstrom, Brent. *Recording On a Budget: How to Make Great Audio Recordings without Breaking the Bank*. New York: Oxford University Press, 2011.
- Forsyth, Jon. *The DIY Guide to Making Music Videos: For the Independent Musician*. Milwaukee, WI: Hal Leonard, 2019.
- Frey, Alex and Ivy Bytes. *A Beginner's Guide to Investing: How to Grow Your Money the Smart and Easy Way*. Ivy Publications, 2013.
- Guillebeau, Chris. *The \$100 Startup: Reinvent the Way You Make a Living, Do What You Love, and Create a New Future*. New York: Crown Business, 2012.
- Hodson, Robin and James Frankel, Richard McCready, and Michael Fein. *Making Music with GarageBand and Mixcraft*. Cengage Learning PTR, 2010.
- Johnston, Philip. *The Dynamic Studio: How to Keep Students, Dazzle Parents, and Build the Music Studio Everyone Wants to Get Into*. InsideMusicTeaching.com, 2012.
- Johnston, Philip. *The PracticeSpot Guide to Promoting Your Teaching Studio: How to Make Your Phone Ring, Fill Your Schedule, and Build a Waiting List You Can't Jump Over*. PracticeSpot Pty, Ltd., 2013.
- Klingenstein, Beth Gigante. *The Independent Piano Teacher's Studio Handbook*. Milwaukee: Hal Leonard Corporation, 2009.
- Levinson, Jay Conrad. *Guerilla Marketing: Easy and Inexpensive Strategies for Making Big Profits From Your Small Business*. New York: Houghton Mifflin Company, 2007.
- McAdam, Mike. *The Private Guitar Studio Handbook: Strategies & Policies for a Profitable Music Business*. Boston: Berklee Press, 2014.
- Montoya, Peter and Tim Vandehey. *The Brand Called You: Make Your Business Stand Out in a Crowded Marketplace*. New York: McGraw Hall, 2009.
- Mundis, Jerrold. *How to Get out of Debt, Stay out of Debt, and Live Prosperously*. New York: Bantam Books Trade Paperbacks, 2012.
- Newsam, David. *Making Money Teaching Music*. Cincinnati: Writer's Digest Books, 1995.
- Orman, Suze. *The Money Book for the Young, Fabulous & Broke*. New York: Riverhead Books, 2005.
- Strauss, Steven. *The Small Business Bible: Everything You Need to Know to Success in Your Small Business*. Hoboken: John Wiley & Sons, Inc., 2012.
- Watson, Scott. *Using Technology to Unlock Musical Creativity*. New York: Oxford University Press, 2011.
- West, Adrian W. *Practical Web Design for Absolute Beginners*. Berkeley, CA: Apress, 2016.

Articles

Articles are constantly being written and archived, so it is hard to provide a list of relevant articles because they may be out of date in a matter of months. However, the following internet searches are suggested and may produce the most lucrative results to share with students:

- Music entrepreneurship
- Entrepreneurial musicians
- Classical musicians who are entrepreneurs
- Music technology for classical musicians
- Best recording equipment for classical musicians
- How to create a website
- Apps for classical musicians
- Apps for business management

Chapter 6: BARRIERS TO INCLUDING ARTS ENTREPRENEURSHIP IN MUSIC CURRICULUM

Chapter 2 of this project outlined several justifications for including entrepreneurship in musician performance curriculums, many of which referenced survey data directly from students calling for this addition. If there is sufficient evidence that entrepreneurship is a desired and required skill for musicians, why is entrepreneurship not a standard core subject for music students yet? Several sources have discussed barriers to including arts entrepreneurship in music curriculums, and two themes begin to emerge: misconceptions about entrepreneurship and curriculum issues.

Misconceptions of Entrepreneurship in Music

Entrepreneurship is often considered only a corporate world concept and much too complicated for artists to understand. Essig and Beckman note how the word “entrepreneur” often carries money-centric stereotypes that are untrue and hurtful to the field of music.⁸⁰ Roberts also writes how this misconception is causing music students to second guess taking courses with topics in accounting, law, marketing, or management because they view these courses as preparation for a corporate career, not an artistic one. For musicians, their career goals align with creating great art and not generating huge profits.⁸¹ Pollard and Wilson agree there is an underlying assumption that money harms rather than enables art.⁸² The music field needs to redefine entrepreneurship for musicians by emphasizing the opportunity to identify a previously unmet artistic need that elevates the importance of music and furthers the field. Otherwise, the

⁸⁰ Beckman and Essig, "Arts Entrepreneurship: A Conversation," 6.

⁸¹ Roberts, "Infusing Entrepreneurship Within Non-Business Disciplines: Preparing Artists and Others for Self-Employment and Entrepreneurship," 54–55.

⁸² Pollard and Wilson, "The ‘Entrepreneurial Mindset’ in Creative and Performing Arts Higher Education in Australia," 5.

term will continue to be problematic with underlying references to money and the tension between artistic quality and profit.⁸³ Toscher agrees there is concern that entrepreneurship means giving up artistic vision in favor of financial gain and believes it is important for educators to carefully frame entrepreneurship to help students understand that artistic vision does not need to be sacrificed for the sake of making a paycheck.⁸⁴

Entrepreneurship has also been thought of as a topic too complicated for artists and musicians to understand. Roberts talks about how business faculty often express opinions that art students are not able to understand concepts or gain business knowledge and skills.⁸⁵ No further explanation is needed to argue why this is entirely untrue, but it further acknowledges the need to integrate entrepreneurship with the music field and not rely on generic business courses to fill the void in music curriculums. Otherwise, Roberts notes, colleges will run into the risk of business faculty dumbing down courses specifically to cater to the creative field.⁸⁶ If these misconceptions are not tackled head on, it is likely entrepreneurship will not find a welcomed place integrated into music curricula.

Curriculum Concerns

Music educators in higher education are also still relying on conservatory models with no guidance from the National Association of Schools of Music (NASM) around arts entrepreneurship core competencies or how to manage a curriculum that is already filled to the brim with performance credits, music theory, music history, and other core competencies. Essig explains how the birth of graduate programs in the mid-20th century that were based on 19th-century conservatory models led students to having specific training in only one area of artistic

⁸³ Pollard and Wilson, "The 'Entrepreneurial Mindset' in Creative and Performing Arts Higher Education in Australia," 11.

⁸⁴ Toscher, "Entrepreneurial Learning in Arts Entrepreneurship Education: A Conceptual Framework," 6.

⁸⁵ Roberts, "Infusing Entrepreneurship Within Non-Business Disciplines: Preparing Artists and Others for Self-Employment and Entrepreneurship," 56.

⁸⁶ Roberts, 57.

discipline, a practice that is still in use today for many graduate level programs. Essig argues, “Arts Entrepreneurship...endeavors to teach arts graduates to think beyond the traditional career trajectory for which conservatory training is designed.”⁸⁷ Toscher agrees there has been difficulty in implementing entrepreneurial course work at the administrative level because there is often pushback from faculty who do not want to see their traditional courses pushed aside for entrepreneurial learning.⁸⁸ Slaughter and Springer note that music education in the last few centuries has been deeply rooted in classical Western European traditions. “As technology and the economy have developed, however, it is possible that these antiquated systems may no longer fit the profiles of 21st-century musicians who seek a variety of professional careers, including such careers as arts administrators, music publishers, arrangers, recording artists, and music librarians, among others.”⁸⁹

Beckman suggests another barrier to inclusion in music curricula is our inability as a field to agree on a core set of competencies for arts entrepreneurship. It is clear the arts cannot adopt generic business school competencies and expect a successful integration into music curriculums.⁹⁰ White concurs that decisions on formal curriculum outcomes are needed in order to assess student learning and effectiveness of course work.⁹¹ The absence of specific learning objectives for students will continue to reinforce the barrier of assessing arts entrepreneurship learning, so White encourages administrators to embrace and articulate measurable objectives in arts entrepreneurship to help overcome this barrier.⁹²

⁸⁷ Beckman and Essig, "Arts Entrepreneurship: A Conversation," 4–5.

⁸⁸ Toscher, "Entrepreneurial Learning in Arts Entrepreneurship Education: A Conceptual Framework," 6.

⁸⁹ Slaughter and Springer, "What They Didn't Teach Me in My Undergraduate Degree: An Exploratory Study of Graduate Student Musicians' Expressed Opinions of Career Development Opportunities," 1.

⁹⁰ Beckman and Essig, 2.

⁹¹ White, "Barriers to Recognizing Arts Entrepreneurship Education as Essential to Professional Arts Training," 35.

⁹² White, 36.

One of the primary barriers, however, is the simple fact that music curriculums are already filled with performance requirements, music theory, music history, and other general core competencies, so there is no room for music entrepreneurship courses. Many institutions neglect to include courses that provide skills like personal finance practices, grant writing, community engagement, pedagogy, networking skills, and music technology because degrees already include time-consuming requirements or the school lacks faculty with the bandwidth and expertise to teach such topics. Schools often turn to student organizations, specialized faculty mentors, or extracurricular activities outside of the standard curriculum to provide information about entrepreneurship instead of offering courses.⁹³ However, this positions entrepreneurship as an extra activity to the pursuits of practice and performance and not a necessity to a professional career in music. To provide extracurricular opportunities or elective courses suggests that institutions believe entrepreneurship is beneficial for music students, but they are struggling to require it due to full schedules alongside lack of financial resources or faculty expertise. In a student survey from Slaughter and Springer's study, they write "Too much emphasis is on playing an instrument well, theory, and music history...They are extremely important, but not more important than the ability to promote oneself, understand personal finance and business finances, how to navigate taxes for musicians or freelancers, how to utilize and promote recordings, run your own recital, start a recital series, manage a studio, etc."⁹⁴

Another significant barrier is the minimal guidance from accreditation institutions such as NASM. White suggests there hasn't been a high-level recognition that entrepreneurship is crucial to a professional arts training degree.⁹⁵ In his 2013 article "Barriers to Recognizing Arts Entrepreneurship Education as Essential to Professional Arts Training," White notes national and

⁹³ Slaughter and Springer, "What They Didn't Teach Me in My Undergraduate Degree: An Exploratory Study of Graduate Student Musicians' Expressed Opinions of Career Development Opportunities," 2.

⁹⁴ Slaughter and Springer, 9.

⁹⁵ White, "Barriers to Recognizing Arts Entrepreneurship Education as Essential to Professional Arts Training," 30.

professional accreditation associations have yet to formally recognize contextual business, career, and technology education as essential to professional arts training. The NASM 2012-2013 Handbook only recommends that colleges teach students skills necessary to develop and advance their careers.⁹⁶ Slaughter and Springer noted the same observation in their article from 2015.⁹⁷ White suggests that an accreditation body merely recommending that business and career education be taught to arts students will not help move entrepreneurial education to becoming an essential element of professional artist training.⁹⁸

A decade later, the 2022-2023 NASM Handbook uses the same language but with the word encourages instead of recommends. In Section X. Graduate Programs in Music, the handbook summarizes that schools should provide breadth of competence for students to understand relationships among specializations like performance, history and theoretical analysis, composition, pedagogy, musicology, and ethnomusicology, but no mention of business or entrepreneurship,⁹⁹ which suggests these topics are not yet considered a specialization in the music field. The handbook puts the responsibility on the school to define the purposes of its overall graduate programs and their offerings, so this guidance could be interpreted as the addition of a concentration or minor to graduate level music degrees.¹⁰⁰ The handbook also gives guidance for preparing students for the professions and says students should be encouraged to acquire career development and entrepreneurial techniques, gain knowledge and skills in leadership, and develop skills that help them fulfill their career objectives,¹⁰¹ which is a step in the right direction but nothing close to a requirement. Plus, the handbook strongly encourages

⁹⁶ White, "Barriers to Recognizing Arts Entrepreneurship Education as Essential to Professional Arts Training," 33.

⁹⁷ Slaughter and Springer, "What They Didn't Teach Me in My Undergraduate Degree: An Exploratory Study of Graduate Student Musicians' Expressed Opinions of Career Development Opportunities," 2.

⁹⁸ White, 35.

⁹⁹ NASM, "Handbook 2022-23," 131.

¹⁰⁰ NASM, 130.

¹⁰¹ NASM, 131.

institutions to prepare graduate students as teachers by introducing students to topics in pedagogy for undergraduates, composition, improvisation, music theory and history, world music, technology, and performance, but no mention of business topics.¹⁰² It is promising to see the mention of topics in technology, but this guidance still puts the emphasis on students only teaching in higher education and not starting their own private studio or other teaching revenue streams outlined in *Course 2 – The Entrepreneurial Music Teacher* of this project.

Summary

Given these barriers, this project seeks to satisfy NASM's encouragement to prepare students for the profession by offering opportunities for career development and learning entrepreneurial skills via a minor while they are pursuing their graduate degrees in performance. However, until the music field can tackle the misconceptions of entrepreneurship, break away from the traditional conservatory curriculum model, agree on core arts entrepreneurship competencies, and understand that it is vital for students to gain skills in business and administrative topics, it is likely we will not see music entrepreneurship integrated as a requirement into music curricula any time soon.

¹⁰² NASM, "Handbook 2022-23," 132.

Chapter 7: SUMMARY AND NEXT STEPS

Additional Courses & Learning Opportunities

Since the design of this project is meant to be a minor field for graduate level performance students, there are opportunities to add additional three-credit hour graduate level courses or incorporate additional experiential learning opportunities. This will give students additional choices when putting together their minor field curriculum. A few ideas include:

- A class that covers law and copyright in the music industry regarding music publication, audio recordings, video recordings, and royalties
- Divide *Course 3 – Financial Management for Musicians* into two courses: for-profit finance and non-profit finance
- A class specific to marketing in the arts including audience development, market analysis, copy writing, and branding
- A class that introduces innovative programming for different types of music events or ensembles, shares research about programming conducted by organizations like the League of American Orchestras, and provides insight into the history of programming practices

The more options that are offered, the more appealing the minor will be for current and prospective students who are looking for a school that best provides career opportunities in music performance.

There is also the possibility of catering to pre-formed ensembles or students that have music businesses (camps, instrument repair, private studios, etc.) by using content from *Course 4 – Starting a Music Business or Ensemble* and creating a special mentorship program that pairs

students with current entrepreneurs. The program might offer 3–4 meetings per semester with mentors in addition to normal course work that gives students a chance to share their business plans and receive feedback. Chapter 5 of this project also lists several additional opportunities for experiential learning activities for courses 2, 3, and 4.

Tackling Barriers to Including Music Entrepreneurship in Curriculums

Current NASM guidelines only encourage institutions to offer graduate students entrepreneurial resources that prepare them for the profession. Many institutions fulfill this guidance by offering extracurricular workshops and activities. However, by adding specific courses that teach music entrepreneurship, institutions will directly tackle misconceptions that students (and faculty) may have about entrepreneurship in the arts as well as push NASM closer to identifying entrepreneurship as an essential skill for performance majors and begin to standardize competencies. Continued research by SNAAP concerning graduate career paths will also help bring competencies into focus for music entrepreneurship. Without clear changes in NASM guidelines, however, music curriculums will likely not have room for entrepreneurship courses. Institutions can tackle these issues by offering minors or concentrations in music entrepreneurship for graduate students, eventually extending to undergraduate degrees, as well. Ultimately, music entrepreneurship needs to be a required topic in music performance degrees at the undergraduate and graduate levels because it is just as important as music theory and music history as the music field puts more emphasis on the gig economy and portfolio music career. Institutions that offer music entrepreneurship courses will not only make their programs more appealing to prospective students, but they will also see their students experience higher employment rates within the field of music and begin to lead the way in making classical music more relevant to 21st-century audiences.

APPENDIX A: COURSE 1 – TECHNOLOGY FOR MUSICIANS

[Semester] 20XX

[Course #]: Technology for Musicians

[Class time], [Room Location], [Class #], 3 credit hours

Instructor

[Name], [Email]
[Office], [Phone #]
Office hours by appointment

Course Description

This graduate course will give an overview of user-friendly technologies that will allow students to market themselves as musicians or bring their knowledge and skills into an organization where they can provide a competitive edge. Technology will continue to advance, so it is important for students to stay ahead of the curve and understand what they can create, build, and design themselves. This course is designed to give musicians the tools to create and edit professional recordings and videos, design their own website, create eye-catching advertisements, arrange and professionally notate music, and gain a passion for learning new technologies and process improvement.

Course Objectives

- Provide students with technological tools to market themselves or organizations in which they work for.
- Instill a passion for exploring new technologies and a passion for efficiency.
- Build confidence in students so they can learn any technology quickly and thoroughly to make their job easier, less time consuming, and produce a quality product.

General Outline

- Module 1: Recording & Audio Editing
- Module 2: Video & Video Editing
- Module 3: Social Media and Advertising
- Module 4: Website Design
- Module 5: Music Notation, Arranging, and Transcription

Required Tools

This class will take place in a computer lab. However, students are highly encouraged to purchase software for their own future use and productivity, but purchase is not required for this class. Software may also be offered for free download by the university IT department.

Required Texts

Cutler, David. *The Savvy Musician: Building a Career, Earning a Living & Making a Difference*. Pittsburgh: Helius Press, 2009.

Assorted current articles may be assigned throughout the semester.

Other Recommended Texts

Edstrom, Brent. *Recording On a Budget: How to Make Great Audio Recordings without Breaking the Bank*. New York: Oxford University Press, 2011.

Forsyth, Jon, *The DIY Guide to Making Music Videos: For the Independent Musician*. Milwaukee, WI: Hal Leonard, 2019.

Hodson, Robin and James Frankel, Richard McCready, and Michael Fein. *Making Music with GarageBand and Mixcraft*. Cengage Learning PTR, 2010.

Watson, Scott. *Using Technology to Unlock Musical Creativity*. New York: Oxford University Press, 2011.

West, Adrian W. *Practical Web Design for Absolute Beginners*. Berkeley, CA: Apress, 2016.

Policies

Attendance and participation are expected. Absences for recognized religious holidays are automatically excused. Ask well in advance for permission to miss class for professional or other reasons. Please notify the instructor if you are absent because of illness. Unexcused absences will negatively affect the final grade. Requests to be excused during the final presentations will not be granted.

Late work will be accepted at the discretion of the instructor and will normally carry a penalty of 10% of the value of the assignment for each 24-hour period it is submitted electronically or received by the instructor (depending on the submission method for the assignment) after the due date.

Academic Honesty. All students are expected to act in accordance with the University Code of Student Rights, Responsibilities, and Conduct [URL]. This includes respecting other students' dignity, rights, and property, and helping to create and maintain an environment in which all can succeed through their own efforts. You are expected to do your own work on all assignments. Any time you use material from a published source, you must acknowledge that source. Evidence of plagiarism or other forms of academic dishonesty will be dealt with in accordance with policies outlined in the Code. My practice is to give an F in the course in cases of academic misconduct.

Assignments & Projects

Descriptions for assignments are provided later in the syllabus.

Date Due	Assignment	Points
[Week 3]	Module 1: Recording and Audio Editing Project	150
[Week 6]	Module 2: Video and Video Editing Project	150
[Week 9]	Module 4: Advertising Campaign and Presentation	100
[Week 11]	Final Project Proposal	50
[Week 12]	Module 4: Website	100
[Week 15]	Module 5: Music Notation Software Project	150
[Final Exam Date]	Final Presentation	200
	Attendance and Participation in Class	50
	Digital Discussion Board Comments	50
	Total Possible Points	1000

Grading Scale

97.5% A+	87.5% B+	77.5% C+	67.5% D+	<60% F
92.5% A	82.5% B	72.5% C	62.5% D	
90.0% A-	80.0% B-	70.0% C-	60.0% D-	

Project Requirements

Students will submit their projects and give short presentations on the last day of each module.

Module 1: Recording and Audio Editing Project

- Solo recording or chamber ensemble recording
- Upload recording to SoundCloud and provide link in Digital Discussion Board
- 1–2-page prose summary of recording and score with recorded sections marked.
 - Score with recorded sections clearly marked
 - Subject of recording (yourself or chamber group)
 - Venue
 - Recording devices and device settings used
 - Description of setup (distance from performers, placement in venue, etc.), may include diagram
 - Audio editing software and features used
 - Challenges encountered
 - Additional sources or help videos accessed

Module 2: Video and Video Editing Project

- May use audio from recording project or record new audio

- Types of projects can include solo performance, chamber group performance, music video, instructional video, or marketing video.
- Video must include at least three (3) camera angles.
- Video must be at least 3 minutes and no more than 5 minutes in length.
- Music videos must include at least 50% original videos or pictures, all borrowed media must be cited in the credits of the video
- May use iMovie, Adobe Premiere, or other video editing software.
- Upload video to YouTube (can be private if desired) and provide link in Digital Discussion Board.
- Turn in 1–2-page prose summary
 - Type of video selected
 - Description of venue or locations
 - Description of camera angles and aesthetic goals, may include diagram
 - Equipment used and equipment settings
 - Video software used and software features used
 - Challenges encountered
 - Additional sources or help videos accessed

Module 3: Advertising Campaign and Presentation

- Pick actual or hypothetical solo event, fundraiser, concert, outreach program, or product
- You may use a graphic design program of your choosing (Canva, Adobe InDesign, Microsoft Publisher, etc.)
- Pick at least seven (7) of the following elements for your campaign.
 - 11” x 17” Poster
 - 8.5” x 11” Flyer
 - Brochure
 - Postcard
 - Facebook/Instagram advertisements (4) – posts and stories
 - Snapchat Filter
 - Twitter (10) – design a stream of tweets to be posted 2 days leading up to the event or product launch
 - Marketing Emails (3) – including story/interview/interesting article in addition to purchase link
 - TV Commercial – 30 second video, upload to YouTube and provide link
 - Billboard advertisement
 - Newspaper/Magazine advertisement
- 10-minute presentation of campaign to class

Module 4: Website

- If students already have a personal website, they will create a new website for a real or hypothetical chamber group, private studio, or organization
- Students will submit a 1-page summary sharing their website address, important or featured website sections, and describe any challenges they faced while creating their website.
- The following pages are required:
 - Home Page
 - About - include a bio and picture for yourself, chamber group members, or the organization
 - Events - include a calendar or upcoming events, recitals, or fundraisers
 - Contact - include contact information and contact form

- Media - include YouTube videos or links to SoundCloud, professional studio photos
- The following elements are required:
 - High quality picture - About Page or Home Page
 - Name of soloist, teacher, composer, group, or organization - Home Page
 - Mission - include the group, organization, or your personal mission statement - About Page or new page
- Must include at least two (2) of the following pages:
 - Lessons (if private studio) - information about costs, scheduling, and expectations of private lessons
 - Blog - a collection of blog posts related to the services you or the group provides
Must include at least one (1) blog post
 - Repertoire - list of repertoire that you or the chamber group is familiar and accomplished with
 - Store - include your compositions, arrangements, and transcriptions
Arrangements and transcriptions must be in the public domain or used with permission
 - Engagement - list of opportunities for audiences or events in which you are participating that involve community engagement; include links, pictures, or videos
 - Partnerships - list links to collaborating groups or organizations
 - Projects - list links, show videos or recordings or recent projects
 - Contact the instructor if you have an idea for other pages!

Module 5: Music Notation Project

- Finale or Sibelius
- Composition, arrangement, or transcription
- Must include
 - Practical page turns
 - Clear and sensible rehearsal markings
 - Dynamics and articulation
 - Title, composer, arranger
 - Page numbers
 - Correct lyric notation (songs)
- Optional
 - Graphic notation
- Upload PDF score to Digital Discussion Boards
- Turn in 1-2 prose summary
 - Project type and description
 - Composition - include program notes
 - Arrangement - Piece title, composer, choice of ensemble/instruments and why
 - Transcription - Piece title, composer, choice of ensemble/instruments and why
 - Software used and software specific functionality used
 - Challenges encountered
 - Additional sources or help videos accessed
- 5-minute presentation to class outlining summary

Final Project

Students will choose software or an application NOT discussed during the course and compare it to a program we have discussed. Programs discussed during the class are available in the *Detailed Course Schedule* below.

Proposal

Students will write a brief 1-page proposal outlining which program or software they would like to review that will not be discussed during the semester and why.

Requirements

The Final Project will consist of three elements: research, testing, and a presentation of the student's findings. Students will discuss at least five (5) of the below parameters during the testing phase. Presentations should include references to reviews or articles about the applications or software discussed in addition to the student's own testing experience and preferences.

- Price/Subscriptions
- Available Training and Online Assistance
- Learnability
- User Interface
- Processing Speed
- Templates
- Available Platforms

Presentations will be 15 minutes long with time for questions following the presentation.

Digital Discussion Boards

In addition to uploading module projects to your university's digital platform, students will post links or upload project materials to a discussion board created by the instructor to allow all students to view their colleagues' work. Each student will be required to provide constructive feedback to their peers at least five (5) times throughout the semester.

Detailed Course Schedule

Assigned readings will be discussed in class on the day they are assigned, so please have readings done before class.

Date	Topics, Assignments
Module 1: Recording & Audio Editing	
[Week 1 Date]	Introduce syllabus and semester agenda, overview of digital discussion boards, importance of technology for the entrepreneurial musician, overview of Module 1: Recording Project and distribution of project rubric
[Week 1 Date]	<i>Read Cutler, CH 6 - The New Recording Paradigm</i> Recording Devices, Recording Setup, and Best Practices
[Week 2 Date]	Audio Editing Software and Best Practices (iMovie, Adobe Audition, Audacity)
[Week 2 Date]	In-Class Workday or Guest Lecturer
[Week 3 Date]	In-Class Workday, Module 1: Audio Project DUE by [Date]
[Week 3 Date]	Module 1 Project Presentations in Class
Module 2: Video & Video Editing	
[Week 4 Date]	Overview of Module 2: Video Project and distribution of project rubric, video examples of potential projects, review of articles
[Week 4 Date]	Recording Video Devices and Best Practices
[Week 5 Date]	Video Editing Software and Best Practices (iMovie, Adobe Premiere)
[Week 5 Date]	In-Class Workday or Guest Lecturer
[Week 6 Date]	In-Class Workday, Module 2: Video Project DUE by [Date]
[Week 6 Date]	Module 2 Project Presentations in Class
Module 3: Social Media and Advertising	
[Week 7 Date]	Overview of Module 4: Advertising Campaign project and distribution of project rubric, examples of project elements and review of articles, <i>Read Cutler, CH 3 - Marketing is Everything</i>
[Week 7 Date]	<i>Read Cutler, CH 4 - Print Materials that Scream Success</i> Review of Social Media applications (Facebook, Instagram, etc.)
[Week 8 Date]	Advertising Dos and Don'ts, Social Media advertising best practices
[Week 8 Date]	Review of graphic design applications (Adobe InDesign, Canva, Publisher)
[Week 9 Date]	In-Class Workday, Module 3: Social Media and Marketing Project DUE by [Date]
[Week 9 Date]	Module 3 Project Presentations in Class

Spring Break [Date if Spring Semester, adjust as needed]	
Module 4: Website Design	
[Week 11 Date]	Overview of Module 3: Website project and distribution of project rubric, website examples and review of articles, <i>Read Cutler, CH 2 - Minding Your Business</i>
[Week 11 Date]	<i>Read Cutler, CH 5 - Pounding the Virtual Pavement</i> Review of Do-it-yourself Website designers (Weebly, Wix, Squarespace) Final Project Topic Proposal DUE by [Date]
[Week 12 Date]	Website Content and Best Practices/In-Class Workday Module 4: Website Project DUE by [Date]
[Week 12 Date]	Module 4 Project Presentations in Class
Module 5: Music Notation, Arranging, and Transcription	
[Week 13 Date]	Overview of Module 5: Music Notation project and distribution of project rubric, examples of scores and potential projects, review of articles, Topic for Final Project Due
[Week 13 Date]	<i>Read Cutler, CH 10 - Nice Work if You Can Get It, Part 2, Composing and Arranging</i> Review of music notation software (Finale and Sibelius)
[Week 14 Date]	Music Notation Dos and Don'ts, best practices and keyboard shortcuts
[Week 14 Date]	In-Class Workday or Guest Lecturer
Thanksgiving Break [Date if Fall Semester, adjust as needed]	
[Week 15 Date]	In-Class Workday, Module 5: Music Notation Project due by [Date]
[Week 15 Date]	Module 5 Project Presentations in Class
Final Project Presentations	
[Week 16 Date]	Final Presentation In-Class Workday
[Week 16 Date]	Final Presentation In-Class Workday, DUE by [Date] Digital Discussion Board Replies DUE by [Date]
[Week 17 Date]	Final Exam Time: Final Presentations [Date]

Sample Lesson Plan

Module 4 - Website Design Week 1

[Week 11, Day 1 Date]	Overview of Module 3: Website project and distribution of project rubric, website examples and review of articles, <i>Read Cutler, CH 2 - Minding Your Business</i>
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Distribute Module 4 Project Rubric (15 minutes)

- Reminder of due date and in-class workday
- Objective - create a website to advertise your services as a performer, teacher, or composer; a group's services as a performing group or outreach ensemble; or an organization's product or service
- Read through all requirements of the website including content requirements, navigation, grammar and spelling, professional appeal, page requirements, calls to action, etc.

Review of readings, PowerPoint presentation may be used (25 minutes)

Cutler, CH 2 - Minding Your Business

- A website is used to market a product or service, what is your product? The service that you provide?
 - List of potential products provided by musicians listed in chapter
- Identify your audience, demographics, interests, who needs your product or service?
 - List of potential audience groups listed in chapter for a chamber music concert
 - Do not try to advertise to everyone who visits your site, focused marketing
- Focus on the benefits for your customers
- Make your website stand out!
 - What differentiates you from other musicians, groups, or organizations?
 - Create a remarkable product
 - Have a niche
 - Make customer service a top priority
- Content vs. Presentation
 - Websites contain text, videos, recordings, photos
 - Websites must be easy to navigate, interactive, be visually interesting, and allow the user to get information quickly
- Branding your Website
 - Choose a name (your name, group's name, organization's name)
 - Slogan & logo, convey the image of your product
 - Brand colors, know RGB or Hex Code # for chosen colors
- The Business Plan
 - Mission Statement (show on website)
 - Vision Statement (show on website)
 - Objectives
 - Strategy

Review of Articles (15 minutes)

These articles are short and can be shown on screen or pulled up on student laptops/devices to follow along.

- Miller, Andrea, "Three Questions You MUST Answer Before Designing (or Redesigning) Your Studio Website," Music Studio Startup, <https://www.musicstudiostartup.com/three-questions-must-answer-designing-redesigning-studio-website/>.

- Guest Blogger, “Simple Design Features to Add to Your Responsive Website,” Entrepreneur the Arts, <https://entrepreneurthearts.com/simple-design-features-to-add-to-your-responsive-website/>.

Review of Website Examples (20 minutes)

The instructor should have examples of website for the following categories ready to show to students. For each website, ask the class for its strengths and weaknesses to spark discussion and ideas.

- Chamber Ensemble Websites
- Soloist Websites
- Composer Websites
- Non-profit Organization Websites (orchestras or performing ensembles)
- For-profit Business Websites (music academies, instrument sales, private studios, etc.)

[Week 11, Day 1 Date]	<i>Read Cutler, CH 5 - Pounding the Virtual Pavement</i> Review of Do-it-yourself Website designers (Weebly, Wix, Squarespace)
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Review of readings, PowerPoint presentation may be used (25-30 minutes with questions)

Cutler, CH 5 - Pounding the Virtual Pavement

- The Theory of Constant Evolution - internet and technology are ever changing, savvy musicians need to stay on top of trends and new technologies
- Clarify your goals, what do you want your website to do for you? Sell music? Get you concert bookings?
- What actions do you want visitors to take on your site? Think about what questions they will have when they visit your site (price, where, when, etc.)
- What elements will make them share your site or make them return to your site?
 - List of attractions to get repeat visitors in the chapter
- Content
 - Less is more
 - List of suggested Pages and Items for Website listed in book, pg. 98-99
- Presentation - Not complex and visually stunning, easy to navigate with no ‘splash’ pages that prevent easy navigation
- Attract Attention - Email your friends, post on Facebook, add your website to your Facebook page, LinkedIn Page, business cards, email signature
- Use your site for video sharing, blogging, event calendars
- Think about listing your site on registries so that consumers can easily find your services, many are free!
- If you have partnered with or served another performer, group, or organized, ask if they will post a link to your site on their partnership or recommendations page, do the same for them!
- Internet Communications
 - Emails to users or colleagues in your network
 - Subject Heading, personalize, good opening, short and sweet, call to action, layout, tone, proofread, attachments, spam (don’t do it!)
 - Email signature
 - Response - be responsive, less than 24 hours shows the customer you care and want their business
 - Keep fans engaged, aim for at least 1 e-interaction a month such as a newsletter, send updates about concerts and events

- Stay informed, use the internet to browse for job listings, calls-for-scores, conferences, gigs, and competitions (for you or your students)

Review of Do-It-Yourself Web Applications (30 minutes)

Weebly

Beginner's Guide to Weebly

<https://hc.weebly.com/hc/en-us/articles/201704087-Beginner-s-Guide-to-Weebly>

- Can use instructor's own personal or site to show ease of creating pages, editing text, choosing a template, adding media, etc.
- Very user friendly, but can crash, not a lot of tutorials provided by Weebly

Wix

10 Essential Tutorials That Every Wix Newbie Should Know

<https://www.wix.com/blog/2016/11/10-wix-essential-tutorials/>

Step-by-Step Guide: How to Create the Ultimate Professional Website

<https://www.wix.com/blog/2016/06/how-to-create-website-step-by-step-guide/>

- Create test site
- Plenty of Wix provided tutorials for students on the Wix Blog

Squarespace

- More powerful service than Weebly or Wix, only offer free trial
- Products include domains, websites, logos, online stores, and mobile apps that help you track web analytics, blogs, commerce, and ideas.
- <https://www.squarespace.com/templates>
- Workshops and Webinars
<https://workshops.squarespace.com/>

Head Start on Website Projects (15 minutes)

If time remains, allow the students to choose the application they would like to use and get started on their websites. Walk around the class and offer assistance as needed.

Sample Project Rubric

Module 4: Website Project - DUE by [Date]		
General		
Grammar and punctuation	5	
Professional (logo, high quality pictures, sound recordings, videos, etc.)	5	
Consistent fonts and colors (1-2 fonts and 2-3 colors MAX)	5	
Navigation		
Top Link Bar or Drop-Down Menu	5	
Call to Action Link <i>play video/recording, book a concert, buy a composition, schedule a lesson, etc.</i>	5	
Social Media links (icons)	5	
About Page		
Page included	5	
Picture (single, group, organization)	5	
Clear and concise Bio (less than 400 words)	5	
Events Page		
Page included	5	
Calendar of Events	5	
Call to Action button <i>book an event, buy tickets, schedule a lesson, suggest an event, etc.</i>	5	
Contact Page		
Page included	5	
Contact Form	5	
Media Page		
Page included	5	
Two (2) videos or sound recordings	5	
One (1) high quality photo	5	
Additional Pages - Must have at least two (2) of the following		
<input type="checkbox"/> Lessons <input type="checkbox"/> Blog <input type="checkbox"/> Repertoire <input type="checkbox"/> Outreach <input type="checkbox"/> Partnerships <input type="checkbox"/> Projects <input type="checkbox"/> Store <i>Arrangements and transcriptions must be in the public domain or used with permission</i>	5	
Page 1 _____ contents (in syllabus)	5	
Page 2 _____ contents (in syllabus)	5	
Total Points Possible	100	

APPENDIX B: COURSE 2 – THE ENTREPRENEURIAL MUSIC

TEACHER

[Semester] 20XX

[Course #]: The Entrepreneurial Music Teacher

[Class time], [Room Location], [Class #], 3 credit hours

Instructor

[Name], [Email]
[Office], [Phone #]
Office hours by appointment

Course Description

This graduate course will give musicians the tools to run a successful private studio and generate sustainable revenue from other streams such as music camps and online teaching. Topics will include recruiting students, creating studio policies, administration, virtual lessons, and recital and event planning. The class will also explore applications, software, and technology that support topics. Taken in partnership with graduate level music pedagogy, students will gain the skills necessary to generate income from teaching music privately.

Course Objectives

- Share recruitment strategies for growing and sustaining a steady flow of students.
- Provide musicians with tools to plan student recitals, studio events, and music camps.
- Introduce technology that can assist with scheduling, lesson payment, and virtual lessons.
- Arm musicians with the necessary skills to create their own private studio and manage other music teaching revenue streams that generate a sustainable income.

General Outline

- Module 1: Teaching Goals, Objectives, and Philosophy
- Module 2: Lessons & Classes
- Module 3: Camps & Events
- Module 4: Additional Revenue Streams
- Module 5: The Private Studio
- Module 6: Your Financial Picture

Required Tools

Students will need access to a laptop with Microsoft Word and access to the internet. Microsoft Office is available for free to all students through the University library.

Required Texts

Cutler, David. *The Savvy Music Teacher: Blueprint for Maximizing Income & Impact*. New York: Oxford University Press, 2015.

Wenjen, Noreen. *Two-Year Waitlist: An Entrepreneurial Guide for Music Teachers*. Maryville: Audrey Press, 2019.

Other Recommended Texts

Berger, Karen. *The Complete Idiot's Guide to Teaching Music on Your Own*. New York: Alpha Books, 2010.

Klingenstein, Beth Gigante. *The Independent Piano Teacher's Studio Handbook*. Milwaukee: Hal Leonard Corporation, 2009.

Newsam, David. *Making Money Teaching Music*. Cincinnati: Writer's Digest Books, 1995.

Boytim, Joan Frey. *The Private Voice Studio Handbook: A Practical Guide to All Aspects of Teaching*. Milwaukee: Hal Leonard Corporation, 2003.

McAdam, Mike. *The Private Guitar Studio Handbook: Strategies & Policies for a Profitable Music Business*. Boston: Berklee Press, 2014.

Johnston, Philip. *The Dynamic Studio: How to Keep Students, Dazzle Parents, and Build the Music Studio Everyone Wants to Get Into*. InsideMusicTeaching.com, 2012.

Johnston, Philip. *The PracticeSpot Guide to Promoting Your Teaching Studio: How to Make Your Phone Ring, Fill Your Schedule, and Build a Waiting List You Can't Jump Over*. PracticeSpot Pty, Ltd., 2013.

Policies

Attendance and participation are expected. Absences for recognized religious holidays are automatically excused. Ask well in advance for permission to miss class for professional or other reasons. Please notify the instructor if you are absent because of illness. Unexcused absences will negatively affect the final grade. Requests to be excused during the final presentations will not be granted.

Late work will be accepted at the discretion of the instructor and will normally carry a penalty of 10% of the value of the assignment for each 24 period it is submitted electronically or received by the instructor (depending on the submission method for the assignment) after the due date.

Academic Honesty. All students are expected to act in accordance with the University Code of Student Rights, Responsibilities, and Conduct [URL]. This includes respecting other students'

dignity, rights, and property, and helping to create and maintain an environment in which all can succeed through their own efforts. You are expected to do your own work on all assignments. Any time you use material from a published source, you must acknowledge that source. Evidence of plagiarism or other forms of academic dishonesty will be dealt with in accordance with policies outlined in the Code. My practice is to give an F in the course in cases of academic misconduct.

Assignments & Projects

Descriptions for assignments and projects are provided later in the syllabus.

Date Due	Assignments & Projects	Points
[Week 2]	Module 1: Teaching Goals, Objectives, and Philosophy	75
[Week 4]	Module 2: Lesson Pricing Plan	120
[Week 6]	Module 3: Annual Recital Plan	120
[Week 8]	Final Project Topic – Music Camp Proposal	25
[Week 8]	Module 4: Teaching Application/Software Comparison and Presentation	120
[Week 11]	Module 5: Private Studio Business Portfolio	120
[Week 12]	Module 6: Teaching Income Blueprint	120
[Week 15]	Final Presentation - Music Camp Venture	200
	Attendance and Participation in Class	50
	Digital Discussion Board Comments	50
	Total Possible Points	1000

Grading Scale

97.5% A+	87.5% B+	77.5% C+	67.5% D+	<60% F
92.5% A	82.5% B	72.5% C	62.5% D	
90.0% A-	80.0% B-	70.0% C-	60.0% D-	

Assignment & Project Requirements

Module 1: Teaching Goals, Objectives, and Philosophy

Prepare a 2–3-page Word Document that includes the following sections:

- Teaching Goals
- Objectives for students
- Teaching Philosophy

Module 2: Lesson Pricing Plan

Prepare a 2–3-page Word Document of a Lesson Pricing Plan that includes the following sections:

- Workload Factors (hours per week, number of students, lessons per year)

- Hourly Rate (what factors were taken into consideration?)
- Tuition Package Options
- Scholarship and Discount policies
- Additional Fees (registration, recital, media, cancellation, late, bounced check)
- Rate Raise Plan (amount and frequency)

Module 3: Annual Recital Plan

Students will outline an annual studio recital plan with 3 opportunities for a private studio of 25 students to perform in their local area (university location or hometown) in a Word Document. Private students would be expected to perform on at least 1 recital a year, so program the number of students on each recital wisely for length. Students must choose different recital types for each performance. Presentations should be no more than 7 minutes. The plan should include the following for each recital:

- Recital type (traditional, theme, joint, guest artist appearance, public showcase, fundraiser for a cause, studio competition) and why you chose this type
- Time of Year/Week/Time and the benefits for the recital type
- Venue/location and the benefits of this location for the recital type
- Venue Logistics to consider
- Number of students on a program and length considerations
- Dress rehearsal needs and timeline
- Promotion schedule for each recital
- Monetization (tuition packages, recital fees, ticket sales) and estimated income
- List of possible expenses and estimated costs

Module 4: Teaching Application/Software Comparison Report and Presentation

Students will choose five (5) like-applications to compare, write a 4–5-page report of their findings, and present their findings to the class in a ten-minute presentation. Attributes to consider might include price, degree of user friendliness, range of capabilities, manual clicks to achieve a task, etc.

Module 5: Private Studio Business Portfolio

Students will organize a Private Studio Business outline in Word Document. Outlines should be at least 4 pages long. Please discuss the following topics in your outline:

- Desired Location to Set up Shop and why
- Discuss teaching space considerations (teach from home, travel to students, studio space, etc.)
- Software needed for startup (reference your Module 4 project!)
- Workload, pricing, tuition, and payment method outline (reference your Module 2 project!)
- Studio Policies and Payment Contract to be signed by both parent and student
 - Fees, cancellation policy, late arrivals, etc. (reference your Module 2 project!)
 - Practice expectations, recital expectations, etc.
- Discuss recruitment strategies
 - Unique Selling Proposition statement
 - Direct interaction opportunities
 - Current network connections
 - Outline of Website
 - Incentives (discounts, scholarships, etc.)

Module 6: Teaching Income Blueprint

Students will complete the following worksheets in appendix of *The Savvy Music Teacher* using the process and calculations outlined in Chapters 13 and 15.

- Tax Deduction Worksheet in Appendix A
- Savvy Music Teacher Income Blueprint in Appendix B

Final Project

Students will design and present a plan for a new music camp in your local area. Local area may refer to the university location or your hometown.

Proposal

Students will write a 1–2-page proposal outlining the following:

- Camp Name, Mission, and Description
- Time of Year camp will be scheduled
- Example activities
- Type of Venue
- General Camp Needs

Requirements

You project must include:

- Business Plan (Word Document)
 - Camp Name, Mission, and Description
 - Time of Year camp will be scheduled
 - Activity Schedule
 - Venue
 - Lodging & Food Needs
 - Forms
 - Registration Form
 - Parent Contract & Liability Waiver (examples in Appendix D)
 - Tuition & Payment Options
 - Promotion and Logistics Timeline
 - Staff and Personnel
 - Scholarships & Discounts
 - Deposits & Cancellations
 - Budget
- Promotional Materials (Pick 4)
 - Website
 - Title Page with Camp Description
 - 1 graphic
 - Business Plan information
 - Online options to register, pay, and print Parent Contract
 - 11 X 17” poster design (PDF)
 - 2 email blasts
 - 2 social media posts
 - Letter mailer to be included with sign up form
 - Brochure
- PowerPoint Presentation

Presentations will be 10 minutes long with time for questions following the presentation.

Digital Discussion Boards

In addition to turning in module projects, students will post links or upload project materials to a digital discussion board created by the instructor to allow all students to view their colleagues' work. Each student will be required to provide constructive feedback to their peers at least five (5) times throughout the semester.

Detailed Course Schedule

Assigned readings will be discussed in class on the day they are assigned, so please have readings done before class.

Date	Topics, Assignments
Module 1: Teaching Goals, Objectives, and Philosophy	
[Week 1 Date]	<i>Read Cutler Introduction prior to first class</i> <i>Read Wenjen Chapter 1 – Why You Need a Waitlist prior to first class</i> Introduce syllabus and semester agenda, overview of digital discussion boards, review Module 1 project requirements
[Week 1 Date]	<i>Read Cutler CH 1 – The Very Important Work of Savvy Music Teachers</i> <i>Read Cutler CH 2 – Nine Savvy Rules to Teaching Prosperity</i> Understanding your teaching priorities, designing your teaching goals, objectives for students, and teaching philosophy Module 1: Teaching Goals, Objectives, and Philosophy DUE by [Date]
Module 2: Lessons & Classes	
[Week 2 Date]	<i>Read Cutler CH 3 – Lessons: Stream 1</i> <i>Read Wenjen CH 4 – How Much Should You Charge</i> Your unique studio identity, workload, and monetization Review Module 2 project requirements
[Week 2 Date]	<i>Read Wenjen CH 5 – Raise Your Rates Annually</i> Creating a business plan and pricing considerations for lessons and classes, COLA
[Week 3 Date]	<i>Read Cutler CH 4 – Classes: Stream 2</i> <i>Read Wenjen CH 15 – How to Add Value to Your Music Studio</i> <i>Read Wenjen CH 16 – Expanding Your Pool of Potential Students</i> Group lessons, enrichment, early childhood, stand-alone, and monetization
[Week 3 Date]	Guest Lecturer(s) or Case Studies of current private lesson studios or classes Module 2: Lesson Pricing Plan DUE by [Time] Preview of Module 3 in preparation for Final Project Proposal
Module 3: Camps & Events	
[Week 4 Date]	<i>Read Cutler CH 5 – Camps: Stream 3</i> Camp design, scheduling, logistics, and monetization
[Week 4 Date]	<i>Read Cutler CH 6 – Events: Stream 4</i>

	Recitals, fundraisers, competitions, logistics, and monetization Review Module 3 project requirements Final Project Proposal DUE by [Time]
[Week 5 Date]	Guest Lecturer (s) or Case Study of music camps
[Week 5 Date]	Module 3: Annual Recital Plan Presentations in Class
Module 4: Additional Revenue Streams	
[Week 6 Date]	<i>Read Cutler CH 7 – Technology: Stream 5</i> Tools for lessons, practice, events, and projects and how to monetize
[Week 6 Date]	Guest Lecturer (online lessons) or Case Study Review Module 4 project requirements
[Week 7 Date]	<i>Read Cutler CH 8 – Products: Stream 6</i> Sales, instrument rentals, and partnerships
[Week 7 Date]	Guest Lecturer (music retail) or Case Study
[Week 8 Date]	<i>Read Cutler CH 9 – Additional Streams</i> Teaching options and nonteaching options
[Week 8 Date]	Module 4: Teaching Application/Software Comparison Report and Presentations in Class
Module 5: The Private Studio	
[Week 9 Date]	<i>Read Cutler CH 10 – Setting up Shop</i> <i>Read Wenjen CH 2 – My Place or Yours? Home Studio vs Traveling</i> Location and venue considerations
[Week 9 Date]	<i>Read Wenjen CH 3 – Music Teachers are Small Business Owners</i> <i>Read Wenjen CH 8 – Protecting Yourself from Legal Liability</i> Making the Business Run - business structures, contracts, and payment methods Review Module 5 project requirements
Spring Break [Date if Spring Semester, adjust as needed]	
[Week 11 Date]	<i>Read Cutler CH 11 – Filling Your Studio</i> <i>Read Wenjen CH 10 – Social Media: How to Reach Students Today</i> <i>Read Wenjen CH 11 – How to Get Free Marketing Within</i> Marketing and recruiting strategies
[Week 11 Date]	<i>Read Wenjen CH 9 – Build a Basic Website in Under An Hour</i> Building your studio website - examples and case studies Offering pricing incentives
[Week 12 Date]	<i>Read Cutler CH 12 – Time/Life Management</i> <i>Read Wenjen CH 7 – Benefits: Paid Sick Days and Planned Holidays</i> Workload management, maximizing efficiency, work and life
[Week 12 Date]	Module 5: Private Studio Business Portfolio Presentations in Class
Module 6: Your Financial Picture	

[Week 13 Date]	<i>Read Cutler CH 13 – Winning the Money Game</i> <i>Read Wenjen CH 6 – Self-Employment Taxes and Planning for Retirement Expenses and Investing</i>
[Week 13 Date]	<i>Read Cutler CH 14 – Your Financial Picture in 5 Steps</i> Define situation, create earning goals, spending and savings Review Module 6 project requirements
[Week 14 Date]	Creating a studio and personal budget, Appendix C – Annual Budget
[Week 14 Date]	<i>Read Cutler CH 15 – The Savvy Music Teacher Career Blueprint</i> <i>Process and calculations</i>
Thanksgiving Break [Date if Fall Semester, adjust as needed]	
[Week 15 Date]	Guest Lecturer (private studio finances or financial professional) or Case Study
[Week 15 Date]	Review Teaching Blueprint process and calculations Review Final Presentation requirements Module 6: Teaching Income Blueprint DUE by [time]
Final Project Presentations	
[Week 16 Date]	Final Presentations
[Week 16 Date]	Final Presentations, Digital Discussion Replies Due by [Date]
[Week 17 Date]	Final Exam Time: Continue Presentations [Date]

Sample Lesson Plan

Module 5 - The Private Studio Week 1

[Week 9, Day 1 Date]	Read Cutler CH 10 – Setting up Shop Read Wenjen CH 2 – My Place or Yours? Home Studio vs Traveling Location and venue considerations
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Review of readings, PowerPoint presentation may be used (45 minutes)

Cutler CH 10 – Setting up Shop

Wenjen CH 2 – My Place or Yours? Home Studio vs Traveling

- Location considerations, Zip Codes, desirable locations include areas with families, strong music education, affluent clientele
- Niche market – specialize in senior learners, special needs students, or particular career field
- Research location – gig opportunities, music teaching network, college music programs in the area, professional ensembles, cost of living
- Lifestyle considerations – community amenities, attractions, crime rate, opportunities for spouse, etc.
- Home Studio considerations
 - Legality – check with city to understand home-business rules and if permits or licenses are needed
 - Parking – where can parents park? Will students be dropped off or will parents wait?
 - Waiting area for parents – restrooms, amenities, will parents observe lessons?
 - Lesson Space – Tools, temperature and humidity, acoustics, distractions
 - Home Office – separate from your teaching space?
 - Software options to make the job easier
- Options for other teaching locations – music stores, public or private schools, rental space, churches, or others, discuss considerations (pros and cons)
- In-Home Lessons at a student’s house – pros and cons

Student Experience Discussion (30 minutes)

Ask students to share their current private studio experience regarding location. Do they make house-calls or teach from home? A bit of both? Do parents dictate the location or does the teacher? Would the teacher prefer one model over the other and how might students go about changing expectations for parents and students? May lead into need for a contact discussion for the next class. Other discussion might include their experience with their own private lessons as young musicians.

[Week 9, Day 2 Date]	Read Wenjen CH 3 – Music Teachers are Small Business Owners Read Wenjen CH 8 – Protecting Yourself from Legal Liability Making the Business Run - business structures, contracts, and payment methods Review Module 5 project requirements
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Distribute Module 5 Project Rubric (15 minutes)

- Reminder of due date

- Objective - organize a Private Studio Business Plan in Word Document. Outlines should be at least 4 pages long. Document is meant to provide students with an initial studio plan they can take with them after the class and tweak as needed.
- Read through all requirements and sections of the Business Plan and encourage students to reference CH 10-12 of *Savvy Music Teacher*.

Review of readings, PowerPoint presentation may be used (45 minutes)

Continued discussion of Cutler CH 10 – Setting up Shop

Wenjen CH 3 – Music Teachers are Small Business Owners

Wenjen CH 8 – Protecting Yourself from Legal Liability

- Student and Parent contracts – sections to include
- Business Types – LLC vs. Sole Proprietorship and process outline for starting a business (reference state government website)
 - Create a process graphic of Wenjen CH 3 steps for creating and running a successful business
 - Remind students they should consult an accountant or lawyer for advice
- Business Liability Insurance – rider on current home or renter’s insurance, affordability
 - Other insurance considerations - instrument insurance
- Finance considerations
 - Business bank account vs. Personal bank account
 - Payment methods Pros and Cons – Cash vs. Credit

Student Experience Discussion (15 minutes)

Ask students to share their current private studio payment methods. Do they have separate business bank accounts? Has anyone already created an LLC or Sole Proprietorship and why did they choose one over the other?

Sample Project Rubric

Module 2: Lesson Pricing Plan - DUE by [Date]		
General		
Grammar and punctuation	10	
Workload Factors		
Hours per week with written justification	10	
Maximum number of students	5	
Hourly Rate		
Amount with written justification	10	
Incentives and variations based on lesson length or experience	10	
Tuition & Packages		
Tuition rates, number of lessons for month/year, and payment frequency	10	
Tuition package options with descriptions	10	
Summer term options (offered or not offered?)	5	
Scholarships & Discounts		
Scholarship opportunities and descriptions	10	
Discounts (will you advertise discounts via your tuition pricing or hourly rate variations?)	5	
Additional Fees		
Recital Fees	5	
Registration/admin Fees	5	
Late Payment and Bounced Check Fee	5	
Media Fees	5	
Rate Raise Plan		
Chart of hourly rate and tuition rates with Cost-of-Living-Adjustment (COLA) for current year and next year	10	
Justification for raise amount and frequency	5	
Total Points Possible	120	

APPENDIX C: COURSE 3 – FINANCIAL MANAGEMENT FOR MUSICIANS

[Semester] 20XX

[Course #]: Financial Management for Musicians

[Class time], [Room Location], [Class #], 3 credit hours

Instructor

[Name], [Email]
[Office], [Phone #]
Office hours by appointment

Course Description

This graduate course will give an overview of financial management topics that will prepare music students to create budgets (personal or organization), successfully fundraise, write grants, understand taxes, and navigate retirement planning, insurance, and unemployment. The class will also explore applications, software, websites, and databases available that support each topic.

Course Objectives

- Provide students with guidance, skills, and tools to create and manage a budget in addition to understanding a profit and loss statement, a balance sheet, and basic financial terms and definitions.
- Give students the confidence and tools to plan successful fundraising events or partner with a fiscal sponsor.
- Provide best practices and a step-by-step process for researching and writing grant applications for individual musicians, an organization, and project type submissions.
- Ensure students understand tax laws and payment options applicable to contract and self-employed labor.
- Help students navigate unemployment applications, retirement planning, and insurance options.

General Outline

- Module 1: Budgeting
- Module 2: Fundraising and Fiscal Sponsors
- Module 3: Grant Writing
- Module 4: Taxes & Retirement
- Module 5: Insurance & Unemployment

Required Tools

Students will need access to a laptop with Microsoft Excel and access to the internet. Microsoft Office is available for free to all students through the University library.

Required Texts

Karsh, Ellen, and Arlen Sue Fox. *The Only Grant Writing Book You'll Ever Need*. New York: Basic Books, 2019.

Luttrull, Elaine Grogan. *Arts & Numbers: A Financial Guide for Artists, Writers, Performers, and Other Members of the Creative Class*. Chicago: B2 Books, 2013.

Label, Wayne. *Accounting for Non-Accountants: Financial Accounting Made Simple for Beginners*. Naperville: Sourcebooks Inc., 2013.

Referenced Texts

Not required, but good resources for further exploration. You will receive excerpts of these texts during the semester.

Cutler, David. *The Savvy Music Teacher: Blueprint for Maximizing Income & Impact*. New York: Oxford University Press, 2015.

Borg, Bobby. *Business Basics for Musicians: The Complete Handbook from Start to Success*. Milwaukee: Hal Leonard, 2015.

Sanders, Larkin. *The Creation of the Taneycomo Festival Orchestra: The Performer's Field Guide to Music Festival Foundation*. CreateSpace Independent Publishing Platform, 2016.

Rosenberg, Gigi. *The Artist's Guide to Grant Writing*. New York: Watson-Guption Publications, 2010.

Peters, Jeanne, and Elizabeth Schaffer. *Financial Leadership for Nonprofit Executives: Guiding Your Organization to Long-Term Success*. Saint Paul: Amherst H. Wilder Foundation, 2005.

Other Recommended Texts

The following books are not required and will not be referenced during the semester, but they are excellent sources of additional information should you wish to explore topics further.

Coe, Charles. *Nonprofit Financial Management: A Practical Guide*. Hoboken: John Wiley & Sons Inc., 2011.

Frey, Alex and Ivy Bytes. *A Beginner's Guide to Investing: How to Grow Your Money the Smart and Easy Way*. Ivy Publications, 2013.

Mundis, Jerrold. *How to Get out of Debt, Stay out of Debt, and Live Prosperously*. New York: Bantam Books Trade Paperbacks, 2012.

Orman, Suze. *The Money Book for the Young, Fabulous & Broke*. New York: Riverhead Books, 2005.

Policies

Attendance and participation are expected. Absences for recognized religious holidays are automatically excused. Ask well in advance for permission to miss class for professional or other reasons. Please notify the instructor if you are absent because of illness. Unexcused absences will negatively affect the final grade. Requests to be excused during the final presentations will not be granted.

Late work will be accepted at the discretion of the instructor and will normally carry a penalty of 10% of the value of the assignment for each 24 period it is submitted electronically or received by the instructor (depending on the submission method for the assignment) after the due date.

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Projects & Knowledge Checks

Descriptions for projects are provided later in the syllabus.

Date Due	Projects & Knowledge Checks	Points
[Week 3]	Module 1: Budget Project	150
[Week 6]	Module 2: Fundraising Campaign Project	150
[Week 9]	Module 3: Grant Application Project	150
[Week 11]	Final Project Proposal	50
[Week 12]	Module 4: Taxes & Retirement Knowledge Check	100
[Week 14]	Module 5: Insurance & Unemployment Knowledge Check	100
[Final Exam Date]	Final Presentation	200
	Attendance and Participation in Class	50
	Digital Discussion Board Comments	50
	Total Possible Points	1000

Grading Scale

97.5% A+	87.5% B+	77.5% C+	67.5% D+	<60% F
92.5% A	82.5% B	72.5% C	62.5% D	
90.0% A-	80.0% B-	70.0% C-	60.0% D-	

Project Requirements

Projects for each module will be presented in class on the last day of the module.

Module 1: Budget Project

Students will create a budget in Microsoft Excel as a self-employed musician, a non-profit organization, or a for-profit business. Budget projects must include:

- categorized income and expenses
- annual and monthly columns with totals
- 1–2-page prose summary of your budget process

Module 2: Fundraising Campaign Project & Presentation

Students will create an annual fundraising campaign and event sponsorship materials for a real or hypothetical non-profit organization. Hypothetical organizations might include a performing ensemble, festival, music advocacy group, etc.

- Part I – Annual Fundraising Appeal
 - Fundraising appeal letter, donation card, delivery envelope design, and self-addressed return envelope
 - 2 email solicitations
 - 2 social media solicitations
- Part II – Event Sponsorship
 - Flyer or Brochure for Specific Event
 - amounts
 - perks
 - event/project information

Presentations will be 10 minutes long with time for questions following the presentation.

Module 3: Grant Application Project & Presentation

Students will research and choose 2 real grant applications from the following list of options. Grants can be either for individual artists or organizations. Students will create a short presentation outlining their grant sections and share any budgets that were required per the application.

- Project Grant
- Education Program
- Operations
- Capital Purchase

Grant applications and questions can typically be downloaded from a foundation or government entity website. Students do not need to submit the application to the foundation or government entity. Projects should be submitted with a PDF of the grant application instructions.

Presentations will be 10 minutes long with time for questions following the presentation.

Knowledge Check Requirements

Module 4: Taxes & Retirement

Module 5: Insurance & Unemployment

Students will complete an in-class knowledge check that includes multiple choice questions, matching definitions, and short essay questions.

Final Project

Students will form groups of at least 3 and create a hypothetical non-profit music organization or for-profit music business and prepare the requested financials materials.

Proposal

Choose your group of three and submit a 1-page proposal with your team members, Business Type, Business Name, and Mission/Purpose, and Products/Services.

Requirements

The Final Project should include the following materials:

Non-profit Organization

1. Annual and Monthly Budget
2. Event/Concert Budget
3. Fundraising Campaign – Direct Mail, Email, and social media
4. Operations Grant Application from state or local arts commission
5. Corporate Sponsorship Information Flyer – Amounts, Perks, Programming

For-profit Business

1. Annual and Monthly Budget
2. Start-Up Budget
3. Product or Service List with Pricing
4. Pricing Justification
5. Corporate Sponsorship or Advertising Information Flyer – Amounts & Perks

Presentations will be 10 minutes long with time for questions following the presentation.

Digital Discussion Boards

In addition to turning in module projects, students will post links or upload project materials to a digital discussion board created by the instructor to allow all students to view their colleagues' work. Each student will be required to provide constructive feedback to their peers at least five (5) times throughout the semester.

Detailed Course Schedule

Assigned readings will be discussed in class on the day they are assigned, so please have readings done before class.

Date	Topics, Assignments
Module 1: Budgeting	
[Week 1 Date]	<i>Read Luttrull CH 5 – Practical Budgeting prior to first class</i> <i>Read Label CH 1 – Introducing Accounting and Financial Statements</i> Introduce syllabus and semester agenda, overview of digital discussion boards, Review Module 1 Budget Project Requirements
[Week 1 Date]	<i>Read Luttrull CH 6 – What-If Analysis</i> <i>Read Luttrull CH 7 – Budget Variances</i> Individual/Self Employed budgeting basics and steps, budget variances
[Week 2 Date]	<i>Read Luttrull CH 8 – Personal Finance Statements</i> <i>Read Label CH 3 – The Balance Sheet and Its Components</i> <i>Read Label CH 4 – The Income Statement</i> Individual/Self Employed and For-profit financial statements
[Week 2 Date]	<i>Read Label CH 10 – Budgeting for Your Business</i> For-profit budgeting basics
[Week 3 Date]	<i>Read Peters & Schaffer CH 2 – Financial Data You Can Trust</i> Non-profit Organization budgeting basics
[Week 3 Date]	<i>Read Peters & Schaffer CH 4 – Financial Planning</i> Non-profit Organization budgeting basics Module 1: Budget Project DUE by [time]
Module 2: Fundraising & Fiscal Sponsors	
[Week 4 Date]	<i>Read Rosenberg CH 11 – Fundraising Strategically</i> Planning Campaigns and Events
[Week 4 Date]	Fiscal sponsors and where to find them Review Module 2 Fundraising Campaign requirements
[Week 5 Date]	<i>Read Sanders CH 7 – Fundraising and Appendix E Fundraising Letters</i> Case Study – Taneycomo Festival Orchestra
[Week 5 Date]	Sponsorships and corporate support
[Week 6 Date]	In-class work day or Guest Speaker (non-profit fundraising)
[Week 6 Date]	Module 2: Fundraising Campaign Presentations in Class
Module 3: Grant Writing	

[Week 7 Date]	<i>Read Karsh and Fox Part I Lesson 2 – What are Grants? Where Can I Find Them?</i> Type of grants and databases Review Module 3 Grant Writing project requirements
[Week 7 Date]	<i>Read Karsh and Fox Part II Lesson 12 – Budget</i> How to write a budget for a grant
[Week 8 Date]	<i>Read Karsh and Fox Part II Lesson 13 – Sustainability of the Project</i> Continuing your project after the grant period is over
[Week 8 Date]	<i>Read Rosenberg CH 5 – Write Your Proposal</i> Artist specific grants and considerations
[Week 9 Date]	<i>Read Rosenberg CH 5 – Stand Out From the Crowd</i> How to write grants that catch the committee’s eye
[Week 9 Date]	Module 3: Grant Writing Presentations in Class
Spring Break [Date if Spring Semester]	
Module 4: Taxes & Retirement	
[Week 11 Date]	<i>Read Borg Part II CH 6 – Contract Employment or Self-Employment: Part 3 (taxes)</i> Types of taxes and forms, tax deductions Final Project Proposal DUE before class
[Week 11 Date]	<i>Read Luttrull CH 11 – Understanding Taxes</i> Estimating your tax as a self-employed musician
[Week 12 Date]	<i>Read Cutler CH 13 – Winning the Money Game (pg. 270-280)</i> Taxes & Introduction to Investing
[Week 12 Date]	<i>Read Luttrull CH 4 – Disciplined Saving</i> Compound Interest and Risk
[Week 13 Date]	Guest Speaker (investing and retirement) or share www.360financialliteracy.org and select taxes/retirement articles
[Week 13 Date]	Module 4: Taxes & Retirement Knowledge Check in Class
Module 5: Insurance & Unemployment	
[Week 14 Date]	<i>Read Cutler CH 13 – Winning the Money Game (pg. 266-270)</i> <i>Read Borg Part II CH 6 – Contract Employee or Self-Employment: Part 3 (insurance)</i> Types of insurance and where to get it
[Week 14 Date]	Guest Speaker (self-employed musician and their insurance/unemployment experiences) or share www.360financialliteracy.org and select insurance/unemployment articles
Thanksgiving Break [Date if Fall Semester]	

[Week 15 Date]	Navigating unemployment Visit local state Department of Workforce Development website or www.usa.gov/unemployment
[Week 15 Date]	Module 5: Insurance & Unemployment Knowledge Check in Class
Final Project Presentations	
[Week 16 Date]	Final Presentations
[Week 16 Date]	Final Presentations, Digital Discussion Replies Due by [Date]
[Week 17 Date]	Final Exam Time: Continue Presentations [Date]

Sample Lesson Plan

Module 3 - Grant Writing Week 1

[Week 7, Day 1 Date]	Read Karsh and Fox Part I Lesson 2 – What are Grants? Where Can I Find Them? Type of grants and databases
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Review of readings, PowerPoint presentation may be used (60 minutes)

- What is a grant? Review of general grant types for the arts: Project, Education, Operations, Capital Purchases, does not need to be repaid
- Current Giving Trends – who is giving and what causes are they giving for?
 - Foundations, businesses, governments
- Who can apply for one? Individual vs. Organization, grants will list qualifications
- Databases and where to find grants– general search engines, foundation websites, Grants.gov, GrantStation, state arts council/commission website, local government websites, universities, National Endowment for the Arts (arts.gov), usagrantapplications.org, free resources vs. subscription resources

Distribute Module 3 Grant Application Project Rubric (15 minutes)

- Reminder of due date
- Objective – students will research and choose two different types of grant applications to complete (Project, Education, Operations, Capital Purchase)
- Applications can often be downloaded from grant websites, show demo of finding application on a foundation/government website
- Presentations should include overview of research (databases used, search terms) and overview of grant application sections

[Week 7, Day 2 Date]	Read Karsh and Fox Part II Lesson 12 – Budget How to write a budget for a grant
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Review of readings, PowerPoint presentation may be used (30 minutes)

- Determining how much to ask for, understand expenses, in-kind donations
- The budget narrative
- Sections of the budget – personnel services, fringe benefits, non-personnel services

Share Sample Grant Budgets (30 minutes)

- Example grant budgets for each type of grant (Project, Education, Operations, Capital purchase)
- Opportunity to invite a guest speaker to share their own past grant budgets or request to share with students

Head Start on Research for Grant Writing Projects (15 minutes)

If time remains, allow students to begin researching different grants and exploring different grant databases.

Sample Project Rubric

Module 2: Fundraising Campaign Project - <i>DUE by [Date]</i>		
Part I – Annual Fundraising Campaign		
General		
Establishes consistent campaign branding	10	
Grammar and punctuation	15	
Mailed Letter Appeal		
Letter – fundraising goal, creative appeal	10	
Donation Card – contact information, payment options	10	
Self-addresses return envelope	5	
Delivery envelope	5	
Email Solicitations (2)		
Effective and creative copy	10	
Image included	5	
Donation options included	5	
Social Media Solicitations (2)		
Effective and creative copy with hashtags	10	
Image included	5	
Donation options included	5	
Part II – Event Sponsorships		
General		
Grammar and punctuation	15	
Flyer or Brochure for Event		
Event description, date, time, location	10	
Sponsor amounts	15	
Sponsor perks	15	
Total Points Possible	150	

APPENDIX D: COURSE 4 – STARTING A MUSIC BUSINESS OR ENSEMBLE

[Semester] 20XX

[Course #]: Starting a Music Business or Ensemble

[Class time], [Room Location], [Class #], 3 credit hours

Instructor

[Name], [Email]
[Office], [Phone #]
Office hours by appointment

Course Description

This graduate course will give an overview of topics related to launching and running a for-profit or non-profit music business or ensemble, allowing students the opportunity to develop additional music revenue sources. This course is designed to give student musicians the tools to identify business opportunities, understand the steps to creating a business, introduce community engagement and marketing strategies, and provide a general outline of business operations.

Course Objectives

- Provide students with the skills necessary to identify opportunities, seek resources, and execute a new business idea.
- Introduce for-profit and non-profit business structures to help guide students to the best structure for their business idea.
- Explore community engagement ideas for growing business clientele or developing a donor base.
- Share marketing strategies and technologies to promote a growing business.
- Introduce standard business operation topics like insurance, employee management, financial management, and resources available that support the arts and small businesses.

General Outline

- Module 1: The Entrepreneurial Mindset
- Module 2: Creating Your Business
- Module 3: Building an Audience or Clientele/Community Engagement
- Module 4: Market Entry Strategies/Marketing
- Module 5: General Operations

Required Tools

Students will need access to a laptop with Microsoft Word and access to the internet. Microsoft Office is available for free to all students through the University library.

Required Texts

Nytch, Jeffrey. *The Entrepreneurial Muse: Inspiring Your Career in Classical Music*. New York: Oxford University Press, 2018.

Sanders, Larkin. *The Creation of the Taneycomo Festival Orchestra: The Performer's Field Guide to Music Festival Foundation*. CreateSpace Independent Publishing Platform, 2016.

Referenced Texts

Not required, but good resources for further exploration. You will receive excerpts of these texts during the semester.

Cutler, David. *The Savvy Musician: Building a Career, Earning a Living & Making a Difference*. Pittsburgh: Helius Press, 2009.

Other Recommended Texts

The following books are not required and will not be referenced during the semester, but they are excellent sources of additional information should you wish to explore topics further.

Luttrull, Elaine Grogan. *Arts & Numbers: A Financial Guide for Artists, Writers, Performers, and Other Members of the Creative Class*. Chicago: Agate B2, 2013.

Borg, Bobby. *Business Basics for Musicians: The Complete Handbook from Start to Success*. Milwaukee: Hal Leonard, 2015.

Guillebeau, Chris. *The \$100 Startup: Reinvent the Way You Make a Living, Do What You Love, and Create a New Future*. New York: Crown Business, 2012.

Montoya, Peter and Tim Vandehey. *The Brand Called You: Make Your Business Stand Out in a Crowded Marketplace*. New York: McGraw Hall, 2009.

Levinson, Jay Conrad. *Guerilla Marketing: Easy and Inexpensive Strategies for Making Big Profits From Your Small Business*. New York: Houghton Mifflin Company, 2007.

Strauss, Steven. *The Small Business Bible: Everything You Need to Know to Success in Your Small Business*. Hoboken: John Wiley & Sons, Inc., 2012.

Policies

Attendance and participation are expected. Absences for recognized religious holidays are automatically excused. Ask well in advance for permission to miss class for professional or other reasons. Please notify the instructor if you are absent because of illness. Unexcused absences will

negatively affect the final grade. Requests to be excused during the final presentations will not be granted.

Late work will be accepted at the discretion of the instructor and will normally carry a penalty of 10% of the value of the assignment for each 24 period it is submitted electronically or received by the instructor (depending on the submission method for the assignment) after the due date.

Academic Honesty. All students are expected to act in accordance with the University Code of Student Rights, Responsibilities, and Conduct [URL]. This includes respecting other students' dignity, rights, and property, and helping to create and maintain an environment in which all can succeed through their own efforts. You are expected to do your own work on all assignments. Any time you use material from a published source, you must acknowledge that source. Evidence of plagiarism or other forms of academic dishonesty will be dealt with in accordance with policies outlined in the Code. My practice is to give an F in the course in cases of academic misconduct.

Projects & Knowledge Checks

Descriptions for projects are provided later in the syllabus.

Date Due	Assignment	Points
[Week 3]	Module 1: Value Proposition	100
[Week 6]	Module 2: Business Plan	150
[Week 9]	Module 3: Hassle Map	150
[Week 11]	Final Project Topic – Venture Proposal	50
[Week 12]	Module 4: Branding Guide & Marketing Plan	150
[Week 15]	Module 5: Business Operations Knowledge Check	100
[Final Exam Date]	Final Presentation - Venture Plan: Business Model Canvas	200
	Attendance and Participation in Class	50
	Digital Discussion Board Comments	50
	Total Possible Points	1000

Grading Scale

97.5% A+	87.5% B+	77.5% C+	67.5% D+	<60% F
92.5% A	82.5% B	72.5% C	62.5% D	
90.0% A-	80.0% B-	70.0% C-	60.0% D-	

Project Requirements

Projects for each module will be presented in class on the last day of the module.

Module 1: Value Proposition

The ultimate product of this project will be short and concise. Students will outline their process of determining their value proposition including:

- Determine your product or service
- Describe your product or service
- Assemble a healthy list of adjectives that illustrate the characteristics of your venture
- Identify your Target Market and describe your customers
- Discuss the customer needs your product will address, but don't assume! Interview at least three (3) potential customers based on the target market you identified and share your product idea
- Using your lists and interview data, formulate your Value Proposition (1-2 sentences)

[XYZ] is a(n) [entity, location]. Through its [distinguishing features] it delivers [benefits] to [target market].

Module 2: Business Plan

Students will write a business plan for their proposed venture. Reference your Value Proposition from Module 1 and Appendix A from Sanders' *The Creation of the Taneycomo Festival Orchestra*. Business plans should include:

- Vision & Mission Statement
- Goals & Objectives for years 1-3
- Organizational Overview (staff/employee, board, musicians etc.)
- Market Analysis (who are your customers? What are their needs? How will you advertise?)
- Operations Plan (when will your business be open? Where is it located?)
- Financial & Budget Plan (prose outline of expected expenses and income for years 1-3, including startup cost projections)

Students will share a 10-minute PowerPoint presentation to the class summarizing their business plans. Project will be submitted as a Word Document.

Module 3: Hassle Map

Pick two (2) music products or services and consider the process of purchasing or experiencing that product/service. Where are the pain points? For each product/service, complete the following steps in a Word Document:

- Description of Product or Service
- List the hassles experienced when purchasing or interacting with the product or service
- Map out the process for purchasing or experiencing the service and notate where the hassles occur
- Discuss improvement opportunities
- Interview two (2) other consumers of the product or service and compare your hassle map to their own experiences

Students will share a 10-minute PowerPoint presentation to the class summarizing their hassle maps. Project will be submitted as a Word Document.

Module 4: Branding Guide & Marketing Plan

Using your Business Plan and Value Proposition from previous modules, create a branding guide and marketing plan for your business and product idea.

Required marketing elements:

- Branding Guide that includes:
 - Approved primary and secondary colors (hex codes)
 - Approved fonts for titles and body text
 - Logo (500 x 500)
 - Color version
 - White version
 - Black version

Pick five (5) of the following elements to jump start your advertising for your services or product:

- Website
- 8.5” x 11” Flyer
- Brochure
- Postcard
- Facebook/Instagram advertisements (4) – posts and stories
- Twitter (10) – design a stream of tweets to be posted 2 days leading up to the service or product launch
- Marketing Emails (3) – including story/interview/interesting article in addition to purchase link
- TV/Social Media Commercial – 30 second video, upload to YouTube and provide link
- Billboard advertisement
- Newspaper/Magazine advertisement

Students will share a 10-minute PowerPoint presentation to class summarizing their branding guide and marketing materials. Projects will be submitted as a PDF portfolio.

Knowledge Check Requirements

Module 5: Business Operations

Students will complete an in-class knowledge check that includes multiple choice questions, matching definitions, and short essay questions.

Final Project

Students will create a Business Model for an entrepreneurial venture.

Proposal

Students will use their Module 1: Value Proposition and Module 2: Business Plan to propose a business venture. Proposals should be no more than 1-page and describe the business idea, products, ideal market, and how your product will serve your customer’s needs.

Requirements

Students will create a graphic representation of a Business Model for their venture idea based on the process used in Chapter 5 of Nytch’s *The Entrepreneurial Muse*. Students can also reference Appendix E: Exploring the Business Model Canvas. Business Model’s must include the following sections:

- Market
 - Customer segments, relationships, and channels
- Operations
 - Key activities, resources, and partners
- Financial
 - Income streams and expenses

Your Value Proposition from Module 1 will be the center of your model. Students will present their models in a 10-minute presentation.

Digital Discussion Boards

In addition to turning in module projects, students will post links or upload project materials to a digital discussion board created by the instructor to allow all students to view their colleagues’ work. Each student will be required to provide constructive feedback to their peers at least five (5) times throughout the semester.

Detailed Course Schedule

Assigned readings will be discussed in class on the day they are assigned, so please have readings done before class.

Date	Topics, Assignments
Module 1: The Entrepreneurial Mindset	
[Week 1 Date]	Introduce syllabus and semester agenda, overview of digital discussion boards, overview of Module 1: Value Proposition Project, what is entrepreneurship? Example music businesses or ensembles created through entrepreneurship
[Week 1 Date]	<i>Read Nytch CH 1 – Artist of Entrepreneur? Traits of Entrepreneurial Thinking</i> Opportunity recognition, customer focus, flexibility and adaptability, habit of observing Activities: Creating a Bug List and The Five Entrepreneurial Contexts
[Week 2 Date]	<i>Read Nytch CH 2 – Walk like an Entrepreneur: Traits of Entrepreneurial Action</i> Risk assessment, resourcefulness, storytelling, attributes of successful entrepreneurs Activity: Conceptual Combination Game
[Week 2 Date]	<i>Read Nytch CH 3 – Products, Markets, Needs, and Values</i> Art music as product, the classical music market, unlocking values Review Module 1: Value Proposition Project

[Week 3 Date]	In-Class Workday or Guest Speaker (music entrepreneur) or case study of Nytch Appendix 1: An Entrepreneurial Symphony
[Week 3 Date]	Module 1: Value Proposition Presentation in class
Module 2: Creating Your Business	
[Week 4 Date]	<i>Read Nytch CH 5 – A Dream with a Plan</i> For-profit: comparing business types, application forms, upfront fees, and business licenses
[Week 4 Date]	For-profit: business plan and startup costs Review Module 2: Business Plan Project
[Week 5 Date]	<i>Read Sanders CH 1 – History and Philosophy</i> <i>Read Sanders CH 2 – Brainstorming</i> Non-profit: 501(c)3, startup costs, mission driven
[Week 5 Date]	<i>Read Sanders CH 3 – What it Means to be Nonprofit</i> <i>Read Sanders Appendix A: Bylaws and Business Plan</i> Non-profit: application forms, board of directors, by laws, and business plan
[Week 6 Date]	In-Class Workday or Guest Speaker(s) (for-profit or non-profit founder)
[Week 6 Date]	Module 2: Business Plan Presentations
Module 3: Building an Audience or Clientele/Community Engagement	
[Week 7 Date]	<i>Read Nytch CH 4 – Where the Rubber Meets the Road: Stimulating Demand</i> Consumption and Understanding Demand Review Module 3: Hassle Map Project
[Week 7 Date]	Six Drivers of Demand Activity: Explore the Six Drivers of Demand
[Week 8 Date]	<i>Read Sanders CH 4 – Building the Orchestra</i> <i>Read Sanders CH 5 – Community Engagement</i> Recruiting musicians for ensembles and knowing your community
[Week 8 Date]	Non-profit community engagement case studies and examples
[Week 9 Date]	In-Class Workday or Guest Speaker (building demand or community engagement)
[Week 9 Date]	Module 3: Hassle Map Presentations
Spring Break [Date if Spring Semester, adjust as needed]	
Module 4: Market Entry Strategies and Marketing	
[Week 11 Date]	<i>Read Sanders CH 6 – Marketing</i> Creating your brand and materials, communications Review Module 4: Marketing Campaign Project
[Week 11 Date]	<i>Read Cutler CH 3 – Marketing is Everything</i> Reaching your audience, types of coverage, advertising Final Project Venture Proposal DUE by [time]

[Week 12 Date]	<i>Read Cutler CH 4 – Print Materials that Screen Success</i> Essential written materials and promotional vehicles
[Week 12 Date]	<i>Read Cutler CH 5 – Pounding the Virtual Pavement</i> Websites, Social media, internet communications
[Week 13 Date]	In-class workday, Guest Speaker, or example marketing campaigns
[Week 13 Date]	Module 4: Branding Guide & Marketing Plan Presentations
Module 5: Business Operations	
[Week 14 Date]	Employees: org chart, job descriptions, contract basics Insurance: liability, worker’s comp, individual health plans, instrument
[Week 14 Date]	Building Your Team: Accountant, Attorney, Financial Advisor, Insurance Agent
Thanksgiving Break [Date if Fall Semester, adjust as needed]	
[Week 15 Date]	Applications for business operations: QuickBooks, Square, PayPal, Google Applications)
[Week 15 Date]	Module 5: Business Operations Knowledge Check
Final Project Presentations	
[Week 16 Date]	Final Presentations
[Week 16 Date]	Final Presentations, Digital Discussion Replies Due by [Date]
[Week 17 Date]	Final Exam Time: Continue Presentations [Date]

Sample Lesson Plan

Module 1 - The Entrepreneurial Mindset Week 2

[Week 2, Day 1]	<i>Read Nytech CH 2 – Walk like an Entrepreneur: Traits of Entrepreneurial Action</i> Risk assessment, resourcefulness, storytelling, attributes of successful entrepreneurs Activity: Conceptual Combination Game
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Review of readings, PowerPoint presentation may be used (45 minutes)

- Putting ideas into action
 - Risk Assessment
 - Competition, pricing products appropriately, adapting to changes in the market, customer feedback
 - Who is this product for?
 - How much will they pay for it?
 - Who else is already in the market and how can I differentiate myself?
 - What does this market need?
 - How can I deploy my gifts and skills to feed that need?
 - Resourcefulness
 - What resources would you need to get your idea started?
 - Looking at what you can do with what you have - “lean startup”
 - How much money do you have saved?
 - Supportive family/friends?
 - Partnerships?
 - Unused space in your house?
 - DIY resources
 - Story Telling
 - Communicate effectively about your product, why it’s valuable, how it is authentic
 - Marketing tool, elevator pitch, and expression of your artistic ideas
- Attributes of Successful Entrepreneurs
 - Authenticity
 - Creativity
 - Tenacity

Activity: Conceptual Combination Game (30 minutes)

- Ask students to create groups of 3 or 4 and guide them through the Conceptual Combination Game outlined in Nytech’s The Entrepreneurial Muse at the end of Chapter 2. Students will work together to pick out two nouns from a dictionary and spend time envisioning a product or service that encompasses the two words. The Instructor may also provide nouns related to the music world or write them on paper thrown into a cup and have each group draw words. Ideas can be written down and shared with the class.

[Week 2, Day 2]	<i>Read Nytech CH 3 – Products, Markets, Needs, and Values</i> Art music as product, the classical music market, unlocking values Review Module 1: Value Proposition Project
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Review of readings, PowerPoint presentation may be used (45 minutes)

- The Entrepreneur's Maxim

- Entrepreneurship unlocks value for a product or service by fulfilling a need in the marketplace.
- The Market
 - Art Music as Product – what is our customer consuming? The music itself or the performance? A product is anything for which there is a market.
- The Audience for Classical Music
 - “For everybody” vs. Elitist – the big question in classical music, this might foster a great discussion for students to share their ideas of their view of classical music and its future
 - How should we characterize the market for classical music? Long-tail markets
 - Examples of the auto industry pyramid and how it applies to classical music
 - Markets exist when a sufficient number of people with the same needs, tastes, and characteristics exists
- Defining the “Need” for Classical Music
 - Can also mean a “want”
 - What do individuals in the market get from what I have to offer?
 - Appeal to the primal needs of human expression
- Unlocking Value
 - Value is created when needs are met
 - Value is subjective – understanding the needs of your market will help you determine the value of your product for those that need it
- The Value Proposition
 - Describes what your product is, distinguishing characteristics, who it is for, and how it benefits them

Distribute Module 1 Value Proposition Project Rubric (15 minutes)

- Reminder of due date and in-class work day
- Objective – follow Nytech’s process of creating a value proposition, this will be used again in your final project!
- Read through all steps and sections to include

Head Start on Value Proposition Projects (15 minutes)

If time remains, allow students to start on their value proposition projects. Students can work individually or work in groups to help each other generate ideas. The instructor might also brainstorm an example value proposition with the class.

Sample Project Rubric

Module 4: Branding Guide & Marketing Plan Project - DUE by [Date]		
General		
Cohesive and consistent branding for all materials	15	
Branding Guide		
Logo (500 x 500 pixels) in color, black, and white	15	
Approved primary and second colors (hex codes)	10	
Approved fonts for titles and body text	10	
Advertising Material 1 _____		
Spelling, grammar, punctuation	5	
Includes logo and follows branding guide	5	
Includes at least 1 image or visual element	5	
Clearly displays a call to action (purchase product, visit website, call us, etc.)	5	
Advertising Material 2 _____		
Spelling, grammar, punctuation	5	
Includes logo and follows branding guide	5	
Includes at least 1 image or visual element	5	
Clearly displays a call to action (purchase product, visit website, call us, etc.)	5	
Advertising Material 3 _____		
Spelling, grammar, punctuation	5	
Includes logo and follows branding guide	5	
Includes at least 1 image or visual element	5	
Clearly displays a call to action (purchase product, visit website, call us, etc.)	5	
Advertising Material 4 _____		
Spelling, grammar, punctuation	5	
Includes logo and follows branding guide	5	
Includes at least 1 image or visual element	5	
Clearly displays a call to action (purchase product, visit website, call us, etc.)	5	
Advertising Material 5 _____		
Spelling, grammar, punctuation	5	
Includes logo and follows branding guide	5	
Includes at least 1 image or visual element	5	
Clearly displays a call to action (purchase product, visit website, call us, etc.)	5	
Total Points Possible	150	

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Books

- Borg, Bobby. *Business Basics for Musicians: The Complete Handbook from Start to Success*. Milwaukee: Hal Leonard, 2015.
- Cutler, David. *The Savvy Music Teacher: Blueprint for Maximizing Income & Impact*. New York: Oxford University Press, 2015.
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- Karsh, Ellen, and Arlen Sue Fox. *The Only Grant Writing Book You'll Ever Need*. New York: Basic Books, 2019.
- Label, Wayne. *Accounting for Non-Accountants: Financial Accounting Made Simple for Beginners*. Naperville: Sourcebooks Inc., 2013.
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Journals

- Beckman, Gary D., and Linda Essig. "Arts Entrepreneurship: A Conversation." *Artivate* 1, no. 1 (2012): 1–8. Accessed May 16, 2021. <https://www.jstor.org/stable/10.34053/artivate.1.1.0001>.
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