

EXPLORING ARTS ENTREPRENEURSHIP IN U.S. GRADUATE MUSIC PROGRAMS

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DISSERTATION

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## ABSTRACT

Arts entrepreneurship educational efforts within U.S. university music departments vary between institutions. Music history and theory course sequences and content remain relatively unchanged over the decades. Set against this, arts entrepreneurship is still in its conceptual phase as administrators and educators navigate elusive definitions and multiple teaching theories. Scholars have primarily focused on arts entrepreneurship at the undergraduate level, with less attention for graduate and doctoral students in recent years. This research project examines the individual efforts of arts entrepreneurship activities and curricula for graduate students at ten music departments affiliated with or part of Research 1 universities, Research 1 meaning very high research activity. Specifically, this study investigates programmatic traits to determine which programs are advancing their efforts to supply graduate students with adequate resources in this field.

To determine favorable efforts, the collective data for each department summarizes practice in six key areas: graduate and doctoral student enrollment, the presence or absence of a career development office or program within the music department's facilities, the department's definition of entrepreneurship or arts entrepreneurship, academic offerings, additional engagement activities, and external internships. Data was gathered from extensive telephone interviews with administrators or faculty at each site, online sources, and primary and secondary literature covering the selected departments.

The results show that music programs with a career development office or program within the department yield more curricular offerings and higher rates of entrepreneurial activities. On this basis, the inclusion of a dedicated career development office or program within

a music department should be taken into account by universities when creating entrepreneurial offerings for graduate students.

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## CHAPTER 1: INTRODUCTION

### Project Background

This research project's initial development began subconsciously while I was pursuing my master's degree in viola performance at Indiana University Jacobs School of Music in 2012-14. I was required to declare an Outside Area and decided to venture away from music to enroll in Arts Administration classes in the School of Public and Environmental Affairs (SPEA).<sup>1</sup> My brief experience in these classes exposed me to a curriculum and knowledge that wasn't generally encouraged for students to pursue. Still, rather than following the status quo to take courses in applied pedagogy or supplemental music theory with my peers, I felt it was essential to broaden my knowledge and skills for working in the professional marketplace. After all, I had completed Suzuki teacher training in violin units 1-10 while pursuing my bachelor's degree at East Carolina University and had some teaching experience. Studying classes outside of music required extra registration tasks to schedule appointments and collect signatures from various administrators in both departments.

Shortly before completing my master's degree, I decided to continue my education to obtain a Doctor of Musical Arts degree in viola performance and literature to pursue a higher education career. During the first year of my D.M.A. studies in 2014-15 at the University of Illinois Urbana-Champaign, I had to declare a Cognate Area (similar to an Outside Area at other institutions). Once again, I wanted to continue pursuing coursework outside of music to broaden my educational experience. However, this time, Arts Administration classes were limited to one course within the Theatre Department, which was canceled when I tried to register for it in Fall

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<sup>1</sup> Indiana University's School of Public and Environmental Affairs was renamed the Paul H. O'Neill School of Public and Environmental Affairs on March 4, 2019. See: <https://news.iu.edu/stories/2019/03/iu/releases/04-school-of-public-and-environmental-affairs-named-for-paul-oneill.html>.

2015 due to faculty and staff shortages. Sticking to my conviction to explore other academic areas, I decided to enroll in Theatre Stage Management classes. I will admit that I had no clue what stage managers did, but the idea of walking into a class without searching stage management on Google was exciting to me as a doctoral viola student in their mid-20s. Similar to the registration policies I encountered at Indiana University, I had to schedule appointments with UIUC faculty and administrators to petition my enrollment in courses outside of music.

While in the first year of my doctoral studies (2014-15), I registered for an elective Proseminar in Music course (MUS 499) titled *Developing Your Professional Portfolio*. This course was the first and only class I took throughout my entire university education that fit the subject of arts entrepreneurship and professional development training. The class surveyed various topics, including developing personal and professional biographies, resumé and CV creation and refinement, funding sources, budgeting, marketing, networking techniques, and creating a professional niche. As part of my final capstone project, I made my current website,<sup>2</sup> which I continue to use more than six years later. See Table 1.1: Relevant Course History for relevant coursework completed that contributed to the genesis of my project.

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<sup>2</sup> See <http://ryanbeauchamp.com>.

**Table 1.1:** Relevant Course History

School	Degree	Course Number	Course Name	Term
IUB	M.M.	AADM-Y 535	Arts Admin & Cultural Sector	Spring 2013
IUB	M.M.	AADM-Y 559	Public Policy and the Arts	Spring 2014
UIUC	D.M.A.	MUS 499 – N	Developing Your Professional Portfolio	Spring 2015
UIUC	D.M.A.	THEA 451	Principles of Stage Management	Fall 2015
UIUC	D.M.A.	THEA 408	AEA Union Stage Management	Spring 2016

IUB = Indiana University – Bloomington; UIUC = University of Illinois Urbana-Champaign  
M.M. = Master of Music; D.M.A. = Doctor of Musical Arts

Now is a good time to interject and discuss the current state of the job market for doctoral students. Without needing to cite statistics and specific numbers, practically everyone in academia is aware that there are too many doctoral students for too few academic jobs. Economic professor Paula Stephan addressed the current situation at an event in 2015, stating that “Since 1977, we’ve been recommending that graduate departments partake in birth control, but no one has been listening... We are definitely producing many more PhDs than there is demand for them in research positions.”<sup>3</sup> While I understand there remain differences between Ph.D. and D.M.A. programs and requirements, the parallel is uncanny in that both Ph.D. and D.M.A. candidates have limited job options in academia. This realization, while at times frustrating, furthered my interest to explore and research entrepreneurship, more precisely – arts entrepreneurship education – for graduate music students. I wanted to examine how my peers at other institutions are being trained for a competitive market and to be entrepreneurial with their work. Part of this process led me to understand that the interest and concern for U.S. universities to develop arts entrepreneurship classes first surfaced around 2003, when institutions recognized the need to help students navigate the job market.<sup>4</sup>

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<sup>3</sup> Julie Gould, “How to build a better PhD,” *Nature* 7583, no. 528 (December 2015): 22, <https://doi.org/10.1038/528022a>.

<sup>4</sup> See Chapter 2: Literature Review (pp. 8-24).

Before arriving at the research subject for this dissertation – Arts Entrepreneurship – one needs to examine the term, *Entrepreneurship*, without *Art* preceding it. In a conventional approach, entrepreneurship leads to monetary gains by unearthing opportunities or a need within a market.<sup>5</sup> With this conventional understanding, we can explore not only how post-graduate music students are using an arts entrepreneurial mindset within the job market, but how that mindset is utilized within university music departments for graduate students.

In terms of this project's topic – Arts Entrepreneurship – my research seeks, among other things, to illustrate how various U.S. music programs define and engage students with the term. I firmly believe that to succeed in the creative job market, an individual needs to have a well-rounded pedigree in their art and a clear understanding of how the music business works. To be a successful artist requires more than countless hours in the practice room, perfecting technique and the execution of phrases. Being a successful artist relies on your understanding of creating and making a career from your knowledge of the market, which is the necessary foundation for an artist to become an entrepreneur, or more importantly, an arts entrepreneur.

This dissertation aims to illustrate the current curricular efforts between 2018 to 2020 of ten similarly classified Research 1 university music departments in the United States to show how these academic areas incorporate arts entrepreneurship education into their graduate degree programs' structure. The project collects data from several areas of inquiry to summarize and compare entrepreneurial efforts.<sup>6</sup> This project is likely the first time that anyone has put ten similarly classified university music departments at the graduate level in dialog with one another. As a result, my research unearths a rich and valuable corpus of data, which I collected between

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<sup>5</sup> Laura Schediwy, Ellen Loots, and Pawan Bhansing, “With their feet on the ground: a quantitative study of music students’ attitudes towards entrepreneurship education,” *Journal of Education and Work* 31, no. 7-8, (January 2019): 613.

<sup>6</sup> Refer to Chapter 3: Methodology (pp. 25-33) and Chapter 4: Findings (pp. 34-94).

2018-2020. I believe that most administrators, educators, and students would likely agree that the current higher education paradigm in music is outdated and could benefit from adjustments. This project does not seek to dismiss the standard and current curricular requirements for graduate students, but it attempts to illustrate newer efforts to enhance career preparation.

### Selection of Research Samples: Overview

The music departments examined are part of or affiliated with universities classified as Research 1 institutions by the Carnegie Classification of Institutes of Higher Education, R1 meaning very high research activity.<sup>7</sup> Further, all music departments affiliated with the R1 institutions are accredited by the National Association of Schools of Music.<sup>8</sup> All music departments surveyed for this project offer doctoral level degree programs. Refer to Table 1.2: Selected Research Samples for the graduate music programs affiliated with, or part of the R1 institutions that are featured in my research, with corresponding abbreviations and page numbers.

**Table 1.2:** Selected Research Samples

<b>Institution</b>	<b>Abbreviation</b>	<b>Discussion Below</b>
Eastman School of Music (University of Rochester)	ESM	pp. 34-43
Florida State University	FSU	pp. 64-70
Indiana University Bloomington Jacobs School of Music	JSoM	pp. 80-85
Michigan State University	MSU	pp. 58-64
University of Colorado Boulder	CU Boulder	pp. 44-51
University of Illinois Urbana-Champaign	UIUC	pp. 70-76
University of Maryland College Park	UMD	pp. 85-89
University of Michigan Ann Arbor	UM Ann Arbor	pp. 52-57
University of Missouri Kansas City	UMKC	pp. 77-80
University of North Texas	UNT	pp. 90-94

<sup>7</sup> See the Carnegie Classification of Institutions of Higher Education: <https://carnegieclassifications.iu.edu/index.php>.

<sup>8</sup> See NASM Accredited Institutions Directory: <https://nasm.arts-accredit.org/directory-lists/accredited-institutions/>.

Refer to Chapter 3: Methodology (pp. 25-33) for the complete list of programs initially contacted to participate in the study. Additionally, see Chapter 4: Findings (pp. 34-94) for detailed summaries for each program listed in Table 1.2.

### Purpose of the Study

This research attempts to illustrate and discuss the current curricular patterns, models, and evolving trends for graduate music students at the selected sites examined within this project. The following areas of inquiry were identified before and during the collection of data to focus the research:

1. Enrollment
2. Career Development Office/Program
3. Definition/s of Arts Entrepreneurship
4. Academics
5. Additional Engagement
6. External Internships

Beyond showing the results from the primary areas for data collection, I intend for this document to serve as a call for further inquiry to perpetuate arts entrepreneurship and professional development education for graduate students in an increasingly competitive academic and performance job market.

### Need for the Study

Arts Entrepreneurship, along with professional development, is a buzzword that has been appearing more frequently in higher education training since the 2000s. This term is commonly defined by administrators and faculty committees to align with the intended goals and institutional culture of the campus, typically when adding new courses for students to fill a need for arts entrepreneurship and career training that is becoming more pressing.<sup>9</sup> Occasionally these

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<sup>9</sup> Gary D. Beckman and Richard Cherwitz, “Advancing the Authentic: Intellectual Entrepreneurship and the Role of the Business School in Fine Arts Entrepreneurship Curriculum Design,” in *Handbook of*

definitions depart from the any conventional and philosophical understandings of entrepreneurship. While there remains no unified nor singular approach for an arts entrepreneurship curriculum, especially when compared to music theory and history courses, the offering of courses, certificates, both major and minor degrees, workshops, and internships in arts entrepreneurial studies appears to be growing at varying levels in higher education music programs. Previous research in this area has highlighted arts entrepreneurship and professional development education at the undergraduate level. This project intends to illustrate current efforts at the graduate level.

My study provides significant value not only for the field of arts entrepreneurship education, but for me while I continue to develop my career as an individual with a Doctor of Musical Arts degree. By examining the varied educational offerings for graduate music students at Research 1 universities, I have developed an understanding of how my educational experience compares to that of my colleagues from peer institutions. Additionally, this paper may provide valuable insights for prospective students considering attending any of the programs I summarize to help them decide which program will advance their particular artistic skills and promote their professional and entrepreneurial awareness for the careers they envision. It may thus enable them to make a well-informed decision about which school to attend.

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*University-Wide Entrepreneurship Education*, edited by Kelly Shaver, et al. (Northampton, MA: Edward Elgar Publishing, 2009), 22.

## CHAPTER 2: REVIEW OF RELATED LITERATURE

The selected research samples (graduate music programs) examined for this study exhibit varying levels of arts entrepreneurship education and activity within Research 1 universities. This chapter, which reviews primary and secondary literature relevant to my investigation, is divided into five sections (the first four of which cover published works): ( 1 ) current state of arts entrepreneurship education, ( 2 ) definitions of arts entrepreneurship and professional development education, ( 3 ) teaching theories, ( 4 ) student accounts and experience, and ( 5 ) previous doctoral research on related issues. Each section reports on an expansive body of literature covering numerous topics. My review of this literature aims to provide readers with adequate knowledge to understand the data presented in Chapter 4: Findings (pp. 34-94).

### (1) Current State of Arts Entrepreneurship Education

Douglas Dempster's research evaluates the current state of U.S. conservatories and universities' training of young musicians in his article "Some Immodest Proposals (and Hunches) for Conservatory Education" (2011). The author expresses his ongoing shock and disbelief about "the creation of new doctoral programs in the arts when there are hundreds of disappointed applicants for every vacant college job."<sup>1</sup> This continual increase in enrollment won't remain sustainable without adjustment of the requirements for degree programs, I believe. Continuing the discussion about the number of annual graduates, Dempster writes:

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<sup>1</sup> Douglas Dempster, "Some Immodest Proposals," in *Disciplining the Arts: Teaching Entrepreneurship in Context*, edited by Gary D. Beckman (Lanham, MD: Rowman & Littlefield Education, 2011), 3-4.

When our music schools and conservatories graduate enough students with professional credentials and aspirations to replace every member of the International Conference of Symphony and Opera Musicians and the Regional Orchestra Players Association each year, we must pause and wonder whether our educational programs are achieving the greatest good for the greatest number – or even a sufficient good for an adequate number.<sup>2</sup>

No professional musician needs to check an orchestra or opera audition database to realize that the number of open positions is limited while the number of applicants increases. C. Tayloe Harding supports Dempster's claim about rising enrollment in "Why Music Entrepreneurship and Why in College Music Training?" by stating, "America's institutions of higher education produce more professional musicians, by far, than any other collection of similar agencies in our society."<sup>3</sup> This assertion further emphasizes a need for entrepreneurial training in the arts to provide students with the necessary mindset and tools to approach the market.

Dempster addresses the present model of higher education fine arts programs that value one student's success after graduating as the basis for a program's success while ignoring the larger percentage of lower profiled and unsuccessful graduates.<sup>4</sup> This model of highlighting one or a select few students is visible for prospective applicants when they browse through admission guidebooks from various programs. He provides six observations for conservatories and universities to consider:

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<sup>2</sup> Ibid, 6.

<sup>3</sup> C. Tayloe Harding, "Why Music Entrepreneurship and Why in College Training?" in *Disciplining the Arts: Teaching Entrepreneurship in Context*, edited by Gary D. Beckman (Lanham, MD: Rowan & Littlefield Education, 2011), 21.

<sup>4</sup> Dempster, "Some Immodest Proposals," 4.

1. Entrepreneurship Across the Curriculum,
2. Know and Respond to Alumni Outcomes (Strategic National Arts Alumni Project, SNAAP),
3. Increased Accountability and Assessment,
4. Self-Directed Education,
5. Conservatories of Culture: Music,
6. Commercialization of Higher Education

Dempster urges educators and professionals to address the above trends and threats to sustain the creative economy. He explains that higher education arts programs need to maintain strong communication with alumni to continually redevelop any curriculum that can become more self-directed for individual student success. Whether positive or negative, alumni feedback provides data for institutions to reformulate curricula within seemingly archaic regimented programs.<sup>5</sup> An effort for institutions to maintain communication with alumni is utilized by the Strategic National Arts Alumni Project (SNAAP, established in 2008) which functions as an alumni survey of fine and performing arts high schools, colleges, and graduate programs. Dempster, who serves on the advisory board of SNAAP, stresses the primary function of the research survey is to "...primarily inform curricular design and the career preparation of our students and secondarily to provide data for research."<sup>6</sup> As of 2018, SNAAP is on hiatus until 2021-2022.<sup>7</sup>

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<sup>5</sup> Dempster, "Some Immodest Proposals," 10-11.

<sup>6</sup> Ibid.

<sup>7</sup> "Mission & History," Strategic National Arts Alumni Project, accessed November 6, 2020, [https://snaap.indiana.edu/about/mission\\_history.cfm](https://snaap.indiana.edu/about/mission_history.cfm).

## (2) Definition/s of Arts Entrepreneurship and Professional Development Education

The use of the term entrepreneurship within higher education fine arts programs requires clarification, which can be aided by a review of literature that links the entrepreneurial mindset with artistic professionals. When reviewing relevant literature, it became apparent that there is no singular and commonly accepted definition for entrepreneurship and arts entrepreneurship. In a traditional sense, Laura Schediwy, Ellen Loots, and Pawan Bhansing (2019) describe a conventional understanding of entrepreneurship, saying that the idea of entrepreneurship "assumes that monetary gains of the entrepreneurs' main motivation for tapping into opportunities with such new combinations."<sup>8</sup> To further simplify efforts to define the discipline at a rudimentary level, Gary D. Beckman (2011) refers to Patti Greene of Babson College, who explains that "entrepreneurship with a small 'e' is how to run a business – Entrepreneurship with a big 'E' is how you live your life."<sup>9</sup> Greene's statement refers to all entrepreneurs. Both descriptions (Schediwy, et. al. and Greene) describe the broader field of entrepreneurship without using the word "arts" before the term entrepreneurship.

Beckman's 2005 article examines the varied definitions of entrepreneurship by established economists and recognizes that these diverse interpretations agree upon creativity and innovation as the core principles and foundation of that field.<sup>10</sup> He continues the argument that arts administrators rarely study the philosophical definitions of entrepreneurship, which, as a result, leads to a variety of arts entrepreneurship curricula being based on a "subjective

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<sup>8</sup> Laura Schediwy, Ellen Loots and Pawan Bhansing, "With their feet on the ground: a quantitative study of music students' attitudes towards entrepreneurship education," in *Journal of Education and Work* 31, 7-8 (January 2019): 613.

<sup>9</sup> Gary D. Beckman, "Disciplining Arts Entrepreneurship Education: A Call to Action," in *Disciplining the Arts: Teaching Entrepreneurship in Context*, edited by Gary D. Beckman (Lanham, MD: Rowan & Littlefield Education, 2011), 31.

<sup>10</sup> Gary D. Beckman, "The Entrepreneurship Curriculum for Music Students: Thoughts towards a consensus," *College Music Symposium* 45 (2005), 13-24.

understanding" of entrepreneurship.<sup>11</sup> From my position as the researcher for this project, the apparent lack of an agreed understanding of the term within the arts creates disorganized curricular patterns between programs.

Continuing with Beckman's position regarding arts administrators, Jason White's article "Toward a Theory of Arts Entrepreneurship," in the 2015 *Journal of Arts Entrepreneurship Education*, states that "given the multifaceted nature of entrepreneurship, the broader field understandably lacks consensus on a definition."<sup>12</sup> Furthermore, White moves to propose that "Arts Entrepreneurship refers to the process of overcoming common challenges and historical barriers to the production, distribution, exhibition, and preservation of art."<sup>13</sup> This description articulates the end result without providing relevant details on how to be an arts entrepreneur.

Arts Management professors Woong Jo Chang and Margaret Wyszomirski tracked the appearance and definition of arts entrepreneurship in select journals over ten years between 2003 to 2013. Their results led to a realization regarding the current state of arts entrepreneurship education:

A clue to an answer may be found in the unstable and changing environment in which the arts found themselves during the period of study. The decade between 2003 and 2013 was characterized by a number of macro-level changes that challenged established operating assumptions and practices of artists and arts organizations. Repeated economic disruptions destabilized the dynamics of cultural philanthropy.<sup>14</sup> [...]

This statement affirms that the unstable economy during the years of 2003 to 2013 urged administrators and educators to reevaluate curricula to equip students with the ability to navigate the growing portfolio and freelance career market successfully.

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<sup>11</sup> Ibid, 15.

<sup>12</sup> Jason C. White, "Toward a Theory of Arts Entrepreneurship," in *Journal of Arts Entrepreneurship Education* 1 (2015), 8.

<sup>13</sup> Ibid, 16.

<sup>14</sup> W.J. Chang and Margaret Wyszomirski, "What is Arts Entrepreneurship? Tracking the Development of its Definition in Scholarly Journals," in *Artivate* 4, no. 2 (Summer 2015), 13.

Chang and Wyszomirski (2015) supply a preliminary definition of arts entrepreneurship after reviewing relevant literature and describe it:

As a management process through which cultural workers seek to support their creativity and autonomy, advance their capacity for adaptability, and create artistic as well as economic and social value.<sup>15</sup>

They state that individuals who pursue an education (and later a career) in the arts are inherently forward-thinking and creative; however, it can be daunting to utilize that creative spirit with entrepreneurial and business skills. Additionally, the authors describe an arts entrepreneur's purpose as a:

Management process [that] involves an ongoing set of innovative choices and risks intended to recombine resources and pursue new opportunities to produce artistic, economic and social value.<sup>16</sup>

Chang and Wyszomirski's entrepreneurial description closely aligns with Jason White's proposed definition as a process to produce and preserve.

The multiple and diverse understandings of the field reaffirm Gary Beckman's realization that most arts entrepreneurship definitions maintain innovation and creativity as core principles.

Additionally, Kimberly Korzen summarizes these efforts by stating:

Until the phenomenon of arts entrepreneurship education is more unified and understood, trying to define what it is or how to teach it restricts the field's development.<sup>17</sup>

Furthermore, I see that researchers will need to continually organize definitions of the field until a universal consensus is understood.

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<sup>15</sup> Ibid.

<sup>16</sup> Ibid.

<sup>17</sup> Kimberly Korzen, "Arts Entrepreneurship in Higher Education: Preliminary Inventories and Examinations," in *Journal of Arts Entrepreneurship Education* 1, no. 1 (2015), 56.

### (3) Teaching Theories

In addition to his definition, Jason White highlights the growth of 83 to 112 specialized art entrepreneurship courses created between 2013 and 2015.<sup>18</sup> White reports that the number has increased in recent years, adding:

To date, the nascent field of arts entrepreneurship has no generally accepted or theoretical frameworks, no distinct theories of learning and no proposed research methods for analyzing (what might be called) the phenomenon of arts entrepreneurship.<sup>19</sup>

As I continue to review this literature, I realize that the field of arts entrepreneurship will continue to lack a unified pedagogical approach until the area has a commonly accepted definition.

Thomas Bryan and David Harris suggest that when considering a theoretical classroom paradigm for arts entrepreneurship, educators must recognize that:

Ventures in the arts are suspended in the midst of a challenging duality; one that requires a balanced application for both business and artistic elements for success.<sup>20</sup>

This statement alerts me to recognize that arts entrepreneurship education requires a healthy balance of business and artistic elements, which seems particularly challenging when developing new curricula in a pre-existing disciplinary program, due in part to preconceived notions of the field. This challenge, as a result, has likely led to the multiple approaches I found across different programs when compiling and organizing the data in Chapter 4: Findings (pp. 34-94).

In Kelland Thomas' 2011 article, "The Importance of Case Studies in Arts Entrepreneurship Curricula," he reminds us that case studies in business schools remain paramount as core concepts to engage entrepreneurial thought, and that this principle has the

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<sup>18</sup> White, "Toward a Theory of Arts Entrepreneurship," 4.

<sup>19</sup> Ibid, 15.

<sup>20</sup> Thomas Bryan and David Harris, "The Aesthetic Value Exchange," in *Journal of Arts Entrepreneurship Education* 1 (2015), 30.

capability of translating to topics in arts entrepreneurship courses.<sup>21</sup> He argues that case studies can provide students with relevant examples of different artists "whose careers do not fit into established molds or who develop more than one source of income."<sup>22</sup> Examples of known artists present ideas and motivation for students to consider as they create their sustainable careers.

Continuing with the topic of case studies and finding parallels that can transfer to the arts, Thomas uses the metaphor of the 2002 Heinz upside-down ketchup bottle with a vacuumed sealed lid that was to prevent water separation and crust forming at the top:

The industry existed for 170 years, there is little distinction between brands in the actual taste of the product, and the competition is based on price. Instead of changing the product itself, Heinz innovated in the area of packaging, effectively, distinguishing its brand to provide real competitive advantage and gain market share. Therefore, the Heinz ketchup bottle is a paradigmatic case of differentiation as a response to commodification.<sup>23</sup>

In his view, music students will face the need to make a similar differentiation because they study the same canon of western repertoire, making it difficult to stand out from others in an established market. The metaphor encourages students to think of their product and performance in entrepreneurial ways, in order to differentiate themselves as performers and build an audience.

An important topic in teaching theories is how entrepreneurial learning intersects with arts training. Dr. Jerry Gustafson's 2011 essay, "Teaching Entrepreneurship by Conservatory Methods," reminds educators that entrepreneurial education is a form of instrumental performance because both forms intersect by *doing*.<sup>24</sup> He further describes the process:

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<sup>21</sup> Kelland Thomas, "The Importance of Case Studies in Arts Entrepreneurship Curricula." In *Disciplining the Arts: Teaching Entrepreneurship in Context*, ed. Gary D. Beckman (Lanham, MD: Rowman & Littlefield, 2011), 161.

<sup>22</sup> *Ibid*, 162.

<sup>23</sup> *Ibid*, 163.

<sup>24</sup> Jerry Gustafson, "Teaching Entrepreneurship by Conservatory Methods," in *Disciplining the Arts: Teaching Entrepreneurship in Context*, ed. Gary D. Beckman (Lanham, MD: Rowman & Littlefield, 2011), 73.

Doing is the best way to learn how creativity and entrepreneurial practice are unified. When one learns to create abstract art, the creative juggling and continuous improvisation required are similar to leading a business. Entrepreneurship is a form of performance, ultimately, one learns to perform only by doing. This concept artists know instinctively and intimately.<sup>25</sup>

Dr. Gustafson's statement reminds educators to shape arts entrepreneurial learning in a way that continues to reflect the already established system, by doing entrepreneurial activities in the classroom rather than studying them.

In addition to studying examples of curricula, there are two main streams of education theories – New Venture Creation (NVC) and Skills for Transitioning – that exist within the paradigm of entrepreneurial education. Gary Beckman's 2007 article describes these modes of transmission beginning with NVC:

New Venture Creation can be defined as a traditional view of entrepreneurship most expressed in business school curricula [where] students learn the basics of starting a for-profit business, growing the venture, then selling it at a profit. In contrast, the transitioning philosophy envisions an as-yet undefined and broader view of entrepreneurship that teaches students new skill sets, (for-profit and non-profit acumen, creativity education, and opportunity recognition, for example) in the context of the arts environment they will inhabit as professional artists.<sup>26</sup>

Due to the different curricular modes of transmission presented by Beckman, I noticed further confusion in the literature when I attempted to locate a single generalized approach. There appears to be less literature to describe bridging and leadership approaches. As a result, I suspect that multiple teaching theories can lead to uneven student experiences from program to program—something that may create unequal advantages and disadvantages when students compete against others from peer institutions in the job market.

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<sup>25</sup> Ibid, 73.

<sup>26</sup> Gary D. Beckman, "Adventuring' Arts Entrepreneurship Curricula in Higher Education: An Examination of Present Efforts, Obstacles and Best Practices," *Journal of Arts Management, Law & Society* 37, no. 2 (2007), 91.

The primary teaching theories, NVC and Skills for Transitioning, face criticism that questions their relevance in fine arts curricula. Beckman outlines the debate facing the use of both curricular approaches:

Criticism leveled at the transition model concerns how such a passage could be guided through the classroom without introducing a significant and long-term experiential component integrated into the curricula. The most frequent used argument against a [NVC] model is its reliance on an existing curricular model from business schools that panders to transitional perceptions of entrepreneurship instead of engaging a broader intellectual construct better suited to a typical arts student.<sup>27</sup>

Altogether, this criticism is reaffirmed by Linda Essig and Joanna Guevara (2016) in “A Landscape of Arts Entrepreneurship in US Higher Education,” where they describe the conceptual phase as the second of three stages of development.<sup>28</sup> The other stages are labeled pioneering and theoretical.<sup>29</sup> As a result, I recognize this conceptual phase for arts entrepreneurship education may continue as a stagnant phase if multiple theories continue to exist in opposition to each other. The long-term success for student outcomes relies heavily on teaching theories that provide a consistent pedagogical foundation.

In Ben Toscher and Aksel Morris Bjørnø's 2019 article “Music Students' Definitions, Evaluations, and Rationalizations of Entrepreneurship,” the authors realize that the definition, evaluation, and rationalization of entrepreneurship by Norwegian higher music-education students "suggests that a new venture approach might be appropriate in the music curriculum."<sup>30</sup> In contrast to the New Venture approach, Beckman's 2011 article outlines that "Arts training

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<sup>27</sup> Ibid, 91-92.

<sup>28</sup> Linda Essig and Joanna Guevara, “A Landscape of Arts Entrepreneurship in US Higher Education,” *Pave Program in Arts Entrepreneurship* (December 2016): 7, [https://herbergerinstitute.asu.edu/sites/default/files/a\\_landscape\\_of\\_arts\\_entrepreneurship\\_in\\_us\\_higher\\_education\\_0.pdf](https://herbergerinstitute.asu.edu/sites/default/files/a_landscape_of_arts_entrepreneurship_in_us_higher_education_0.pdf).

<sup>29</sup> Ibid.

<sup>30</sup> Ben Toscher and Aksel Morris Bjørnø, “Music Students’ Definitions, Evaluations, and Rationalizations of Entrepreneurship,” *Journal of Arts Management, Law, and Society* 1, no. 6 (2019), 400.

relies heavily on 'skill acquisition.' Unlike the liberal arts, 'skill acquisition' in this context frequently involves bodily action – singing, performing, drawing, acting, and so forth."<sup>31</sup> When considering Beckman's statement that arts training heavily emphasizes skills acquisition, it can become apparent that Skills for Transitioning seems to complement the established status quo for arts training education.

Continuing with the topic of arts training as skill acquisition, Gary Beckman makes a few observations and suggestions for educators to consider in his article "So What's the Point?" (2011). When he compares New Venture Creation (NVC) and Skills for Transitioning, he observes:

Arts entrepreneurship educators housed in business schools teach a codified curriculum based on an outcome, namely, starting a for-profit business, and those housed in arts units teach a varied curriculum with a vague outcome, namely, earn a living by practicing your art.<sup>32</sup>

This comparison leaves educators to question whether it's more important for students to learn how to create materials and behave like professionals, or how to understand the market to make strategic decisions. Due to arts entrepreneurship education deriving from business school practices, Beckman urges educators to realize that there is yet to be seen "an entrepreneurship textbook with a chapter on business card creation."<sup>33</sup>

Additionally, Beckman stresses that "decision making is by far the most important part of the outcome"<sup>34</sup> for arts students. To make effective entrepreneurial decisions, students must understand the economy and market for their venture. To this end, Beckman suggests a list of

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<sup>31</sup> Beckman, "Disciplining Arts Entrepreneurship Education: A Call to Action," 27.

<sup>32</sup> Gary D. Beckman, "So What's the Point? An Introductory Discussion on the Desired Outcomes of Arts Entrepreneurship Education," in *Disciplining the Arts: Teaching Entrepreneurship in Context*, edited by Gary D. Beckman (Lanham, MD: Rowan & Littlefield Education, 2011), 179.

<sup>33</sup> *Ibid*, 179.

<sup>34</sup> *Ibid*, 182.

proposed courses to inform students how to understand the creative economy. These courses include:

For- and nonprofit start-up techniques, nonprofit culture, arts policy, interpreting economic impact and cultural consumption data, arts funding (including private philanthropy), grantsmanship, venue issues and priorities, merchandising, branding, basic marketing, publishing, arts distribution, arts infrastructures, broad economic data interpretation, and creative economy issues.<sup>35</sup>

The above course topics can provide students with adequate knowledge to understand the market and thus make informed decisions.

Although there remains no unified curricular approach in arts entrepreneurship education, the growing number of specialized courses signals an ever-increasing demand for entrepreneurship and career development training. The research reviewed in this section demonstrates that the teaching theory and pedagogical efforts remain divided; however, these practices illustrate that arts entrepreneurship education remains an important area for continued growth.

#### (4) Student Accounts and Experiences

Although many scholars have examined arts entrepreneurship definitions, theories, and educators, there is less research about students' interpretation of the term and their course experiences. When analyzing the term entrepreneurship in a traditional sense, the idea "places a central emphasis on understanding the customer and user."<sup>36</sup> The customers and users of arts entrepreneurship education are students; therefore, some scholars are beginning to illustrate the need to collect student evaluations. Ben Toscher and Askel Bjørnø question, "Why should entrepreneurship educators not embrace this approach and understand their own customers and

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<sup>35</sup> Ibid, 183.

<sup>36</sup> Toscher and Bjørnø, "Music Students' Definitions," 390-391.

users – their students?"<sup>37</sup> Given that so much current research focuses on scholarly definitions and teaching theories, it seems easy to overlook how students interpret and utilize the entrepreneurial skills gained during their education. Toscher and Bjørnø surveyed approximately 1,500 higher music education students in Norway, asking two questions:

1. How do you define entrepreneurship?
2. Do you believe entrepreneurial skills are important for your career? If so, why?<sup>38</sup>

The authors received 114 responses yielding a response rate of approximately 7.6 percent.<sup>39</sup>

Although the sample responses originate from Norway, this information can prove helpful for North American programs to consider for their students. The answers are organized alongside "a list of nine operationalized definitional themes" to codify the data.<sup>40</sup> The final results illustrate:

The majority (fifty-two percent) of our respondents believe that entrepreneurial skills are important for their career, and only five percent do not believe that entrepreneurial skills will be important for their career. Since a significant amount (forty-three percent) indicated that they do not know, educators have a responsibility and an opportunity in both educating their students about their future careers and shaping their concept of what entrepreneurship *is*.<sup>41</sup>

After carefully reviewing and organizing the data of students' responses, the researchers note that 56 percent of reactions align with David McClelland's definition in *The Achieving Society* (1961) that an entrepreneur is:

Someone who exercises some control over the means of production and produces more than he can consume in order to sell (or exchange) it for individual (or household) income... In practice such people turned out to be traders, independent artisans and firm operators.<sup>42</sup>

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<sup>37</sup> Ibid, 391.

<sup>38</sup> Ibid, 393.

<sup>39</sup> Ibid.

<sup>40</sup> Ibid, 393-394.

<sup>41</sup> Ibid, 399.

<sup>42</sup> David McClelland, *The Achieving Society* (Princeton, NJ: D. Van Nostrand Company, 1961), 65.

Even though Toscher and Bjørnø's results are limited to a small number of respondents, the mixed interpretations and understandings consistently suggest that students (regardless of geographic location) lack a clear understanding of what entrepreneurship is and how to apply the concept to their careers.

As the number of arts entrepreneurship courses continues to increase, personal student accounts that describe their experience in class settings are beginning to influence curriculum models. Course reflections may/can provide insights for scholars who want to start creating a formal definition of arts entrepreneurship in higher education. Boonie Brookby's 2011 essay "Venturing Outward: A Graduate Student Advocates for the Study of Arts Entrepreneurship" describes an "Unorthodox Introduction to Entrepreneurship."<sup>43</sup> Brookby's class consisted of undergraduate and graduate students from multiple departments and backgrounds. She began her class reflection with her first assignment to compare the 1999 science fiction action film *The Matrix* to entrepreneurship. Her concluding statement summarizes that *perception* is the crucial point that converges the film with *entrepreneurship*.<sup>44</sup> This interpretive concept reaffirms Jason White's view that arts entrepreneurship education lacks a theoretical framework for teaching and understanding. Furthermore, Brookby's account could be pivotal as fine arts programs begin to evaluate arts entrepreneurship's meaning when creating new courses.

## (5) Engagement

Closer examination of the diverse approaches to arts entrepreneurship activities in higher education illustrates divided efforts. A joint effort across institutions to embrace arts

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<sup>43</sup> Boonie E. Brookby, "Venturing Outward: A Graduate Student Advocates for the Study of Arts Entrepreneurship," in *Disciplining the Arts: Teaching Entrepreneurship in Context*, edited by Gary D. Beckman (Lanham, MD: Rowman & Littlefield, 2011), 61-66.

<sup>44</sup> *Ibid.*, 65-66.

entrepreneurship is through the use of individual workshop events.<sup>45</sup> Reasoning that workshops function to the benefit and disservice of the student, Gary Beckman explains that "...allowing professional development topics to be delivered in this manner, institutions demonstrate their commitment and concern about student outcomes."<sup>46</sup> The author continues to state that "...without structured integration in the degree plan ... workshops have limited effect; information is transferred, yet not put into the context of the degree plan."<sup>47</sup> In another article, Beckman states that workshops "originate with concerned and interested faculty," and continues, stating that, "classes in this category suffer from funding challenges or issues in accommodating faculty load requirements based on availability ... such offerings have only appeared intermittently in course catalogs."<sup>48</sup> A closer examination of Kimberly Korzen's article, "Arts Entrepreneurship in Higher Education: Preliminary Inventories and Examinations illustrates a "Curricula Inventory," compares a substantial number of higher education institutions' arts entrepreneurship efforts through "course (workshop), program, certificate, minor, or degree" opportunities.<sup>49</sup> Her table comparisons demonstrate that class and workshop activities are the predominant efforts made by many institutions.

#### (6) Previous Doctoral Research

Doctoral research projects have evaluated arts entrepreneurship curricula; however, this previous research focuses on teaching theories and undergraduate curricula. There remains limited research at the graduate level. Jonathan Gangi's 2014 dissertation, "Arts

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<sup>45</sup> Beckman, "The Entrepreneurship Curriculum for Music Students," 17.

<sup>46</sup> Ibid.

<sup>47</sup> Ibid.

<sup>48</sup> Beckman, "Adventuring' Arts Entrepreneurship Curricula in Higher Education," 89.

<sup>49</sup> Korzen, "Arts Entrepreneurship in Higher Education," 72-74.

Entrepreneurship: An Essential Sub-System of the Artist's Meta-Praxis," compares arts entrepreneurship education at various US institutions.<sup>50</sup> Gangi's research examines the entrepreneurship programs' education model and how that model can be integrated into the learning ecosystem. The fundamental idea behind of his research, the Artist's Meta-Praxis model, describes the connection between entrepreneurial action and life practice, which enable artists to meet their professional goals. This framework identifies the necessary knowledge and skills needed for artistic success. The programs are described based on the current models and transmission approaches as either New Venture Creation or Skills for Transitioning.<sup>51</sup> Both terms describe different modes of instructional transmission and varied classroom models.

John Devlin's 2015 dissertation, "An Introductory Course in Music Entrepreneurship," examines entrepreneurship programs at the undergraduate level at the Manhattan School of Music, New England Conservatory, the University of Colorado at Boulder, and the Eastman School of Music.<sup>52</sup> The researcher collected sample syllabi for music entrepreneurship courses at each institution. As a result, the researcher designed a music entrepreneurship class based on what the researcher deemed first-rate classroom practices from the data collected. Devlin's research and sample syllabi from various programs demonstrate disparities from one department to the next. The majority of the sample syllabi that John Devlin collected in his research highlights basic resumé and CV writing skills, public speaking skills, and financial planning. While these topics remain necessary for students to study, they foreground rudimentary skills that do not engage students as intellectual entrepreneurs through collaborative effort as discussed

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<sup>50</sup> Jonathan James Gangi, "Arts Entrepreneurship: An essential sub system of the Artist's Meta-Praxis" (D.M.A. diss., University of South Carolina, 2014).

<sup>51</sup> Beckman, "Adventuring? Arts Entrepreneurship Curricula in Higher Education," 91.

<sup>52</sup> John Gennaro Devlin, "An Introductory Course in Music Entrepreneurship" (D.M.A. diss., University of Maryland, College Park, 2015).

in Gary Beckman and Richard Cherwitz's essay, "Advancing the Authentic: Intellectual Entrepreneurship and The Role of the Business School in Fine Arts Entrepreneurship Curriculum Design."<sup>53</sup> Furthermore, as previously mentioned, the sample syllabi collected to contribute to Devlin's course design altogether lacked class meetings that focused on case studies (and thus failed to engage innovative thought processes).

### Concluding Summary

The majority of arts entrepreneurship research conducted in higher education evaluates the current state of activities, misconceived definitions and proposes curricular models for a field that still lacks a defined teaching theory. Gary Beckman remains one of the forefront pioneers in this field with multiple research projects covering arts entrepreneurship curricula in higher education. The review of relevant literature for this project confirms varied intentions, teaching approaches, and student accounts to illustrate that arts entrepreneurship education lacks unified ideas. The program data presented in Chapter 4: Findings (see pp. 34-94) illustrate how different music departments approach this challenging issue to prepare students for their professional careers adequately

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<sup>53</sup> Gary D. Beckman and Richard Cherwitz, "Advancing the Authentic: Intellectual Entrepreneurship and the Role of the Business School in Fine Arts Entrepreneurship Curriculum Design," in *Handbook of University-Wide Entrepreneurship Education*, edited by Kelly Shaver, et al. (Northampton, MA: Edward Elgar Publishing, 2009), 22.

### CHAPTER 3: METHODOLOGY

To extend our collective understanding of arts entrepreneurship activity in institutions of education, I have designed a study that examines the entrepreneurial resources available for graduate music students at NASM accredited programs within Research 1 institutions. At the outset of this methodology chapter, I acknowledge that this particular research represents a phenomenon both subjected to and influenced by context. As such, I determined that I would need to look at entrepreneurial activity across a range of institutions, taking note of the particular ways in which each of those institutions conceptualize entrepreneurial activity. Thus, over the course of this research project, I looked at several university music programs and noted the differences that make them unique from one another. My goal throughout the project was to utilize a methodology that matches the pluralistic ways in which institutions are enacting entrepreneurial activity. Although the programs use similar nomenclature about entrepreneurial activity, the operationalized definitions of these terms can be vastly different between institutions. In the next chapter, I will discuss the particular differences in how entrepreneurial activity is defined in these institutions; here in the methodology section, my focus will be on articulating a research design that can accommodate such pluralistic understandings.

The research for this project relied on a multi-site case study model focusing on qualitative data collection.<sup>1</sup> This was my preferred option for undertaking an analysis of the ten selected programs. In contrast to the studies that came before (see Chapter 2: Literature Review, pp. 8-24), I wanted to explore the particularities of how arts entrepreneurial activity is conceived in the institutions that are promoting this field. To promote this exploration of qualitative data, I felt that I should create a detailed and in-depth study of multiple sites.

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<sup>1</sup> For more information about multisite case study models emphasizing qualitative data, see: Robert E. Stake, *Multiple Case Study Analysis* (New York, NY: The Guilford Press, 2006).

Because of this goal, I determined that case study research would be the most appropriate. As described by John W. Creswell, case study research seeks to pursue inquiry in a real-life context.

Case study research is a qualitative approach in which the investigator explores a real-life, contemporary bounded system (a case) or multiple bounded systems (cases) over time, through detailed, in-depth data collection involving multiple sources of information (e.g., observations, interviews, audiovisual material, and documents and reports), and reports a case description and case themes. The unit of analysis in the case study might be multiple cases (a multisite study) or a single case (a within-site study).<sup>2</sup>

The functionality of a case study to examine an education practice “not only creates knowledge and understanding but also sets a standard for good teaching practices through two main means — development and implementation of policy, and gaining experience through exposure to a particular phenomenon.”<sup>3</sup> Moreover, the collection of qualitative data prioritizes “in-depth strategies such as ‘thick description’ and ‘process tracing,’ [as] they opt for a ‘case-centered’ approach rather than the ‘variable-centered’ one that dominates in quantitative/positivist research.”<sup>4</sup> With the insights my multi-site case study reveals, readers will have a better understanding of how various institutions are enacting arts entrepreneurship training and activities for graduate music students.

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<sup>2</sup> John W. Creswell, *Qualitative Inquiry & Research Design: Choosing Among Five Approaches*, 3<sup>rd</sup> ed. (Thousand Oaks, CA: SAGE Publications, 2013), 97.

<sup>3</sup> Albert J. Mills, Gabrielle Durepos, and Elden Wiebe, eds., “Case Study Research in Education,” in *Encyclopedia of Case Study Research* (Thousand Oaks, CA: SAGE Publications, 2012), <http://dx.doi.org/10.4135/9781412957397>, 2.

<sup>4</sup> Lisa M. Given, ed., “Case Study,” in *The SAGE Encyclopedia of Qualitative Research Methods* (Thousand Oaks, CA: SAGE Publications, 2008), <http://dx.doi.org/10.4135/9781412963909>, 2.

## Research Methods

My research collected administrative and curricular data that would uncover current arts entrepreneurship educational practices at the graduate level. In my research, I found the case study approach to have minimal limitations, although I found it challenging when comparing programs to summarize the information accurately and effectively. This problem was primarily due to varied terms for similar things (e.g., outside area, specialized study, cognate) used by programs. At times these areas are equally similar as they are different, which presented difficulties when drawing conclusions.

As noted earlier in Chapter 1: Introduction (see pp. 1-7), characteristics and sources selected to guide responses and the collection of data from each program were (a) enrollment, (b) career development office/program (if applicable), (c) any definition of arts entrepreneurship (d) academics, (e) additional engagement opportunities, and (f) external internships. I found these areas to be the most practical and productive for revealing data for the research. Additional findings are emphasized within the individual summaries in Chapter 4: Findings (see pp. 34-94) in order to bring out the unique characteristics of each program.

The first objective of the project is to provide the reader with detailed finding summaries along with analyses for each program. Data was collected from a variety of resources, comprising of telephone interviews, web sources, and the primary and secondary literature citing specific attributes about the programs. A key resource for building the bibliography was *Disciplining the Arts: Teaching Entrepreneurship in Context* (edited by Gary D. Beckman).<sup>5</sup> This text included information about teaching theories, student accounts, and organizations for arts entrepreneurship education. Telephone interviews were conducted with administrative or faculty

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<sup>5</sup> See *Disciplining the Arts: Teaching Entrepreneurship in Context*, edited by Gary D. Beckman (Lanham, MD: Rowman & Littlefield, 2011).

representatives from the selected institutions during the 2018-19 academic year. See Table 3.1 for an overview of resources utilized for relevant data.

**Table 3.1:** Program Characteristics and Sources

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*Data sources: (a) online sources; (b) primary/secondary articles; (c) interviews and email correspondence with administrators and faculty from sample programs*

- A. Enrollment (*a, c*)
    - a. Graduate student enrollment (*a, c*)
      - i. Doctoral student enrollment (*a, c*)
    - b. Degrees & Certificate programs (*a, b*)
  - B. Career Development Office/Program (*a, b, c*)
    - a. If applicable, within Music Department (*a, b, c*)
      - i. Relevance/History (*a, b, c*)
    - b. If not within Music Department, then within the College/Unit (*a, c*)
    - c. If not within College/Unit, then at the university-wide level (*a, c*)
  - C. Definition/s of Arts Entrepreneurship (*a, c*)
    - a. Relevant understanding of arts entrepreneurship within music department (*a, c*)
    - b. Informal definitions (if applicable) (*a, c*)
  - D. Academics (*a, b, c*)
    - a. Courses (*a, b, c*)
    - b. Certificate & Degree Programs (*a, b, c*)
  - E. Additional Engagement, including the following:
    - a. Workshops (*a, b, c*)
    - b. Competitions (*a, b, c*)
    - c. Web resources (*a, b, c*)
  - F. External Internships (*a, c*)
    - a. Internships with external organizations (including partnerships with the music department and university) (*a, c*)
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#### Identification of Research Subjects, Data Collection and Analysis

During the early timeline of the research, I reviewed the Carnegie Classification of Institutions of Higher Education directory to list all R1: Doctoral Universities – very high

research activity.<sup>6</sup> After compiling all R1: Doctoral Universities, I cross-checked the list for music departments accredited by the National Association of Schools of Music (NASM) directory.<sup>7</sup> Additionally, I searched for R1: Doctoral Universities accredited by NASM that offer doctoral degrees. After filtering through programs that met this criterion, my sample list included thirty graduate music programs.

After I assembled a list of thirty programs for possible analysis, my advisor helped me divide them into three groups with near-peer institutions related to UIUC in Group 1, and the remaining programs split between Group 2 and Group 3. Dividing the programs into three groups provided me with direction to select which institutions to contact first. Second, I gathered information from online sources for the names and contact information for the faculty and staff members who were then serving as the head or director of graduate studies for the sample programs. By utilizing a three-way division, I was better able to effectively respond and schedule interviews over an extended period without interfering with my employment. I anticipated the near-peer institutions would exhibit interesting similarities of entrepreneurial activity. Though I expected the group distinction would result in notable differences, the later analysis of programs revealed this was not the case when comparing Group 1 to Group 2 and Group 3. In line with this realization, the group divisions were removed when working on the later chapter's findings and on the concluding discussion; however, I present them here in order to show how I originally conceived the project. See Tables 3.2, 3.3, and 3.4 for group allocations.

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<sup>6</sup> As of April 13, 2017, there are 131 universities that fit the criteria for R1: Doctoral Universities – very high research activity. See: [https://carnegieclassifications.iu.edu/lookup/srp.php?clq=%7B%22basic2005\\_ids%22%3A%2215%22%7D&start\\_page=standard.php&backurl=standard.php&limit=0,50](https://carnegieclassifications.iu.edu/lookup/srp.php?clq=%7B%22basic2005_ids%22%3A%2215%22%7D&start_page=standard.php&backurl=standard.php&limit=0,50).

<sup>7</sup> See “NASM Accredited Institutions Directory,” <https://nasm.arts-accredit.org/directory-lists/accredited-institutions/>.

**Table 3.2:** Group 1 Allocation

<b>School</b>	<b>Interviewed</b>
Eastman School of Music (University of Rochester)	✓
Indiana University Jacobs School of Music	✓
Michigan State University	✓
Northwestern University	
University of Houston	✓
University of Colorado Boulder	✓
University of Illinois Urbana-Champaign	✓
University of Maryland College Park	✓
University of Missouri Kansas City	✓
University of South Carolina	
<b>Group 1 Percentage Interviewed</b>	<b>80%</b>

**Table 3.3:** Group 2 Allocation

<b>School</b>	<b>Interviewed</b>
Boston University	
University of Texas Austin	
University of Cincinnati College Conservatory of Music	
University of Hartford Hartt School of Music	
University of Arizona	
University of Iowa	
University of Miami	
University of Michigan Ann Arbor	✓
University of Minnesota Twin Cities	
University of Wisconsin Madison	
<b>Group 2 Percentage Interviewed</b>	<b>10%</b>

**Table 3.4:** Group 3 Allocation

<b>School</b>	<b>Interviewed</b>
Florida State University	✓
Ohio State University	
Rutgers University New Brunswick	
Texas Tech University	
University of Georgia	
University of Kentucky	
University of Memphis	✓
University of North Texas	✓
University of Nebraska	
University of Oklahoma	
<b>Group 3 Percentage Interviewed</b>	<b>30%</b>

Semi-formal and structured recorded telephone interviews were held between October 2018 to March 2019 with program administrators and faculty at individual programs. An outlined questionnaire was used when speaking to each program’s representative (see Ethics and Human Subject Review on page 32). The following schools participated in recorded interviews: Eastman School of Music, Florida State University, Indiana University, Michigan State University, University of Colorado Boulder, University of Houston, the University of Illinois Urbana-Champaign, University of Maryland, University of Memphis, University of Michigan (Ann Arbor), University of Missouri Kansas City, and the University of North Texas. The telephone interviews provided valuable insight to begin organizing information regarding each department, and they also provided directions that helped me navigate web resources. Not all interviewees were able to provide enrollment data; in these cases, the information was clarified by checking university enrollment reports or contacting another administrator in the music department.

The recorded audio files were transcribed by a third-party service to organize the data and guide the writing process. Next, I utilized the recorded interviews to navigate individual

department websites for printed resources to amplify the information collected for the material included in Chapter 4: Findings (see pp. 34-94). Consistent with *The SAGE Handbook for Research in Education*, which states that case study research typically does not include a large number of samples, I narrowed the list to ten sites after previewing the data and considering which institutions would yield the most meaningful data.<sup>8</sup> To maintain the initial objective to present the data in a qualitative manner, the ten programs that provided the most relevant information are summarized in this dissertation.

### Trustworthiness

To maintain accurate data citations, all significant areas discussed within each recorded phone interview were fact-checked against program websites so that I could study published resources prepared by the institutions. Since individuals' names are not published within this document, this was the preferred method to provide accurate data without publishing the identities of individuals who might have provided erroneous information that could have compromised the study. Since data collection began in Fall 2018, some program websites have been deleted or relocated, which required additional time to locate information and update my citations.

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<sup>8</sup> J. Douglas Toma, "Research," in *The SAGE Handbook for Research in Education*, edited by Clifton F. Conrad and Ronald C. Serlin (Thousand Oaks, CA: SAGE Publications, 2011), 5, <http://dx.doi.org/10.4135/9781412976039>.

## Ethics and Human Subject Review and Supporting Documentation

I solicited the Institutional Review Board at the University of Illinois Urbana-Champaign in August 2018 and received exempt status. See Appendix [A] (p. 123) for copy of the Institutional Review Board approval letter.

## CHAPTER 4: FINDINGS

### EASTMAN SCHOOL OF MUSIC

#### Enrollment

In Fall 2018, graduate student enrollment was 447 at the Eastman School of Music (ESM).<sup>1</sup> The number of doctoral students enrolled that semester was 223, which indicates that doctoral students accounted for 49.89% of the graduate student population at ESM. Graduate degrees available for study comprise of Master of Arts (MA), Master of Music (MM), Doctor of Musical Arts (DMA), and Doctor of Philosophy (Ph.D.).<sup>2</sup>

#### Career Development Office/Program

The ESM's Institute for Music Leadership (IML) was created in 2001 with a charitable gift from the Andrew W. Mellon Foundation. The IML says it "provides resources and opportunities for students and professionals to envision, create and sustain successful careers in music, and to be leaders in the greater musical community of tomorrow."<sup>3</sup> Furthermore, the mission is described:

[As a] center to create, share, support, and implement innovative ideas and programs to ensure the relevance and impact of music in today's world. We strive to engage all Eastman students, faculty, staff, and alumni to think broadly about new ways of making music vital, and to be leaders in the greater musical community of tomorrow.<sup>4</sup>

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<sup>1</sup> Administrators from Eastman School of Music provided enrollment data through emailed correspondence on June 9, 2021. The data was updated since the initial telephone interview on November 5, 2018.

<sup>2</sup> "Graduate Admissions," Admissions, Eastman School of Music, accessed February 22, 2020, <https://www.esm.rochester.edu/admissions/grad/>.

<sup>3</sup> "About the IML," Eastman School of Music Institute for Music Leadership, accessed February 22, 2020, <https://iml.esm.rochester.edu/about-us/>.

<sup>4</sup> Ibid.

This mission demonstrates that Eastman’s IML recognizes the changing career market for creative professionals. Not only can current students benefit from the program, but faculty, staff, and most notably, alumni can access the resources available.

The IML evolved out of the earlier Arts Leadership Program (ALP), which was established in 1996 as part of the school's ambition for "restructuring of its curricular and co-curricular programs."<sup>5</sup> Eastman's ALP was renamed in 2000 the *Catherine Filene Shouse Arts Leadership Program* in recognition of a significant endowment from the Catherine Filene Shouse Foundation. The IML is an independent center with its own administration and staff, set apart and distinct from all degree programs. Although the IML is integrated with ESM, the physical location for its office is adjacent to ESM's primary facilities on Gibbs Street in downtown Rochester, New York. The following programs and offices fall under the umbrella of the IML: Arts Leadership Program (ALP), Orchestral Musicians Forum (OMF), Center for Music Innovation and Engagement (CMIE), and Office of Careers and Professional Development.<sup>6</sup> A Career Advising and Professional Resources Office is available as part of the Institute for ESM students and alumni.

## Definition

As a professional music school within the University of Rochester, the institution's Ain Center for Entrepreneurship<sup>7</sup> provides a clear definition for Entrepreneurship:

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<sup>5</sup> “History of the IML,” Eastman School of Music Institute for Music Leadership, accessed February 22, 2020, <https://iml.esm.rochester.edu/history-of-the-iml/>.

<sup>6</sup> Ibid.

<sup>7</sup> “The Center for Entrepreneurship was launched by the Ewing Marion Kauffman Foundation grant awarded to the University in 2003. It was renamed the Ain Center for Entrepreneurship in 2015 in recognition of Mark S. Ain ’67S (MBA) and his wife Carolyn Ain for their visionary leadership and support of entrepreneurial students University-wide.” See: <https://www.rochester.edu/aincenter/about-us/>.

At the University of Rochester, we focus on a broad definition of entrepreneurship: the generation and transformation of ideas into enterprises that create value – and that value can be economic or social. More than a discrete set of business skills or practices, entrepreneurship is a calling that can be pursued in many realms of experience and achievement. A core value of American culture, entrepreneurship uniquely combines the visionary and pragmatic. It requires both individual initiative and knowledge and, through awareness of markets, attention to the needs of others. Entrepreneurship is a way of thinking, an approach to problems, an attribute of mind, and even a trait of character. It is a science and an art; entrepreneurship is a primary way in which a free society grows and improves not only its economy, but its cultural and social life as well.<sup>8</sup>

In addition to including the term art, this university-wide definition signals a healthy community of entrepreneurial thinkers.

## Academics

All ESM students can enroll in courses that are part of the Arts Leadership Curriculum (ALC). The IML offers 44 courses through the ALP. The topics fall naturally into four distinct categories:

1. ALC 210/410 – Entrepreneurship and Careers
2. ALC 220/420 – Leadership and Administration
3. ALC 230/430 – Performance
4. ALC 250/450 – The Healthy Musician<sup>9</sup>

Most courses are cross-listed for undergraduate and graduate student registration. Undergraduate registration is at the 200-level and graduate registration is at the 400-level.<sup>10</sup> See Tables 4.1a, 4.1b, 4.1c, 4.1d: ESM Courses in ALC [#] – [Title] for courses available in each category.

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<sup>8</sup> “About Us.” AIN Center for Entrepreneurship, University of Rochester, accessed February 24, 2020, <https://www.rochester.edu/aincenter/about-us/>.

<sup>9</sup> “Arts Leadership Curriculum Course Descriptions,” Eastman School of Music Institute for Music Leadership, accessed February 20, 2020, <https://iml.esm.rochester.edu/alp/wp-content/uploads/sites/2/2017/01/ALPCrsConcise.pdf>.

<sup>10</sup> “ALP Course Information – Arts Leadership Curriculum,” Eastman School of Music Institute for Music Leadership, accessed February 20, 2020, <https://iml.esm.rochester.edu/alp/course-information/#Grad-Policy-Credits>.

**Table 4.1:** ESM Courses in ALC 210/410 – Entrepreneurship and Careers<sup>11</sup>

<b>Term</b>	<b>Course Title</b>	<b>ALP Core</b> <sup>12</sup>
Fall	Career Skills for the 21 <sup>st</sup> Century (O)	✓
Fall/Spring	Entrepreneurial Thinking (O)	✓
Fall	Arts, Media & Promotion	
Spring	Building a Web Presence	
Spring	Copyright & Licensing for Musicians (O)	
Spring	Digital Marketing (O)	
Fall	Digital Technology for the 21 <sup>st</sup> Century Musician	
Spring	Funding the Individual Artist	
Fall	Gift and Grant Seeking in the Non-Profit Arts World	
Fall	Introduction to Recording	
Spring	Intermediate Recording	
Spring	Speak for Yourself: Public Speaking for Musicians	

(O) = Course available online

**Table 4.2:** ESM Courses in ALC 220/420 – Leadership and Administration<sup>13</sup>

<b>Term</b>	<b>Course Title</b>	<b>ALP Core</b>
Fall	Leadership Issues in Music (O)	✓
Fall	Preparing Future Music Faculty (G)	
Spring	Studio Teaching: An Essential Career Component	

(O) = Course available online; (G) = Restricted to graduate students only

**Table 4.3:** ESM Courses in ALC 230/430 – Performance<sup>14</sup>

<b>Term</b>	<b>Course Title</b>	<b>ALP Core</b>
Spring	Rock & Pop Performance Workshop	
Fall	A Singer’s Guide to the Professional Journey	
Fall	Strategies for Audition Success	
Spring	Parallels Between Acting and Musical Performance	

<sup>11</sup> Eastman School of Music Institute for Music Leadership, “Arts Leadership Curriculum Course Descriptions.”

<sup>12</sup> “ALP Certificate Requirements,” Eastman School of Music Institute for Music Leadership, accessed February 20, 2020, <https://iml.esm.rochester.edu/alp/requirements/>.

<sup>13</sup> Eastman School of Music Institute for Music Leadership, “Arts Leadership Curriculum Course Descriptions.”

<sup>14</sup> Ibid.

**Table 4.4:** ESM Courses in ALC 250/450 – The Healthy Musician<sup>15</sup>

<b>Term</b>	<b>Course Title</b>	<b>ALP Core</b>
Spring	Introduction to Music Therapy	
Fall	Keys to Healthy Music I	
Spring	Keys to Healthy Music II	

ALP Core Courses marked in “ALP Credit” column fulfill the one required course for the Arts Leadership Program Certificate. As discussed in Chapter 5: Summary and Concluding Discussion (see pp. 95-107), the IML at ESM stands out as one program with a leading edge in curricular offerings for entrepreneurship and professional development education.

The Arts Leadership Program (ALP) began as "an early entrepreneurship initiative that was meant to empower students to take control of their career prospects and to inspire them in the process to fill leadership roles throughout the ecosystem of the arts."<sup>16</sup> The Arts Leadership Certificate (ALC) program is co-curricular; students pursue it alongside their primary area of study. In addition to course requirements for the ALC, students are provided with for-credit internship opportunities in Rochester and funding opportunities for summer externships around the world. All students have access to the ALP, but the certificate program is only available for junior and senior undergraduates and graduate students. This eligibility requirement targets "transitional years: from the last year of formal education to the first years of professional experience."<sup>17</sup> Aiming to target student participation during the transitional years can yield advantages and disadvantages; however, it can benefit students to understand how to pursue entrepreneurial and career development educational opportunities after graduating.

According to IML publicity materials, the benefits of the certificate program include:

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<sup>15</sup> Ibid.

<sup>16</sup> Douglas Dempster, “Some Immodest Proposals,” in *Disciplining the Arts: Teaching Entrepreneurship in Context*, edited by Gary D. Beckman (Lanham, MD: Rowman & Littlefield Education, 2011), 7.

<sup>17</sup> Ibid, 8.

- Pre-registration privileges, guaranteeing enrollment
- Personal one-on-one career advising
- Access to paid, for-credit internships during the academic year and funding support for summer externships
- Eligibility for Special Opportunity Grants for musical and entrepreneurial projects
- Meetings with guest speakers
- Alumni access to career resources
- Recognition on the transcript as fulfilling Arts Leadership Certificate Program<sup>18</sup>

Requirements for the ALP Certificate comprise of the following criteria:<sup>19</sup>

- Minimum of 3 courses (including at least one core course – see Tables 4.1a and 4.1b)
- Two credits in an internship
- Six or more final ALP credits
- A minimum grade of "B" in courses and "S" for internships
- Sign and comply with the requirements of the pledge
- Comply with requirements for attending IML events
- Attend one IML Special Event per semester or 2 Career Tips in 20 minutes events
- Graduate students can enroll in ALP courses for free.<sup>20</sup>

Contrary to other programs, there are no additional tuition fees to register (see findings for CU Boulder on pp. 44-51). Courses that are part of the ALC may fulfill degree requirements if the class is cross-listed with an academic department. ALC 400-level courses that are not cross-listed with an academic department do not provide credit towards degree requirements; however, registration in all ALC courses contributes toward full-time status. See Table 4.X: for courses that are approved for graduate degree credit-hour requirements.

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<sup>18</sup> “ALP Eligibility,” Eastman School of Music Institute for Music Leadership, accessed February 20, 2020, <https://iml.esm.rochester.edu/alp/overview/#ALPOverview-Eligibility>.

<sup>19</sup> Eastman School of Music Institute for Music Leadership, “ALP Certificate Requirements.”

<sup>20</sup> “ALP Policy for Graduate Courses,” Eastman School of Music Institute for Music Leadership, accessed February 20, 2020, <https://iml.esm.rochester.edu/alp/graduate-policy/>.

**Table 4.5:** Currently Approved Co-located ALP Courses<sup>21</sup>

<b>ALC Listing</b>	<b>Co-located Listing</b>	<b>Course Title</b>
ALC 410(-7)	MTL 504-1	Preparing Future Music Faculty
ALC 410(-5)	JCM 261-1	Entrepreneurial Thinking
ALC 410(-A3)	MTL 421-1	Leadership Issues in Music

MTL = Music Teaching & Learning; JCM = Jazz Study & Contemporary Media

Providing graduate students with degree credit courses in entrepreneurial and career development further incentivizes students to pursue these learning opportunities.

The ALP is open to undergraduate and graduate students. To apply for the ALP, all students must have full-time registration status and participate for 3-4 semesters. Furthermore, students are required to possess a strong academic record, history of leadership, and demonstrate awareness of the challenges faced by professional musicians.<sup>22</sup> In addition to the application, all prospective students need to submit a resumé, faculty recommendation, and three written response essays focusing on career ambitions and goals, previous activities and projects demonstrating leadership, and goals for the internship experience.<sup>23</sup> These requirements appear to be accessible for students regardless of performance level as long as they maintain sufficient progress in academics.

When compared to other music departments, the ALP certificate program remains one of the more comprehensive offerings for graduate music students to pursue. This certificate program equips students with the knowledge to create and shape their career after graduating.

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<sup>21</sup> Ibid.

<sup>22</sup> Eastman School of Music Institute for Music Leadership, “ALP Eligibility.”

<sup>23</sup> “How to apply to ALP,” Eastman School of Music Institute for Music Leadership, accessed February 24, 2020, <https://iml.esm.rochester.edu/alp/apply/>.

ESM offers a 14-month Master of Arts Leadership (and minor) for students to "develop and hone both artistic and managerial skills for the next generation of music leaders."<sup>24</sup>

Registered as full-time students, participants begin the degree during the initial summer session to cover courses in the following categories:

1. Innovative Musical Leadership
2. Administration
3. Marketing and Engagement
4. Music Electives
5. Internship/Mentoring<sup>25</sup>

This fast-track master's level degree is ideal for students with a performance background who are in the early phases of developing their career, without needing to complete two full years of degree requirements.

In addition to the Master of Arts in Music Leadership degree, students have the option to apply to the Simon Business School at the University of Rochester for a dual master's degree in Music Leadership and Business Administration. Students begin their first summer and academic year in Eastman's Music Leadership courses before transitioning to Simon Business School during the second summer and academic year.<sup>26</sup> This is a unique and one-of-a-kind academic opportunity for graduate music students to pursue; it enables them to understand and navigate the rapidly changing economy and market for artists.

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<sup>24</sup> "Overview," The Master of Arts Leadership Degree in Music, Eastman School of Music Institute for Music Leadership, accessed February 24, 2020, <https://iml.esm.rochester.edu/master-of-arts-in-music-leadership/#1536684055180-66b0f52b-0524>.

<sup>25</sup> "Curriculum," The Master of Arts Leadership Degree in Music, Eastman School of Music Institute for Music Leadership, accessed February 24, 2020, <https://iml.esm.rochester.edu/master-of-arts-in-music-leadership/#1536683543638-d4b0487d-e09c>.

<sup>26</sup> "MA/MBA," Master of Arts Leadership Degree, Eastman School of Music Institute for Music Leadership, accessed February 24, 2020, <https://iml.esm.rochester.edu/master-of-arts-in-music-leadership/#MA-MBA>.

ESM provides doctoral students with the opportunity to pursue the Minor in Music Leadership to complement their work in a DMA or Ph.D. program. This minor is structured for approximately 5-6 students to develop "musical and academic skills with managerial and business skills to be effective leaders in music."<sup>27</sup> Students pursuing the minor are required to fulfill 10-12 credit hours from a variety of 1-4 credit hour courses over an extended period of 2-3 semesters.<sup>28</sup> This offering seems to demonstrate that ESM is aware of the competitive job market that post-doctoral students will encounter after graduating and it attempts to provide adequate knowledge and resources for these individuals.

#### Additional Engagement

Students have access to one-on-one advising to coordinate courses, internships, externships, meet potential mentors, and discover opportunities. The ALP emphasizes that it "uniquely integrates career advising with professional curricula and real-world professional opportunities."<sup>29</sup> ESM and IML engage students in arts entrepreneurship activities by offering a variety of grant programs that reimburse expenses incurred during project implementation and professional development experiences. These grant programs provide excellent motivation for students to receive monetary funding to pursue projects while in school. As of Spring 2020, the current grant programs available include the IML Grant and Mentorship Program,

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<sup>27</sup> "Minor in Music Leadership," Eastman School of Music Institute for Music Leadership, accessed February 24, 2020, [https://iml.esm.rochester.edu/wp-content/uploads/2019/08/Overview\\_MLMinor\\_ForWeb.pdf](https://iml.esm.rochester.edu/wp-content/uploads/2019/08/Overview_MLMinor_ForWeb.pdf).

<sup>28</sup> Ibid.

<sup>29</sup> "Highlights of the ALP," Eastman School of Music Institute for Music Leadership, accessed February 20, 2020, <https://iml.esm.rochester.edu/alp/overview/#ALPOverview-Highlights>.

Eastman/ArtistShare Partnership, Paul R. Judy Center Grant Program, and ALP Special Grants Opportunity. Eligibility for these programs vary.<sup>30</sup>

### External Internship

To fulfill the requirements for the ALP Certificate, students must complete two credits of internships. The time commitments vary between academic year and summer internship sessions: academic year posts require 85 hours per semester for one credit, and summer posts require 120 hours for one credit.<sup>31</sup> Furthermore, ESM ensures students with internships "are paid at least a minimum wage," and "summer interns can apply for funding in support of their living expenses."<sup>32</sup> In order for students to receive an internship, they must submit similar documents as they would for a standard job application process: cover letter, resumé, and supporting information. Through this external internship opportunity, students receive relevant experience to help them understand the job application process as well as what it means to work for an arts-related organization.

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<sup>30</sup> "IML Grant Programs Chart," Eastman School of Music Institute for Music Leadership, accessed February 20, 2020, <https://iml.esm.rochester.edu/grants/wp-content/uploads/sites/8/2021/01/IML-Grant-Programs-Chart.pdf>.

<sup>31</sup> Eastman School of Music Institute for Music Leadership, "ALP Certificate Requirements."

<sup>32</sup> "Internship Guidelines," Intern Guidebook, Eastman School of Music Institute for Music Leadership, accessed February 20, 2020, <https://iml.esm.rochester.edu/alp/intern-guidebook/#InternGuidebook-Guidelines>.

## UNIVERSITY OF COLORADO BOULDER

### Enrollment

In Fall 2018, graduate student enrollment within the College of Music at the University of Colorado Boulder (CU Boulder) was 208 students.<sup>33</sup> Doctoral student enrollment was 101 students. These figures demonstrate that doctoral degree program students accounted for 48.56% of the graduate music student population. As of September 2020, graduate degrees available for study comprise of the Master of Music (MM), Master of Music Education (MME), Doctor of Musical Arts (DMA), and Doctor of Philosophy (Ph.D.).<sup>34</sup> Furthermore, graduate students can pursue the Graduate Certificate in Arts Administration.<sup>35</sup>

### Career Development Office/Program

The Entrepreneurship Center for Music (ECM) at CU Boulder was developed and established in 1998 through a generous seed grant from the Louis and Harold Price Foundation.<sup>36</sup> ECM's initial and current goal is to confront an educational void within the College of Music's training for students.<sup>37</sup> ECM states its core mission is "to equip today's music students with the

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<sup>33</sup> "CU Boulder fall enrollment over time," University of Colorado Boulder, accessed January 7, 2020, <https://public.tableau.com/profile/university.of.colorado.boulder.ir#!/vizhome/allcolleges/CollegeSummary>.

<sup>34</sup> "Academic Programs and Resources," University of Colorado Boulder, accessed September 23, 2020, <https://www.colorado.edu/academics>.

<sup>35</sup> "Graduate Certificate in Arts Administration," Graduate Advising, University of Colorado Boulder College of Music, accessed January 7, 2020, <https://www.colorado.edu/music/academics/graduate-advising/graduate-certificate-arts-administration>.

<sup>36</sup> Kevin Woelfel, "I'mArt: A Framework for Artists to Evaluate for Opportunities," in *Disciplining the Arts: Teaching Entrepreneurship in Context*, edited by Gary D. Beckman (Lanham, MD: Rowman & Littlefield, Inc., 2011): 158.

<sup>37</sup> "ECM History and Mission," University of Colorado Boulder Entrepreneurship Center for Music, accessed January 7, 2020, <https://www.colorado.edu/center/music-entrepreneurship/ecm-history-and-mission>.

skills and tools they need to create sustainable careers in the arts.”<sup>38</sup> Furthermore, the ECM is known as “... the first effort of its kind in a non-conservatory environment.”<sup>39</sup> The program developed shortly after the establishment of Eastman School of Music’s Arts Leadership Program, which gave rise to Eastman’s current Institute for Music Leadership. CU Boulder’s ECM provides students with a wide array of opportunities that include courses for credit, a credential in arts administration, weekly workshops, guest residencies, and one-on-one mentoring with faculty. Students can access electronic resources for resumé writing, job searching, and local gig opportunities through the program website.<sup>40</sup> Furthermore, the ECM is one of the multiple “campus innovation hubs” as part of the university’s ongoing Innovation and Entrepreneurship Initiative.<sup>41</sup>

## Definition

The CU Boulder College of Music does not have a clearly outlined definition for arts entrepreneurship. As of 2020, the ECM currently describes entrepreneurship within the mission of its program within the College of Music as “the tools needed to have a successful career in music or wherever their career might take them.”<sup>42</sup>

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<sup>38</sup> “Homepage,” University of Colorado Boulder Entrepreneurship Center for Music, accessed January 7, 2020, <https://www.colorado.edu/center/music-entrepreneurship/>.

<sup>39</sup> Woelfel, “*I’mArt*: A Framework for Artists to Evaluate for Opportunities,” 158.

<sup>40</sup> “Resources,” University of Colorado Boulder Entrepreneurship Center for Music, accessed January 7, 2020, <https://www.colorado.edu/center/music-entrepreneurship/resources>.

<sup>41</sup> “Campus Innovation Hubs 2019-2020,” Innovation & Entrepreneurship Initiative, University of Colorado Boulder, accessed January 7, 2020, [https://www.colorado.edu/innovate/sites/default/files/attached-files/innovation\\_hubs\\_-\\_february\\_2020.pdf](https://www.colorado.edu/innovate/sites/default/files/attached-files/innovation_hubs_-_february_2020.pdf).

<sup>42</sup> Jeffrey Nytech, “Entrepreneurship Center for Music at CU Boulder,” published October 29, 2018, [https://www.youtube.com/watch?v=l-Zm\\_NZ1YnM&feature=emb\\_logo](https://www.youtube.com/watch?v=l-Zm_NZ1YnM&feature=emb_logo).

## Academics

There are currently four courses available for credit through the ECM.<sup>43</sup> These courses are offered specifically during the Fall or Spring or spread between both semesters. All courses are cross-listed and available to both undergraduate and graduate students. Refer to Table 4.3: CU Boulder Academics for the list of currently available courses through the ECM. Fall semester courses include Building Your Music Career (MUSC 2918/5918) and Introduction to Arts Administration (MUSC 4978/5978). One course, The Entrepreneurial Artist (MUSC 4988/5988), is offered during the Spring semester. Internship in Music Business (MUSC 4908/5908) is available in the Fall and Spring semesters.<sup>44</sup>

**Table 4.6:** CU Boulder Academics

<b>Course Listing</b>	<b>Course Title</b>
MUSC 2918/5918	Building Your Music Career
MUSC 4978/5978	Introduction to Arts Administration
MUSC 4988/5988	The Entrepreneurial Artist
MUSC 4908/5908	Internship in Music Business

Note: All courses are available to both undergraduate and graduate students.

Presently, there is only an undergraduate certificate and minor in Music Entrepreneurship, offered in collaboration with the Leeds School of Business at CU. Graduate students have the option to pursue the Graduate Certificate in Arts Administration through the ECM. The College of Music’s Graduate Advising Office summarizes the certificate:

[it] provides students with managerial skills and knowledge to work in the performing arts industry. Students will gain knowledge and insights into the opportunities and

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<sup>43</sup> “Entrepreneurship Center for Music,” Centers and Programs, University of Colorado Boulder College of Music, accessed January 7, 2020, <https://www.colorado.edu/music/academics/centers-and-programs/entrepreneurship-center-music#courses-2354>.

<sup>44</sup> Ibid.

challenges facing today’s arts administration professionals through unique class sessions bringing Boulder students and distance learners together in a boardroom setting. The goal of the certificate is to provide students with a valuable credential to supplement existing graduate degrees and an attainable and cost-effective credential for practicing professionals. The program is open to working professionals, and any CU Boulder students already enrolled in a graduate degree in music, theater, or dance.<sup>45</sup>

The certificate program is an elective, nine-credit credential to be completed within one academic year. Graduate students and working professionals who enroll for the program need to complete three courses outlined in Table 4.4: CU Boulder Graduate Certificate Courses.

**Table 4.7:** CU Boulder Graduate Certificate Courses

<b>Course Listing</b>	<b>Course Title</b>
MUSC 5978	Introduction to Arts Administration
MUSC 5938	Management and Leadership in the Arts
MUSC 5948	Sustainable Arts Organizations

Introduction to Arts Administration (MUSC 5978) is the only cross-listed course that overlaps with the general elective credit available to both undergraduate and graduate students. Both Management and Leadership in the Arts (MUSC 5938) and Sustainable Arts Organizations (MUSC 5948) are available online (prior to COVID-19). Management and Leadership in the Arts (MUSC 5938) has a specific meeting time for online activity; however, the Sustainable Arts Organizations (MUSC 5948) course occurs asynchronously, so students can complete course activities and assignments any time during the day.<sup>46</sup>

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<sup>45</sup> University of Colorado Boulder College of Music, “Graduate Certificate in Arts Administration.”

<sup>46</sup> “Frequently Asked Questions,” Certificate in Arts Administration, University of Colorado Boulder College of Music, accessed January 7, 2020, <https://www.colorado.edu/music/certificate-arts-administration/frequently-asked-questions>.

In order to apply, applicants must have a completed an undergraduate degree or three years work experience for an arts organization.<sup>47</sup> Standard documents need to accompany the online application for submission, which include letters of recommendation and interest, resumé, and unofficial transcripts.

Unlike other programs, graduate students who enroll in the certificate program incur additional tuition charges. In January 2020, the tuition assessed is \$700 per credit hour for in-state residents and \$1,000 per credit hour for out-of-state residents.<sup>48</sup> For working professionals who enroll in the credential program, scholarship funds may be obtained through external resources. The College of Music’s website states that working professionals within Boulder qualify for scholarship assistance through the City of Boulder Arts Council.<sup>49</sup> As of January 2020, the total cost of tuition, not including additional university and department fees, to obtain the credential for Colorado residents is \$6,300 and \$9,000 for out-of-state residents. This financial hurdle can dissuade graduate students from pursuing further courses beyond the necessary requirements.

## Intentional Engagement

The ECM offers workshops called “Career Launchpad Series,” which occur during regular times each semester.<sup>50</sup> Regularly scheduled meeting times can yield greater attendance

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<sup>47</sup> “Apply for the Certificate in Arts Administration,” University of Colorado Boulder College of Music, accessed January 7, 2020, <https://www.colorado.edu/music/admissions/prospective-graduate-students/auditions/apply-certificate-arts-administration>.

<sup>48</sup> University of Colorado Boulder College of Music, “Frequently Asked Questions,” Certificate in Arts Administration.

<sup>49</sup> Ibid.

<sup>50</sup> “Career Launchpad Series,” Programs, University of Colorado Boulder Entrepreneurship Center for Music, accessed January 7, 2020, <https://www.colorado.edu/center/music-entrepreneurship/career-launchpad-series>.

numbers, especially if there is no other scheduled course or ensemble rehearsal in conflict.

Recent workshop topics include, but are not limited to, Networking, Taxes and Financial Management, Legal Issues in Music, and Interviewing Skills.<sup>51</sup>

In addition to workshops, the ECM provides electronic resources to search for jobs in Arts Administration, Higher Education, K-12/Community Teaching, Vocal/Opera, and more.<sup>52</sup> As of January 2020, the current resources do not provide performance listings for instrumentalists and conductors. Students have open access to electronic resources for resumé and curriculum vitae development. The ECM provides links for websites, articles, and handbooks that help students develop their resúmes. Electronic resources provide students with easy access to explore items during their own schedule. These links are available to the public and do not require university login credentials to access.

Furthermore, enrolled university students can access the ESM's electronic resources for job searching, support for resumé and curriculum vitae writing, along with a dedicated Canvas Page for gigs, archived workshop materials, and career resources.<sup>53</sup> These electronic resources are separate and not related to basic resumé and curriculum vitae materials. Students need to register with the ECM for access to the Canvas Page prior to using their university login credentials.

As a campus, CU Boulder demonstrates a robust entrepreneurship ecosystem. The campus-wide New Venture Challenge (NVC) is an initiative for individuals and teams aspiring “to build a startup through outstanding support and mentorship.”<sup>54</sup> Multiple tracks exist for

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<sup>51</sup> Ibid.

<sup>52</sup> “Job Searching,” Resources, University of Colorado Boulder Entrepreneurship Center for Music, accessed January 7, 2020, <https://www.colorado.edu/center/music-entrepreneurship/job-searching>.

<sup>53</sup> University of Colorado Boulder Entrepreneurship Center for Music, “Resources.”

<sup>54</sup> “About New Venture Challenge,” New Venture Challenge, University of Colorado Boulder, accessed January 7, 2020, <https://www.colorado.edu/nvc/about>.

various areas of study on campus. Interested music students with a startup venture idea can compete in the campus wide NVC through the Creative Industries Track. Other tracks include Research and Development, Information Technology, Hardware, and General.<sup>55</sup> This challenge shows that entrepreneurial activities are prevalent throughout the campus in other academic units.

In order to participate in the NVC, interested student entrepreneurs need to attend NVC events and workshops to develop their ideas, connect with mentors, and network with other students to create teams to pitch a startup venture.<sup>56</sup> Furthermore, all teams need to submit the two-page executive summary that drafts the overview, problem, idea/solution, market analysis/competition, team information, business model, implementation plan (milestones), and expected challenges.<sup>57</sup> Teams compete in a series of rounds within individual tracks, pitching their startup through presentations. Finally, one team from each track that passes the initial semi-rounds compete for cash prizes to fund their venture. This competition is an excellent example for music students to engage in team-based work with fellow musicians or students in other fields.

A team of music students came in third place in the campus-wide competition in 2017. The group received \$7,000 to develop Gigsicians - an online gigging platform for musicians.<sup>58</sup> The platform educates music students on how to manage a professional career and provides links

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<sup>55</sup> Kevin Short, "New Venture Challenge adds Hardware Track," College of Engineering & Applied Science, University of Colorado Boulder, updated January 29, 2019, <https://www.colorado.edu/engineering/2019/01/29/new-venture-challenge-adds-hardware-track>.

<sup>56</sup> "How NVC Works," New Venture Challenge, University of Colorado Boulder, accessed January 7, 2020, <https://www.colorado.edu/nvc/how-nvc-works/faqs>.

<sup>57</sup> "Executive Summary Rubric," New Venture Challenge, University of Colorado Boulder, accessed April 7, 2020, [https://www.colorado.edu/nvc/sites/default/files/attached-files/nvc\\_executive\\_summary\\_rubric\\_3.pdf](https://www.colorado.edu/nvc/sites/default/files/attached-files/nvc_executive_summary_rubric_3.pdf).

<sup>58</sup> Jesse Bauters, "Leveling the playing field," College of Music, University of Colorado Boulder, updated June 7, 2017, <https://www.colorado.edu/music/2017/06/07/leveling-playing-field>.

to event planners searching to hire musicians for engagements. This online service is an example of peer-to-peer learning. Additionally, users can manage profiles with audio and video demonstrations for prospective event planners to sample when hiring.

### External Internship

Internship in Music Business (MUSC 4908 / 5908) is a designated course for external internships. The 2018-19 catalog highlights the requirement of 48 hours per semester for one credit.<sup>59</sup> This time requirement illustrates that students need to focus on their internship approximately three hours per week based on 15 to 18 weeks in the semester. The director of the ECM coordinates internships for students to obtain practical experience with community partner organizations such as the Boulder Philharmonic and Colorado Music Festival. Students need to prepare a cover letter, resumé, and provide two professional references in order to apply for internships. Stipends are available through CU Boulder and the partnership organization.<sup>60</sup>

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<sup>59</sup> “2018-2019 University Catalog – Music (MUSC) Courses,” University of Colorado Boulder, accessed January 7, 2020, <https://catalog.colorado.edu/archive/2018-19/courses-a-z/musc/>.

<sup>60</sup> “Internship Program,” Programs, University of Colorado Boulder Entrepreneurship Center for Music, accessed January 7, 2020, <https://www.colorado.edu/center/music-entrepreneurship/internship-program>.

## UNIVERSITY OF MICHIGAN ANN ARBOR

### Enrollment

In Fall 2018, the graduate student enrollment for the School of Music, Theatre, and Dance (SMTD) at the University of Michigan Ann Arbor (UM) was 316 students. The number of doctoral students was 72, which demonstrates that 22.78% of graduate students were pursuing doctoral degrees.<sup>61</sup> Graduate degrees available for study through the SMTD include Master of Arts (MA), Master of Fine Arts (MFA), Master of Music (MM), Doctor of Musical Arts (DMA), and Doctor of Philosophy (Ph.D.). Additional graduate areas include various certificates programs such as the Specialist in Music Education (SM) and Certificate in Entrepreneurship and Leadership.<sup>62</sup>

### Career Development Office/Program

The SMTD has its own Department of Entrepreneurship and Leadership. Rather than having separate programs for professional development and entrepreneurship activities, the office provides a spectrum of resources that students can access during their studies. The presence of the entrepreneurship program increased under the leadership of Dean Aaron Dworkin's tenure in 2015-2017.<sup>63</sup> During this short period, Professor Dworkin:

Transformed arts entrepreneurship and leadership training through EXCEL (Excellence in Entrepreneurship, Career Empowerment & Leadership), with coursework, workshops, and

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<sup>61</sup> "Music, Theatre & Dance Enrollment Reports," Office of the Registrar, University of Michigan, accessed April 7, 2020, <https://ro.umich.edu/reports/enrollment>.

<sup>62</sup> "Graduate Academic Applications," Graduate Admissions, University of Michigan School of Music, Theatre and Dance, accessed July 2, 2020, <https://smt.d.umich.edu/admissions/graduate-admissions/apply/>.

<sup>63</sup> "Aaron Dworkin," Honorary Board, Intempo, accessed April 7, 2020, <https://intempo.org/team-member/aaron-p-dworkin/>.

student grants, providing the most direct support for student entrepreneurial projects of all performing arts school nationally.<sup>64</sup>

The EXCEL lab serves as the hub for the SMTD's Department of Entrepreneurship and Leadership. Through the EXCEL lab, students can utilize a variety of options, including one-on-one advising, courses, co-curricular events, partnership programs, internships, and grant funding for projects.<sup>65</sup> Additionally, the department offers graduate students a Certificate in Entrepreneurship and Leadership.

#### Definition

The SMTD does not have a formal nor published definition for arts entrepreneurship.

#### Academics

The EXCEL lab offers a wide array of 1-3 credit hour courses. The courses are cross-listed and available for both undergraduate and graduate students. Refer to Table 4.5: UM Ann Arbor Academics for complete listing of academic offerings.

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<sup>64</sup> "Aaron Dworkin shares personal message..." News, University of Michigan School of Music, Theatre and Dance, accessed April 7, 2020, <https://smtd.umich.edu/aaron-dworkin-shares-personal-message-about-stepping-down-as-dean/>.

<sup>65</sup> "2019 EXCEL Annual Report," EXCEL Lab, University of Michigan School of Music, Theatre & Dance, accessed July 2, 2020, [https://issuu.com/umichsmttd/docs/2019\\_excel\\_report\\_issu\\_](https://issuu.com/umichsmttd/docs/2019_excel_report_issu_).

**Table 4.8: UM Ann Arbor Academics<sup>66</sup>**

<b>Course Listing</b>	<b>Course Title</b>
ARTADMN 385	Performing Arts Management
ARTSADMN 401/501	Your Career in the Arts
ARTSADMN 402/502	Money Smarts for Artists
ARTSADMN 410/510	Arts Entrepreneurship Forum
ARTSADMN 421/521	DIY Marketing and Social Media
ARTSADMN 422/522	Writing About Your Art; Bios, Blogs, and Websites
ARTSADMN 423/523	Grant Writing and Fundraising Basics
ARTSADMN 424/524	Legal Essentials for Artists
ARTSADMN 426/526	Fundraising and the Arts
ARTSADMN 428/528	Arts Leadership
ARTSADMN 431/531	Running Your Own Ensemble
ARTSADMN 432/532	The Recording Industry; Selling Your Music to the World
ARTSADMN 433/533	Media Technology Careers
ARTSADMN 450/550	Arts Entrepreneurship Essentials
ARTSADMN 472/572	Business of Music
ARTSADMN 475/575	Music Industry Workshop; Starting Music Businesses
ARTSADMN 477/577	Creating Social Value through the Arts
ARTSADMN 491/591	Performing Arts Internship
ARTSADMN 493/593	Special Projects
ARTSADMN 495/595	EXCELerator; Practicum
ARTSADMN 497/597	Community Service Project

Aside from Eastman’s Institute for Music Leadership, the School of Music, Theatre and Dance at the University of Michigan has the most comprehensive and largest number of courses available for students in this area. As a result, graduate music students at UM Ann Arbor have access to a wide array of coursework and entrepreneurial activities.

Graduate students can pursue the Certificate in Entrepreneurship and Leadership.<sup>67</sup>

According to the UM Rackham Graduate School Academic Policies, a student who has a minimum 3.0 GPA "may apply for a certificate program after having completed at least one

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<sup>66</sup> "Arts Administration," Course Descriptions, University of Michigan School of Music, Theatre and Dance, accessed April 7, 2020, <https://smttd.umich.edu/current-students-2/course-descriptions/#mfw-accordion-action-artsadmin>.

<sup>67</sup> "Entrepreneurship and Leadership," Departments, University of Michigan School of Music, Theatre and Dance, accessed April 7, 2020, <https://smttd.umich.edu/departments/entrepreneurship-leadership/>.

term."<sup>68</sup> Students need to complete 12 credit hours to fulfill the credential requirements. These requirements include at least one 3-credit EXCEL gateway graduate course, other course options of at least three credits, and the final capstone project.<sup>69</sup>

The annual report numbers for EXCEL are worth noting. For the 2018-2019 academic year, there were 54 events with an overall attendance of 1,223. Additionally, 20 courses were available with an enrollment of 374.<sup>70</sup> These numbers alone demonstrate a robust academic community of professional development and entrepreneurship activities for students within the SMTD.

### Intentional Engagement

One-on-one career services advising is available within the SMTD.<sup>71</sup> Students can arrange appointments in the building in which they attend most of their focus courses for their major (Music, Theatre, and Dance facilities). Having one-on-one career advising within the SMTD buildings provides students the access and flexibility to benefit from individualized career mentoring without needing to travel across campus.

Beginning in Fall 2018, EXCEL started the Open Lab Workshop Series.<sup>72</sup> These workshops provide in-depth activities on specific topics ranging from grant writing to generating events for community engagement. Additionally, EXCEL hosts Q&A talks for students to engage with noted artists on a variety of discipline-specific topics.

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<sup>68</sup> "Certificates of Graduate Studies Programs," Academic Policies, University of Michigan Rackham Graduate School, accessed July 7, 2020, <https://rackham.umich.edu/academic-policies/section7/>.

<sup>69</sup> "Certificate in Arts Entrepreneurship & Leadership," Department of Entrepreneurship and Leadership, University of Michigan School of Music, Theatre and Dance, accessed July 7, 2020, <https://smt.d.umich.edu/?program=graduate-certificate-in-arts-entrepreneurship-leadership>.

<sup>70</sup> University of Michigan School of Music, Theatre and Dance, "2019 EXCEL Annual Report."

<sup>71</sup> Ibid.

<sup>72</sup> Ibid.

The SMTD EXCEL program offers more intentional engagement opportunities for students through project funding and internships. EXCEL provides a budget of \$100,000 annually to fund students' entrepreneurial activities through a variety of grant sources. These avenues for growth can provide students with relevant experiences for their postgraduate careers. Through these channels of engagement, students can utilize the full spectrum of opportunities to engage themselves in creative entrepreneurship.

EXCEL funding is available for various areas to sponsor professional development, community impact, individual and team projects for early-stage performing arts ventures, and residencies.<sup>73</sup> These awards vary from \$1,000 micro-grants for internship travel and living expenses, to \$10,000 for a new performing arts venture. Besides funding opportunities from projects originating in the campus community, National Sawdust<sup>74</sup> is partnered with the SMTD EXCEL Lab to showcase selected student performance projects in Brooklyn, New York. This partnership demonstrates an exceptional effort on behalf of the program to promote student work outside of the Ann Arbor community.

SMTD students have the chance to participate in EXCEL's Immersions, in which students visit arts organizations to see and interact with working professionals throughout the regular day-to-day operations. This experience lends "valuable opportunities to cultivate professional relationships and go behind the scenes of established arts organizations."<sup>75</sup> Some previous immersion experiences are particularly noteworthy, including events where students sat in the

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<sup>73</sup> "Funding Opportunities," EXCEL Lab, University of Michigan School of Music, Theatre, and Dance, accessed July 7, 2020, <https://smtd.umich.edu/departments/entrepreneurship-leadership/excellab/funding-opportunities/>.

<sup>74</sup> National Sawdust is a non-profit producer and venue that engages artists through residency programs for new collaborative music projects. See: <https://nationalsawdust.org/>.

<sup>75</sup> University of Michigan School of Music, Theatre, and Dance, "2019 EXCEL Annual Report."

Broadway pit to engage and learn from freelancers, behind the scene trips to National Sawdust, and discussions with members from The Metropolitan Opera, and Abraham.In.Motion.<sup>76</sup>

### External Internships

In addition, the SMTD and EXCEL have a network of internship partnerships with several organizations, including the Detroit Symphony, Metropolitan Opera, Connecticut Summerfest, Eugene O’Neill Theatre, DanceWorks Chicago, and UMS 21st Century Artists.<sup>77</sup> To qualify for EXCEL Internship Funding, students must fulfill at least 100 hours of work, describe the position and organization in a 300-word narrative, and provide proof of internship through a detailed letter from the organization.<sup>78</sup> This internship program stands out as a comprehensive experience that requires more working hours during the summer compared to an academic year internship.

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<sup>76</sup> Ibid.

<sup>77</sup> “Internships,” EXCEL Lab, University of Michigan School of Music, Theatre and Dance, accessed July 7, 2020, <https://smtd.umich.edu/departments/entrepreneurship-leadership/excellab/internships/>.

<sup>78</sup> “EXCEL Internship Fund,” EXCEL Lab, University of Michigan School of Music, Theatre and Dance, University of Michigan, accessed July 7, 2020, <https://smtd.umich.edu/departments/entrepreneurship-leadership/excellab/funding-opportunities/excel-internship-fund/>.

## MICHIGAN STATE UNIVERSITY

### Enrollment

Michigan State University (MSU) College of Music graduate student enrollment for Fall 2018 was 268 students, and the total enrollment for the DMA program was 145 students.<sup>79</sup> These numbers demonstrate that 54.1% of the graduate population were enrolled as doctoral students. Graduate degrees available for study through MSU College of Music include Master of Arts (MA), Master of Music (MM), Doctor of Musical Arts (DMA), and Doctor of Philosophy (Ph.D.).<sup>80</sup> Additionally, the College of Music provides a few non-degree certificate programs for graduate students. Certificate programs for graduate level students include the Performance Diploma (PD) and the Certificate in College Teaching (CCT).<sup>81</sup> Furthermore, graduate students can pursue the Certificate in Music Career Development.

### Career Development Office/Program

MSU College of Music has the Running Start program, which is “MSU’s multi-disciplinary program that helps equip students for work in today’s music industry.”<sup>82</sup> Funding for Running Start is supported by the Dortha J. and John D. Withrow Career Building Endowment in the College of Music and the MSU Federal Credit Union Entrepreneurial Musical Artist in Residence Endowment. Through Running Start, students have access to a number of

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<sup>79</sup> “Students by Major – Graduate,” Office of the Registrar, Michigan State University, accessed July 17, 2020, <https://reg.msu.edu/RoInfo/ReportView.aspx?Report=CE-StuMjrGR>.

<sup>80</sup> “Areas and Programs,” Michigan State University College of Music, accessed July 17, 2020, <https://www.music.msu.edu/areas-programs>.

<sup>81</sup> Ibid.

<sup>82</sup> “Running Start,” Information for Current Students, Michigan State University College of Music, accessed January 8, 2020, <https://www.music.msu.edu/information-for-students/runningstart>.

opportunities that include career coaching, events and workshops, and courses to accelerate their career development and entrepreneurial mindset.

## Definitions

When defining Arts Entrepreneurship, MSU College of Music emphasizes the concept of the entrepreneurial mindset, but it does not expand on what this term might mean.<sup>83</sup>

## Academics

As of July 2020, nine course listings are available within three main subject areas in the College of Music, which comprise of Entrepreneurial Career Preparation, Careers in Academia, and Specialized Topics. Courses are rotated and taught once per year during the Fall or Spring semester. See Table 4.6: MSU Academics for complete list of curricular offerings through Running Start.

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<sup>83</sup> “This is Running Start,” News, Michigan State University College of Music, accessed July 17, 2020, <https://www.music.msu.edu/news/this-is-running-start>.

**Table 4.9: MSU Academics<sup>84</sup>**

<b>Subject Area</b>	<b>Course Listing</b>	<b>Course Title</b>
Entrepreneurial Career Prep.	MUS 101*	Practical Foundations for Success in Music
Entrepreneurial Career Prep.	MUS 496	Your Music Business
Entrepreneurial Career Prep.	MUS 491:075	Self-Managed Music Career
Careers in Academia	MUS 964	Seminar in College Music Teaching
Careers in Academia	CCT	College of Music Certificate in College Teaching <sup>85</sup>
Specialized Topics	MUS 112/856	Chamber Music <sup>86</sup>
Specialized Topics	MUS 466/866	Internships
Specialized Topics	MUS 865	Career Capstone in Music
Specialized Topics	MUS 893	Special Topics in Music Entrepreneurship

Note: Practical Foundations for Success in Music (MUS 101) is a Freshmen Seminar. All other course listings are available for undergraduate and graduate students.

Graduate students can enroll in the Certificate in Music Career Development program while pursuing their primary degree. I found the application process to be fairly short and simple after reviewing. Students provide three written responses to questions outlined on the College of Music Non-Degree Programs:

1. Why do you want to enroll in this certificate?
2. What are some of your career goals?
3. What kinds of courses are you interested in taking?<sup>87</sup>

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<sup>84</sup> “Course Work,” Information for Current Students, Michigan State University College of Music, accessed July 19, 2020, <https://www.music.msu.edu/information-for-students/runningstart/course-work-2/college-of-music>.

<sup>85</sup> The Certificate in College Teaching is designed to help prepare graduate students for careers in post-secondary education and enhance the quality of their teaching while at Michigan State University. See: <https://www.music.msu.edu/admissions/application-requirements/non-degree-programs/certificate-in-college-teaching>.

<sup>86</sup> Students enrolled in Chamber Music learn to speak about music to diverse audiences and are required to present an outreach concert. See: <https://www.music.msu.edu/information-for-students/runningstart/course-work-2/college-of-music>.

<sup>87</sup> “Graduate Certificate in Music Career Development Student Application,” Running Start, Michigan State University College of Music, accessed July 20, 2020: [https://www.music.msu.edu/assets/Graduate\\_Certificate\\_in\\_Music\\_Career\\_Development\\_Student\\_Application.pdf](https://www.music.msu.edu/assets/Graduate_Certificate_in_Music_Career_Development_Student_Application.pdf).

After completing the application, students need to submit the document to the Director of Career Services and Music Entrepreneurship and the Graduate Music Advisor for the College of Music.

The College of Music advises students who wish to complete the certificate program to decide to do so by the end of their first semester to provide enough time to complete all requirements. Students can fulfill the requirements for the certificate by completing nine credit hours of courses and attend six Running Start workshops.

### Intentional Engagement

Running Start provides career coaching and resources as part of the services for students.<sup>88</sup> Coaching appointments can guide students in developing marketing skills and projects, along with discovering entrepreneurial opportunities. Students can schedule appointments through Running Start's website. Also, students have access to web resources to search jobs listings for administrative, performance, and teaching opportunities. The webpage includes a variety of resources that includes templates for cover letters, resumés, and curriculum vitae for performance, teaching, and administrative jobs that students can utilize after completing their degree.

Additionally, Running Start has an average of two to four workshops per month. These workshops cover a wide range of topics including website development, self-promotion, and building an audience.<sup>89</sup> Workshops can be associated with an individual class or group of classes

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<sup>88</sup> "Career Coaching," Running Start, Michigan State University College of Music, accessed July 19, 2020, <https://www.music.msu.edu/information-for-students/runningstart/career-coaching>.

<sup>89</sup> "Upcoming Events and Workshops," Running Start, Michigan State University College of Music, accessed July 19, 2020, <https://www.music.msu.edu/information-for-students/runningstart/upcoming-events-and-workshops>.

to engage students to attend. Recently presented workshop topics were “Developing Versatility in your Career,” and “Your Career and COVID-19.”<sup>90</sup>

Similar to other university music programs with active entrepreneurship activities on campus, Running Start holds an annual funding competition for students to pursue new ventures related to the arts.<sup>91</sup> The competition provides a platform for groups of up to six individuals to pitch an innovative idea to receive up to \$2,500 to help the idea turn into reality. Contrary to other competitions that fund new projects, this contest is specifically tailored for students enrolled within the College of Music. The topic areas for the competition are Commission/Production, New Venture, or Outreach/Engagement.<sup>92</sup> In order to qualify, student teams need to submit an application along with two completed reference forms from faculty members familiar with the project and team. Finalists are later invited to present their idea to a live audience and judging panel.

A signature component for engaging students in entrepreneurship is the Entrepreneurial Musical Artist in Residence. This initiative allows “students an opportunity to learn from and network with successful and progressive artists during multiple day residencies.”<sup>93</sup> During an unprecedentedly time of changing business models within the arts, the residencies allow students to engage with these models without needing to leave campus. This exposure to relevant applications, interactions, and networking with working artists brings the career experience

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<sup>90</sup> Ibid.

<sup>91</sup> “Running Start Competition,” Entrepreneurship Opportunities, Michigan State University College of Music, accessed July 25, 2020: <https://www.music.msu.edu/information-for-students/runningstart/entrepreneurship-opportunities/running-start-competition#:~:text=Could%20you%20use%20%242%2C500%20to,take%20charge%20of%20their%20careers.>

<sup>92</sup> Ibid.

<sup>93</sup> “Entrepreneurial Musical Artists in Residence,” Running Start, Michigan State University College of Music, accessed July 26, 2020, <https://www.music.msu.edu/information-for-students/runningstart/entrepreneurial-musical-artist-in-residence.>

directly to the College of Music. Recent artists who have collaborated include Imani Winds and Roomful of Teeth.<sup>94</sup>

Additionally, Running Start coordinates an external gigging service known as Gigline to refer student artists for local events.<sup>95</sup> This utility for performance engagement provides an opportunity for students to connect with event contractors. Events can range from one-off to reoccurring performances. In order for Running Start to refer musicians, students must submit an application with an applied professor's recommendation.<sup>96</sup> The performance engagements can serve as opportunities for students to use individual entrepreneurial ideas for programming, content development, and engaging audiences in varied settings. A unique concept of Gigline is that students negotiate and set their own rates.<sup>97</sup> Overall, the gigging service supplies relevant in-school work experience to prepare students for the freelance market.

Altogether, MSU College of Music demonstrates a committed effort to supply students with a wide array of services. From advising to gigging opportunities, MSU maintains a well bonded community of entrepreneurial musicians.

### External Internships

Running Start maintains an up-to-date webpage that lists current internship opportunities within the job listings resource page. Students not enrolled in the Graduate Certificate for Music Career Development or Master of Music in Piano Pedagogy areas can utilize this resource to pursue internship opportunities outside of required coursework. Internship listings as of July

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<sup>94</sup> Ibid.

<sup>95</sup> "Gigline," Running Start, Michigan State University College of Music, accessed July 26, 2020, <https://www.music.msu.edu/information-for-students/runningstart/performance-opportunities-2>.

<sup>96</sup> "Gigline FAQ," Running Start, Michigan State University College of Music, accessed July 26 2020, <https://www.music.msu.edu/information-for-students/runningstart/performance-opportunities-2/gigline-faq>.

<sup>97</sup> Michigan State University College of Music, "Gigline."

2020 include positions at the Interlochen Arts Center and Wolf Trap.<sup>98</sup> Enrollment in the Graduate Certificate for Music Career Development program requires an internship placement course as part of the credit-hour requirements (MUS 866).<sup>99</sup> Additionally, graduate students in the Master of Piano Pedagogy degree need to fulfill an internship as part of the program (MUS 446).<sup>100</sup> The College of Music does not list any current internship placement partnerships with organizations. Internship assignments are coordinated by Running Start and the College of Music.

## FLORIDA STATE UNIVERSITY

### Enrollment

Florida State University (FSU) College of Music graduate student enrollment in Fall 2018 was 334 students. The total enrollment for doctoral-level programs was 163 students.<sup>101</sup> Enrollment data from FSU's College of Music highlights that 48.8% of graduate students were enrolled as students pursuing doctoral-level degrees. As of July 2020, current graduate degree programs comprise of the Master of Arts (MA), Master of Music (MM), Master of Music Education (MME), Doctor of Music (DMA), and Doctor of Philosophy (Ph.D.).<sup>102</sup> Notably, the Master of Arts program includes an Arts Administration degree. Furthermore, Specialized Study programs relevant to professional development and entrepreneurship are available for all

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<sup>98</sup> "Internships, Jobs, Festivals," Running Start, Michigan State University College of Music, accessed July 27, 2020, <https://www.music.msu.edu/information-for-students/runningstart/resources-1>.

<sup>99</sup> "College of Music – Graduate Handbook 2019-20," Michigan State University College of Music, accessed July 27, 2020, [https://www.music.msu.edu/assets/2019-20\\_Grad\\_Handbook.pdf](https://www.music.msu.edu/assets/2019-20_Grad_Handbook.pdf).

<sup>100</sup> Ibid.

<sup>101</sup> "Interactive Enrollment Model," Office of Institutional Research, Florida State University, accessed July 30, 2020: <https://ir.fsu.edu/enrollment.aspx>.

<sup>102</sup> "Application Instructions," Admissions, Florida State University College of Music, accessed July 30, 2020, <https://music.fsu.edu/admissions/application-instructions>.

graduate students in Music Education and Leadership. The College of Music has a Specialized Study program in Arts Administration only for doctoral-level students.<sup>103</sup> Specialized areas of study are not to be confused with certificate programs.

#### Career Development Office/Program

The College of Music at FSU does not have its own independent career development office or department specifically tailored for music students. The university has a Career Center that the College of Music suggests students to utilize for career-related advising and experience prior to graduation.<sup>104</sup>

#### Definition

FSU College of Music does not have a formal definition for arts entrepreneurship. Outside of the College of Music, the university is home to the Jim Moran College of Entrepreneurship, which describes entrepreneurship as “turning ideas into action.”<sup>105</sup>

#### Academics

Graduate students can pursue Specialized Studies in various areas that include Music Education and Leadership and Arts Administration (doctoral-only). All courses available through the Music Education and Leadership specialized study are listed within the College of Music’s catalog and listed in Table 4.7: FSU Specialized Study in Music Education and Leadership.

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<sup>103</sup> “Specialized Study Programs,” Florida State University College of Music, accessed July 30, 2020, <https://music.fsu.edu/programs/specialized-studies>.

<sup>104</sup> “Career Center,” College of Music Undergraduate Handbook, Florida State University College of Music, accessed July 31, 2020, <https://music.fsu.edu/career-center>.

<sup>105</sup> “Entrepreneurship and Innovation Learning Community,” Academics, Florida State University Jim Moran College of Entrepreneurship, accessed July 31, 2020, <https://jimmorancollege.fsu.edu/academics/eilc/>.

**Table 4.10:** FSU Specialized Study in Music Education and Leadership<sup>106</sup>

<b>Course Listing</b>	<b>Course Title</b>
MUS 5619	Behavior Modification in Music
MUE 6385r	College Teaching: Music in Higher Ed.
MUE 5145	Significant Developments in Music Curriculum
MUE 5185	College Music Administration
MUS 5939	Music in the Community College

Note: All courses in Table 4.7 FSU Specialized Study in Music Education and Leadership are offered within the music program.

Doctoral students pursuing the Specialized Study in Arts Administration need to fulfill courses outlined in Table 4.8 FSU Specialized Study in Arts Administration.

**Table 4.11:** Specialized Study Requirements in Arts Administration<sup>107</sup>

<b>Department</b>	<b>Course Listing</b>	<b>Course Title</b>
Music	MUM 5947	Internship in Arts Administration
Theatre	TPA 5409	Audience Development and Arts Marketing
Theatre	TPA 5930	Fiscal Resource Management in Arts Organizations
Art Education	ARE 5665	Leading the Arts Organization
Art Education	ARE 5865	Cultural Policy
Art Education	ARE 5253	Arts and Community Engagement
Art Education	ARE 5867	Grant Writing and Development

Note: Specialized Study in Arts Administration is only designated for doctoral music students.

While the available courses for the Specialized Study in Arts Administration encompass valuable topics, students must register and attend these courses elsewhere on campus.

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<sup>106</sup> “Application for Specialized Studies in Music Education and Leadership,” Programs, Florida State University College of Music, accessed August 6, 2020, <https://music.fsu.edu/sites/g/files/upcbnu406/files/Specialized%20Studies/Leadership.pdf>.

<sup>107</sup> “Application for Certificate in Arts Administration (For doctoral students, only),” Programs, Florida State University College of Music, accessed August 6, 2020, <https://www.music.fsu.edu/sites/g/files/upcbnu406/files/Specialized%20Studies/ArtsAdmin.pdf>.

Specialized Studies enhance curricular studies within a focused area; however, accumulated credits do not complete a certificate nor minor degree.<sup>108</sup> Furthermore, Specialized Studies do not appear on FSU transcripts. Both programs require an application that students submit following the completion of their required, core, and elective courses and while maintaining a minimum 3.0 G.P.A. Following the successful completion of the required number of credit hours, the university sends a “Recognition of Completion” document to the student’s mailing address.<sup>109</sup>

The College of Music offers the Master of Arts degree in Arts Administration. The degree’s location in the College of Music demonstrates that it is geared for music students, whereas in other schools this degree program is typically found in other academic units. The degree requires the completion of electives, specific courses related to arts administration, and credit hours for music bibliography, history, theory, and applied lessons or ensemble participation.<sup>110</sup> Specific coursework related to arts administration includes the completion of courses outlined in Table 4.9: FSU Arts Administration Required Courses.

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<sup>108</sup> “Graduate Specialized Studies,” Academics & Research, Florida State University Graduate School, accessed August 1, 2020, <https://gradschool.fsu.edu/academics-research/graduate-specialized-studies>.

<sup>109</sup> Ibid.

<sup>110</sup> “Program of Studies Form Master of Arts in: Arts Administration,” Florida State University College of Music, accessed August 1, 2020, <https://music.fsu.edu/sites/g/files/upcbnu406/files/Program%20of%20Studies%20Sheets/MA%20Arts%20Admin.pdf>.

**Table 4.12: FSU Arts Administration Degree Required Courses<sup>111</sup>**

<b>Course Listing</b>	<b>Course Title</b>
MUS 5805	Introduction to Arts Administration
MUS 5931	Seminar in Arts Administration
MUM 5818	Fundraising Strategies
MUM 5716 / TPA 5409	Audience Development and Marketing
MUM 5947	Internship

Students enrolled in the Arts Administration degree program must complete the internship and comprehensive exam during their enrollment. Students' access to Arts Administration coursework can provide necessary knowledge and training to help them navigate areas of public policy and fundraising when jumpstarting entrepreneurial projects.

Moreover, College of Music students can pursue further entrepreneurial studies through the Jim Moran College of Entrepreneurship, which provides students with the opportunity to obtain the Minor in Entrepreneurship while studying for their primary degree. The specific areas for the minor are Commercial, Computational Science, Hospitality, Retail, Social, STEM, and Textiles and Apparel. The Social Entrepreneurship area aligns more with artistic entrepreneurship for music students.

#### Intentional Engagement

The FSU Career Center has an expansive list of liaisons who work directly with specific academic units, including the College of Music.<sup>112</sup> Designated Liaisons collaborate with specific academic units to enhance and expand career learning opportunities within individual subject

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<sup>111</sup> Ibid.

<sup>112</sup> "Career Center Liaisons," Florida State University Career Center, accessed July 31, 2020, <https://www.career.fsu.edu/about-us/contact-us/career-center-liaisons>.

areas. Students can meet with the liaison during planned drop-in hours at the College of Music facilities.

As of September 2020, the College of Music website provides a small list of recent guest presenters.<sup>113</sup> Many presenters, special events, and residences receive funding through the Housewright Eminent Scholar Chair in Music.<sup>114</sup> These guest artists and presenters highlight entrepreneurial skills. A few noteworthy guests in recent years include prominent arts entrepreneurship educators including David Cutler, Angela Myles Beeching, and Sebastian Ruth.

The Community Engagement Music Programs connect faculty and students with the local community through outreach initiatives. These initiatives include choir programs, music therapy at Tallahassee Memorial Healthcare, opera outreach, summer camps, and multiple music education programs.<sup>115</sup> This shows that students can utilize these engagement programs to expand and begin practicing entrepreneurial skills before graduating.

### External Internships

As stated earlier, students must complete an internship as part of the Master of Arts in Arts Administration and Specialized Study in Arts Administration for doctoral-level students. The College of Music website supplies a list of organizations where FSU students have interned. The list includes, but is not limited to, Americans for the Arts, Chicago Symphony and Ravina Festival, John F. Kennedy Center for the Performing Arts, and Spoleto USA.<sup>116</sup> The Career

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<sup>113</sup> “Music & Concert Events,” Events Calendar, Florida State University, accessed September 23, 2020, [https://calendar.fsu.edu/calendar/month?event\\_types%5B%5D=89374&event\\_types%5B%5D=89123](https://calendar.fsu.edu/calendar/month?event_types%5B%5D=89374&event_types%5B%5D=89123).

<sup>114</sup> “2015-2016 Viewbook,” Florida State University College of Music, accessed August 1, 2020, <https://music.fsu.edu/sites/g/files/imported/storage/original/application/53ad6706bd83452c06d85500a1ea3443.pdf>.

<sup>115</sup> “Community Engagement,” Florida State University College of Music, accessed August 6, 2020, <https://music.fsu.edu/article/community-engagement>.

<sup>116</sup> “Arts Administration,” Programs, Florida State University College of Music, accessed August 1, 2020, <https://music.fsu.edu/programs/arts-administration>.

Center at FSU provides an up-to-date website for internships in multiple academic areas, including Creative and Performing Arts opportunities.<sup>117</sup> Students can access further internship opportunities through the Career Center website by checking Backstage and Performing Arts Abroad. Additionally, the Jim Moran College of Entrepreneurship website states that students can have access to social internships that include “non-profit organizations and a variety of startup companies.”<sup>118</sup> Further details outlining social internships are not available through the college’s website.

## UNIVERSITY OF ILLINOIS URBANA-CHAMPAIGN

### Enrollment

In Fall 2018, graduate music student enrollment at the University of Illinois Urbana-Champaign (UIUC) was 326 students.<sup>119</sup> The number of doctoral level students enrolled was 169, which illustrates that 51.84% of the graduate music population were students seeking doctoral level degrees. Graduate degrees available for study include Master of Music (MM), Master of Music Education (MME), Doctor of Education (Ed.D.), Doctor of Musical Arts (DMA), Doctor of Philosophy (Ph.D.), and Artist Diploma (AD).<sup>120</sup>

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<sup>117</sup> “Search Internships,” Resources, Florida State University Career Center, accessed August 3, 2020, <https://career.fsu.edu/resources/search-internships>.

<sup>118</sup> “Commercial & Social Internships,” Internships, Florida State University Jim Moran College of Entrepreneurship, accessed August 3, 2020, <https://jimmorancollege.fsu.edu/academics/internships/commercial-social-internships/>.

<sup>119</sup> “UIUC Student Enrollment by Curriculum and Student Level Fall 2018,” Student Enrollment Reports, University of Illinois Urbana-Champaign Division of Management Information, accessed August 14, 2020, <https://www.dmi.illinois.edu/stuenr/class/enrfa18.htm>.

<sup>120</sup> “Graduate Degrees,” Admissions, University of Illinois Urbana-Champaign School of Music, accessed August 14, 2020, <https://music.illinois.edu/graduate-degrees>.

## Career Development Office/Program

The School of Music at UIUC is part of the larger College of Fine and Applied Arts (FAA). The FAA has one centralized career services office located within the School of Architecture facility. This office serves as the hub for career services for students enrolled in the School of Architecture, School of Art and Design, Department of Dance, Department of Landscape Architecture, Department of Theatre, School of Music, and the Department of Urban and Regional Planning. The career services office is approximately 0.5 miles away from the main Music Building.

## Definition

The School of Music does not have a published definition of entrepreneurship. Business and entrepreneurship programs at UIUC not connected to the School of Music have various definitions of entrepreneurship. The Gies School of Business describes entrepreneurship as “about new firm creation.”<sup>121</sup>

## Academics

DMA students are required to declare a cognate in a series of approved fields to fulfill their degree requirements.<sup>122</sup> Approved fields include Musicology, Music Theory, Piano Pedagogy, and Performance Practice.<sup>123</sup> Students can pursue the cognate field within the School

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<sup>121</sup> “Academy for Entrepreneurship Leadership – University of Illinois Urbana-Champaign,” LinkedIn, accessed August 17, 2020, <https://linkedin.com/company/academy-for-entrepreneurial-leadership---university-of-illinois/about/>.

<sup>122</sup> “2018-2019 Handbook for Graduate Students in Music,” Graduate Academic Affairs, University of Illinois Urbana-Champaign School of Music, see page 31, accessed August 16, 2020. [https://files.webservices.illinois.edu/8011/graduatehandbook2018\\_final\\_august2018.pdf](https://files.webservices.illinois.edu/8011/graduatehandbook2018_final_august2018.pdf).

<sup>123</sup> For a full list of approved cognates within the School of Music, see: <https://music.illinois.edu/cognates>.

of Music or within another academic unit. All cognate courses must be at the 400 or 500 level. DMA students can pursue academic opportunities outside of the approved cognates within music to create their own professional development or arts entrepreneurship cognate. If a student decides to pursue the cognate in a field of study outside of music, or in an area that is not on list of approved cognates, they must submit a petition to the School's Graduate Committee for approval to study that academic area. The Department of Theatre, which is located in facilities adjacent to the main music building, offers the course Principles of Arts Management (THEA 452).<sup>124</sup> This course (THEA 452) has been used by past students as a specially approved cognate in Arts Management.

UIUC Gies College of Business has the online iMBA degree, which has previously provided other opportunities for music students and which continues to do so.<sup>125</sup> This degree takes approximately 24-36 months to complete depending on individual pace. Furthermore, it is described as, "... a leadership level, top MBA program completely online and heavily interactive for under \$22k."<sup>126</sup> The program is designed with four required specializations that include a capstone project. Specialization areas comprise of Strategic Leadership and Management, Managerial Economics and Business Analysis, Value Chain Management, and Financial Management. Within each specialization, students must complete coursework that highlights the area. Additionally, iMBA students need to complete two out of three advanced specializations that include Global Challenges in Business; Innovation: From Creativity to Entrepreneurship;

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<sup>124</sup> "Theatre (THEA)," 2020-2021 Academic Catalog, University of Illinois Urbana-Champaign, accessed August 16, 2020, <http://catalog.illinois.edu/courses-of-instruction/thea/>.

<sup>125</sup> "Program Overview," iMBA Experience, University of Illinois Urbana-Champaign Gies College of Business, accessed August 17, 2020, <https://onlinemba.illinois.edu/imba-experience/program/>.

<sup>126</sup> "Practical Business Mastery + Leadership Vision," iMBA Program, University of Illinois Urbana-Champaign Gies College of Business, accessed August 17, 2020, <https://onlinemba.illinois.edu/imba-program/>.

and Digital Marketing. In order to gain admission into the iMBA program, applicants “are expected to have at least three or more years of rich, valuable operational or managerial experience.”<sup>127</sup> Additionally, applicants need to have a completed bachelor’s degree with transcripts, essays, and letters of recommendations to accompany their application. GMAT and GRE test scores are not required.

In Fall 2017, UIUC School of Music announced that four music students had been selected to participate in the iMBA 12-credit specialization Innovation: From Creativity to Entrepreneurship.<sup>128</sup> This selection of students was part of an initiative set by the FAA. Gies College of Business describes the specialization:

This specialization addresses how to recognize and question assumptions and constraints so as to identify and capitalize on opportunities. Innovation is needed within existing organizations and to found new organizations. Learning to change the rules of the game by creating innovative value propositions and discovering new market positions for sustained competitive advantage are some of the actionable lessons in this specialization... This specialization will be of value to both aspiring and practicing entrepreneurs as well as employees in established firms who are interested in becoming innovative leaders in an interconnected world.<sup>129</sup>

With the rapidly changing business models that artists and musicians encounter, this specialization was intended to prepare individuals to think and pursue opportunities with creativity and innovation, in order to succeed in their careers.

Courses requirements for the specialization tailored to artistic individuals include Strategic Innovation – Being a Strategic Innovator in a VUCA (volatility, uncertainty,

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<sup>127</sup> “Admission Requirements,” Online MBA, University of Illinois Urbana-Champaign Gies College of Business, accessed August 17, 2020, <https://onlinemba.illinois.edu/current-students/requirements/>.

<sup>128</sup> “Four From Music Selected for New College of Business iMBA Specialization,” News, University of Illinois Urbana-Champaign School of Music, accessed August 17, 2020, <https://music.illinois.edu/news/four-music-selected-new-college-business-imba-specialization>.

<sup>129</sup> “Innovation: From Creativity to Entrepreneurship,” Online MBA Specializations, University of Illinois Urbana-Champaign Gies College of Business, accessed August 17, 2020, <https://onlinemba.illinois.edu/specializations/#tab-0652dd4b925c309a3a3>.

complexity, and ambiguity) World; Fostering Creative Thinking; and Entrepreneurship: From Startup to Growth.<sup>130</sup> Finally, students must complete a capstone project. The School of Business describes the project as follows:

The capstone for the specialization will provide a learning experience that integrates across all the courses within it. It will involve analysis of a situation concerning a new enterprise – a venture of one’s own or within a larger organization – to develop the current business model and compare against alternative business models so as to identify potential opportunities and challenges. Students will analyze the business model including the value proposition, revenue model, resources, and capabilities, taking the vantage point of the enterprise and develop a plan for a specific geography (chosen by students’ region or country of residence, or other consideration).<sup>131</sup>

This capstone project demonstrates that students will gain a thorough understanding of the topic and area.

In August 2020, the School of Music launched a new Music Entrepreneurship program. The new academic area will offer one class per semester, which will total four classes over a two-year period, leading to a Music Entrepreneurship Certificate.<sup>132</sup> Courses are available to undergraduate and graduate students, and are listed as an elective credit under FAA 499 Special Topics. In Fall 2020, the first pilot course was Digital Competencies for the Performing Artist.<sup>133</sup> It was held online with an asynchronous schedule along with synchronous participation during specified weeks for participants to share their work and receive feedback. This shows a recent effort on behalf of the School of Music to include more entrepreneurship and professional development courses within its programs.

## Intentional Engagement

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<sup>130</sup> Ibid.

<sup>131</sup> Ibid.

<sup>132</sup> See: <https://music.illinois.edu/entrepreneurship>.

<sup>133</sup> “FAA 499 Special Topics,” Course Explorer, University of Illinois Urbana-Champaign, accessed August 22, 2020, <https://courses.illinois.edu/schedule/2020/fall/FAA/499>.

The FAA website provides students with electronic resources that includes tools for job searching, templates for cover letters, resumés, curriculum vitae, and biographies, and business and financial resources.<sup>134</sup> Many of the templates and resource links require university login credentials. Furthermore, current students at UIUC can access tips for writing and submitting grants.<sup>135</sup>

Workshops are hosted by the FAA Career Services Office throughout the school year. Information regarding topics and location are available to music students through regular email announcements. The Assistant Director of the FAA Career Services Office schedules pop-up office hours in the main music building for students to have easier access to one-on-one career advising appointments.

### External Internships

Music students can enroll in Professional Internship (MUS 459) to fulfill an internship with an approved external music organization.<sup>136</sup> It is described further:

Professional work with an approved musical organization that is external to the School of Music, in an area related to the student's academic program; exposure to and participation in professional music-related activities. Full documentation and approval of internship activities required. The default credit will always be 0 credits unless a student, with the faculty advisor's support, petitions the appropriate academic committee (UG or Grad) with a detailed proposal outlining the academic nature, content, and scope of the internship.<sup>137</sup>

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<sup>134</sup> "Career Services," Explore FAA, University of Illinois Urbana-Champaign College of Fine and Applied Arts, accessed August 16, 2020, <https://faa.illinois.edu/current-students/career-services>.

<sup>135</sup> "MY.FAA Portal," University of Illinois Urbana-Champaign College of Fine and Applied Arts, accessed August 16, 2020:

<https://my.faa.illinois.edu/iframe.asp?url=https://faa.illinois.edu/funding?content-only=1>.

<sup>136</sup> "Music (MUS)," 2020-2021 Academic Catalog, University of Illinois Urbana-Champaign, accessed December 30, 2020, <http://catalog.illinois.edu/courses-of-instruction/mus/>.

<sup>137</sup> Ibid.

As stated above and with approval, this internship course can be used as credit towards a cognate in arts administration work. This internship for-credit course demonstrates that self-motivating students can pursue work-related experience while fulfilling cognate hours. The FAA Career Services Office does not provide direct information for students to access internships.<sup>138</sup>

Other

Part of the FAA 2018-2021 Strategic Plan includes the establishment of credit-bearing entrepreneurship training for all FAA students.<sup>139</sup> This plan has a goal for the college to design creative curricular opportunities for both undergraduate and graduate students. These efforts to include entrepreneurship training are apparent within the School of Music with the recent courses available in August 2020.<sup>140</sup> Additionally, the actionable goals through 2021 include student experience and recruitment to “...coordinate efforts in Career Services, Advising, and Advancement/Alumni Relations to grow regular student internship opportunities with external partners,” and to “ensure quality experience and clear communication about curricula, opportunities, and expected outcomes for graduate students from recruitment through career placement.”<sup>141</sup> The goals set by the FAA are among the few published efforts compared to other US programs, placing UIUC in a promising category in the development of entrepreneurial training.

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<sup>138</sup> “Music,” Career Services, University of Illinois Urbana-Champaign College of Fine and Applied Arts, accessed August 16, 2020, <https://faa.illinois.edu/current-students/career-services/music>.

<sup>139</sup> “Strategic Plan 2018-2021,” University of Illinois Urbana-Champaign College of Fine and Applied Arts, accessed August 16, 2020, <https://faa.illinois.edu/sites/default/files/strategic-plan-2018.pdf>.

<sup>140</sup> Ibid.

<sup>141</sup> Ibid.

## UNIVERSITY OF MISSOURI KANSAS CITY

### Enrollment

The University of Missouri Kansas City (UMKC) Conservatory of Music and Dance enrolls students in music, dance, and theatre degree programs. Music enrollment comprises undergraduate and graduate programs, which include doctoral-level students. The Department of Theatre offers undergraduate and graduate coursework at the master's level. Dance programs only include baccalaureate students. In Fall 2018, graduate student enrollment at the UMKC Conservatory of Music and Dance was 216 students.<sup>142</sup> The number of doctoral students enrolled during that semester was 88, which indicates 40.74% of graduate students were enrolled in doctoral degree programs. Disaggregated numbers for enrollment are not available due to the combined inclusion of music and dance enrollment (both programs are merged within the Conservatory of Dance and Music). Graduate music degrees include Master of Music (MM), Master of Music Education (MME), Doctor of Musical Arts (DMA), Doctor of Philosophy (Ph.D.), Artist's Certificate (AC), and Performer's Certificate (PC).

### Career Development Office/Program

The Conservatory of Music and Dance does not have its own career development office or program. Students can access the university's Career Services Office for professional development advising resources, internships, and events.

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<sup>142</sup> "Comprehensive Enrollment Report Fall 2018," UMKC Facts and Figures, University of Missouri Kansas City Office of Institutional Research, accessed August 20, 2020, <https://data.umkc.edu/reports/files/PDF/FS2018%20Comprehensive%20Enrollment%20Report.pdf>.

## Definition

The Conservatory of Music and Dance incorporates entrepreneurship within its Guiding Principles of Excellence, Access and Innovation. These principles can be found on the program website. Within the statement for its Innovation Principle, it states:

In an age of immense possibility and breathtaking technological change, we believe artistry is a key to the future. UMKC Conservatory embraces innovation and an entrepreneurial spirit in the creation of new works, new ways to share emerging and established repertory and in helping students develop a portfolio of career skills to navigate the 21st century.<sup>143</sup>

While this description does not precisely define entrepreneurship, it clearly demonstrates that entrepreneurship remains part of the department's educational objectives.

## Academics

Most graduate music degree programs require students to complete Professional Aspects of College Teaching (CONSVTY 5576).<sup>144</sup> This course highlights necessary preparation from writing cover letters to strategies for successful interviews. Additionally, doctoral composition students are required to take Career Paths in Composition (CONSVTY 5512), which addresses academic and entrepreneurial career trajectories for students to help them build their careers.<sup>145</sup> Voice students enrolled in the Master of Music degree program are required to take Advance Opera Workshop: Audition Techniques (CONSVTY 5517).<sup>146</sup> This course includes aspects of

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<sup>143</sup> "Current Students," University of Missouri Kansas City Conservatory of Music and Dance, accessed August 20, 2020, <https://conservatory.umkc.edu/current-students/index.html>.

<sup>144</sup> "Conservatory (CONSVTY)," Graduate Course Offerings, University of Missouri Kansas City, accessed August 22, 2020, <https://catalog.umkc.edu/course-offerings/graduate/consvty/>.

<sup>145</sup> "Doctor of Musical Arts: Composition," Graduate Programs, University of Missouri Kansas City, accessed August 22, 2020, <https://catalog.umkc.edu/colleges-schools/conservatory/music/graduate/doctor-of-musical-arts/music-composition/>.

<sup>146</sup> "Master of Music: Performance-Voice," Graduate Programs, University of Missouri Kansas City, accessed August 22, 2020, <https://catalog.umkc.edu/colleges-schools/conservatory/music/graduate/master-of-music/performance-voice/>.

the audition process along with resumé-building strategies. The limited amount of specific vocational courses cover a narrow spectrum of topics.

### Intentional Engagement

In 2017, the university career services office published a comprehensive career development guide for students to utilize during their education.<sup>147</sup> This resource provides information for internships, cover letters, resumé, and tips for networking and interviews. General templates are available within this resource. Furthermore, readers are directed to review more templates on the career services website; however, none of the examples are tailored for students pursuing careers in the arts.<sup>148</sup> In addition to web resources, the career services office hosts Handshake Week, which is an event for students to attend career fair events and network with local employers.<sup>149</sup> Specific data for music student attendance for Handshake Week was not located during this research project.

### External Internships

Resources for internships are available through the career center.<sup>150</sup> Handshake is UMKC's platform for career resources that students can utilize for internship and job postings.<sup>151</sup> Students must register to access Handshake web resources to search for internship opportunities.

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<sup>147</sup> "UMKC Career Development Guide," University of Missouri Kansas City Career Services, accessed August 23, 2020, [https://issuu.com/umkccareerservices/docs/2017\\_career\\_development\\_guide\\_pages](https://issuu.com/umkccareerservices/docs/2017_career_development_guide_pages).

<sup>148</sup> "Resumés," University of Missouri Kansas City Career Services, accessed August 23, 2020, <https://career.umkc.edu/resumes/>.

<sup>149</sup> "Handshake Week," Students, University of Missouri Kansas City Career Services, accessed August 23, 2020, <https://career.umkc.edu/handshake-week/>.

<sup>150</sup> "Search Results for: Internship," University of Missouri Kansas City Career Services, accessed August 23, 2020, <https://career.umkc.edu/?s=internship>.

<sup>151</sup> University of Missouri Kansas City Career Services, "Handshake Week."

The visibly limited nature of entrepreneurship education for music students at UMKC suggests that the program could usefully evaluate and improve its current provision.

## INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC

### Enrollment

In Fall 2018, graduate student enrollment at Indiana University Jacobs School of Music (JSoM) was 803 students.<sup>152</sup> The number of doctoral students that semester was 271 students, which demonstrates that 33.75% of graduate students were seeking doctoral degrees. Graduate degree programs include Master of Arts in Musicology (MA-M), Master of Music (MM), Master of Music Education (MME), Master of Science in Music Education (MSME), Doctor of Music (DM), Doctor of Music Education (DME), and Doctor of Philosophy (Ph.D). Additionally, the program offers a Performance Diploma (PD).<sup>153</sup>

### Career Development Office/Program

Within the JSoM facilities, the Office of Entrepreneurship and Career Development (OECD) is dedicated to serving music students. Specifically tailored to helping music students, the “OECD offerings include expert guidance, education programs, workshops and discussions, one-on-one career coaching, multiple online tools, mentorship to student organizations and

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<sup>152</sup> “Annual Report 2018-19,” Indiana University Jacobs School of Music, accessed August 24, 2020, <https://iu.app.box.com/s/rleq9saesnqmzu29hru5s8evzxxgqumux>, see page 7.

<sup>153</sup> “Graduate Division,” Jacobs School of Music Bulletin 2019-2019, Indiana University, accessed September 23, 2020, <https://bulletins.iu.edu/iub/music/2018-2019/graduate/index.shtml>.

projects, departmental collaborations, digital publications, and more.”<sup>154</sup> Additionally, Project Jumpstart is part of the OECD, which is a student-led program that:

Offer[s] presentations, workshops, discussions, networking events, conferences, and publications on innovation and entrepreneurship. Central to these initiatives are partnerships with student groups and ensembles, Jacobs School departments, the IU Bloomington community, as well as organizations and creative individuals in the City of Bloomington and beyond.<sup>155</sup>

The OECD and Project Jumpstart serve as the hub for entrepreneurial and career development activities for the JSOM.

## Definition

The OECD definition of entrepreneurship is aligned with that given by the Johnson Center for Entrepreneurship and Innovation on IU’s campus.<sup>156</sup> There, Dr. Donald F. Kuratko describes the entrepreneurial mindset with the keywords of “Vision, change, creation, energy, and passion.”<sup>157</sup> Furthermore, he stresses the need to “break through the paradigms and follow the new ideas,” which will engage the individual’s entrepreneurial mindset.<sup>158</sup>

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<sup>154</sup> “Welcome,” Office of Entrepreneurship and Career Development, Indiana University Jacobs School of Music, accessed August 24, 2020, [https://blogs.iu.edu/jsomoecd/?\\_ga=2.98373850.419008058.1598283457-263136841.1598283457](https://blogs.iu.edu/jsomoecd/?_ga=2.98373850.419008058.1598283457-263136841.1598283457).

<sup>155</sup> “Project Jumpstart,” Office of Entrepreneurship and Career Development, Indiana University Jacobs School of Music, accessed August 24, 2020, [https://blogs.iu.edu/jsomoecd/project-jumpstart/?\\_ga=2.53368941.419008058.1598283457-263136841.1598283457](https://blogs.iu.edu/jsomoecd/project-jumpstart/?_ga=2.53368941.419008058.1598283457-263136841.1598283457).

<sup>156</sup> Indiana University Jacobs School of Music, phone conversation with administrative representative, November 2, 2018.

<sup>157</sup> Donald F. Kuratko, “Unleashing Innovation,” Johnson Center for Entrepreneurship and Innovation, Indiana University Kelley School of Business, October 24, 2014, 1:42 to 1:46, <https://www.youtube.com/watch?v=5hfcs2XW4nI> (accessed August 24, 2020).

<sup>158</sup> *Ibid.*, 4:09 to 4:13.

## Academics

JSoM students can enroll in elective courses offered by the OECD. Courses are offered to undergraduate and graduate students. As of Fall 2020, the currently available courses comprise of an eight-week intensive course Music Career Development (MUS-U250/U550) and Introduction to Music Entrepreneurship (MUS-U300/U540).<sup>159</sup> This limited number of courses demonstrates fewer options available to engage students.

As of 2020, there is a Certificate in Entrepreneurship for undergraduate students. This certificate includes course requirements from both the Kelley School of Business and Jacobs School of Music. No certificate program of similar requirements exists for graduate music students. Graduate students have the option to create an independent study in entrepreneurial studies and career development with the director of the OECD. This signals the possibility that the OECD primarily targets undergraduate students for its offerings.

As of 2018, graduate music students can pursue an Outside Field of Study in Arts Administration. See Table 4.10: JSoM Outside Field in Arts Administration Courses.

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<sup>159</sup> “Fall 2020 Courses,” Office of Entrepreneurship and Career Development, Indiana University Jacobs School of Music, accessed August 26, 2020, <https://blogs.iu.edu/jsomoecd/courses/>.

**Table 4.13: JSoM Outside Field in Arts Administration Courses<sup>160</sup>**

<b>Course Listing</b>	<b>Course Title</b>
AADM-Y502	Arts Administration and Organizational Behavior
AADM-Y504	Arts Organizations in the Public and Private Sectors
AADM-Y505	Programming in the Performing Arts
AADM-Y506	Curating for Museums and Galleries
AADM-Y508	Performing Arts Organization Management
AADM-Y511	Performing Arts Center Management
AADM-Y515	Financial Management for the Arts
AADM-Y522	IT Applications for the Arts
AADM-Y526	Arts and Social Change
AADM-Y530	Audience Development and Marketing the Arts
AADM-Y551	Cultural Planning and Urban Development
AADM-Y558	Fund Development for Nonprofit Organizations
AADM-Y559	Public Policy and the Arts
AADM-Y562	Legal Issues in the Arts
SPEA-N525	Management for the Nonprofit Sector

Graduate music students pursuing the Outside Field in Arts Administration must complete two courses for a total of six credit hours.

#### Intentional Engagement

The annual Innovation Competition is a co-sponsored event with the business school.<sup>161</sup> This program provides all student finalists with access to professional entrepreneurial mentoring to develop projects. Furthermore, two winners receive funding to support their project development.

The student-led program, Project Jumpstart, which is part of the OECD:

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<sup>160</sup> “Arts Administration,” University Graduate School Bulletin 2019-2020, Indiana University, accessed August 26, 2020, <https://bulletins.iu.edu/iu/gradschool/2018-2019/programs/bloomington/arts-administration/index.shtml>.

<sup>161</sup> Christine Fernando, “Jacobs School of Music offers wide range of programs, concerts,” Indiana Daily Student, published January 17, 2018, <https://www.idsnews.com/article/2018/01/entbrief011618> (accessed August 28, 2020).

Serves as a catalyst for entrepreneurial thought and action among students by offering high-impact career development and entrepreneurial workshops, networking events, peer support for projects, mini-conferences, and coordination of the annual Innovation Competition.<sup>162</sup>

Its student team is hired to engage and interact with JSOM students and faculty. As of Spring 2019, the student team comprised of individuals with specialties in media, engagement, communications, and managerial roles.<sup>163</sup>

The Well-Advised Lunch Series is part of the Project Jumpstart offerings and provides “a unique opportunity for IU Jacobs School of Music students to meet faculty in a relaxed and inspiring atmosphere. The events are planned for Thursdays from 12-1pm.”<sup>164</sup> Recent faculty lunch events in 2019-2020 include Jorja Fleezanis and Stephen Houghton.<sup>165</sup> This casual event creates a unique setting for students to ask career-related questions with applied faculty outside of applied lessons.

The OECD website provides electronic resources for students to access career opportunities, professional networking organizations by area (e.g., vocal, composition, music education, etc.), and portfolio development tools. Further links are available to view 21CM, The Savy Musician, and The Entrepreneurial Musician.<sup>166</sup>

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<sup>162</sup> “JSOM: Entrepreneurship & Career Development,” Indiana University Jacobs School of Music, accessed August 27, 2020, [https://blogs.iu.edu/jsomoecd/?\\_ga=2.161849337.419008058.1598283457-263136841.1598283457](https://blogs.iu.edu/jsomoecd/?_ga=2.161849337.419008058.1598283457-263136841.1598283457).

<sup>163</sup> “Meet the Staff,” Office of Entrepreneurship and Career Development, Indiana University Jacobs School of Music, accessed August 27, 2020, <https://blogs.iu.edu/jsomoecd/meet-the-staff/>.

<sup>164</sup> “The {Well-Advised} Lunch Series an Opportunity to Meet Faculty,” Entrepreneurship & Career Development Blog, Indiana University Jacobs School of Music, accessed August 28, 2020, <https://blogs.music.indiana.edu/OECD/2013/10/15/the-well-advised-lunch-series-an-opportunity-to-meet-faculty/>.

<sup>165</sup> “Upcoming Events,” Project Jumpstart, AllEvents, accessed August 28, 2020, <https://allevants.in/org/project-jumpstart-jsom/13412989>.

<sup>166</sup> “Entrepreneurship Resources,” Office of Entrepreneurship and Career Development, Indiana University Jacobs School of Music, accessed August 27, 2020, <https://blogs.iu.edu/jsomoecd/resources/entrepreneurship-resources/>.

Overall, JSoM provides students with what I would consider an adequate supply of entrepreneurial engagement activities and resources.

### External Internship

Within the OECD web resources for careers, students can search for external internships.

The program's website specifies:

Internships required as part of JSoM curricula [Audio Engineering, Music Education] are coordinated within those Departments. At this time, the Jacobs School of Music does not have a general internship course number. JSoM students seeking an internship experience should pursue available internship course opportunities in the College of Arts and Sciences or SPEA [for Arts Administration].<sup>167</sup>

No external internships through partnership organizations are listed on the web career portal.

## UNIVERSITY OF MARYLAND COLLEGE PARK

### Enrollment

In Fall 2018, graduate student enrollment within the School of Music at the University of Maryland College Park (UMD) was 215 students.<sup>168</sup> The number of doctoral students enrolled that period was 135, which reveals that 62.8% of graduate students at UMD were seeking doctoral degrees. Graduate music degrees consist of the Master of Music (MM), Master of Arts (MA), Doctor of Musical Arts (DMA), and Doctor of Philosophy (Ph.D.).<sup>169</sup>

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<sup>167</sup> "Career Opportunities," Office of Entrepreneurship and Career Development, Indiana University Jacobs School of Music, accessed August 27, 2020, <https://blogs.iu.edu/jsomoecd/resources/resources-career-opportunities/>.

<sup>168</sup> University of Maryland School of Music, email correspondence with administrative representative, March 31, 2021. Also, see: "Number of Registered Majors," Office of Institutional Research, Planning & Assessment, University of Maryland College Park, accessed September 2, 2020, <https://reports.umd.edu/reportHolder.html#NumberofRegisteredMajors/NumberofRegisteredMajors>.

<sup>169</sup> "Degrees," Resources for Prospective Students, University of Maryland College Park School of Music, accessed August 30, 2020, <https://music.umd.edu/degrees>.

## Career Development Office/Program

The School of Music does not have its own career development program. The College of Fine Arts and Humanities has a Career Initiative Office that serves all units within the college, including the School of Music, and offers advising, events, and web resources; however, “advising is available to all arts and humanities undergraduates, master’s students, and recent graduates up to one year after graduation. Arts and Humanities (ARHU) doctoral students may access services through the Graduate School’s Professional Development and Career Services.”<sup>170</sup> This separate program provides resources tailored for doctoral and Ph.D. students. From an outside perspective, the setup for career services separated between masters and doctoral students appears convoluted.

## Definition

Entrepreneurship is emphasized in the online description of the School of Music. The website states:

In creating the next generation of artist-citizens, we are fiercely dedicated to the highest standards of artistic and scholarly excellence, diversity in curriculum and programming, robust engagement with the world, entrepreneurial thinking and problem solving and the creation of an inclusive, open and welcoming community... Students are able to take advantage of our internationally active faculty, innovative curriculum and rich cultural environment. The academic programs we offer in music performance, education and scholarship all provide robust training alongside innovative opportunities for personal growth.<sup>171</sup>

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<sup>170</sup> “Strategic Career Preparation,” Career Initiative, University of Maryland College Park College of Arts and Humanities, accessed September 1, 2020, <https://arhu.umd.edu/academics/career-initiative/strategic-career-preparation>.

<sup>171</sup> “About,” University of Maryland College Park School of Music, accessed August 31, 2020, <https://music.umd.edu/about>.

No further definition for entrepreneurial thinking and entrepreneurship is found on the website; however, this inclusion of the term demonstrates that entrepreneurial efforts remain at the forefront of the administration's goals.

## Academics

As of Fall 2020, the School of Music has an Arts Leadership Minor available for undergraduate students only.<sup>172</sup> Graduate music students do not have access to a similar program. This trend appears to be common where certificate programs and minors are generally geared towards undergraduate students. As seen in other similar university music programs, graduate students can enroll in three-credit-hour elective courses such as Financial Entrepreneurship for Arts Leaders (MUSC448E / ARHU340) and Technology and a Career in Music (MUSC463).<sup>173</sup> Although the course topics are surely valuable, this limited number of classes suggests less opportunity for graduate students to obtain professional development and entrepreneurial training.

The College of Arts and Humanities (known internally as ARHU) provides students music students with career development and internship courses. Academic offerings within the ARHU are available to undergraduate and graduate students. Course offerings include internship listings as well. Refer to Table 4.11: UMD Academics for list of courses.

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<sup>172</sup> "Arts Leadership Minor," Academic Programs, University of Maryland College Park School of Music, accessed August 30, 2020, <https://music.umd.edu/academic-programs/arts-leadership-minor>.

<sup>173</sup> "MUSC – School of Music," 2020-2021 Graduate Catalog, University of Maryland College Park, accessed August 31, 2020, <https://academiccatalog.umd.edu/graduate/courses/musc/>.

**Table 4.14:** UMD Academics<sup>174</sup>

<b>Course Listing</b>	<b>Course Title</b>
ARHU 440	Arts Leadership Seminar
ARHU 498	Special Topics in Arts and Humanities
ARHU 786*	Professional Development Internship
ARHU 788*	Professional Development Seminar
ARHU 789*	Professional Development Practicum

Note: Courses listed at the 700-level are only available for graduate students.

The separate courses available within the ARHU minimally add to already limited options for graduate music students to pursue.

#### Intentional Engagement

The School of Music has a wide variety of community engagement programs ranging from outdoor concert series to collaborative education programs with local schools.<sup>175</sup> These programs are designed for School of Music students and faculty to enhance the fine arts within the local and extended area. Additionally, the Hire a Musician service is run by the community engagement programs, and is described as follows:<sup>176</sup>

All arrangements and payments are to be made directly between the client and the musician(s). Rates and availability will vary. The School of Music does not guarantee musicians for any booking requests... Students wishing to qualify for inclusion should speak with their instructors. Students are approved by faculty before they may use the Hire Notes platform through the School of Music.<sup>177</sup>

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<sup>174</sup> “ARHU – Arts and Humanities,” 2020-2021 Undergraduate Catalog, University of Maryland College Park, accessed September 2, 2020, <https://academiccatalog.umd.edu/undergraduate/approved-courses/arhu/>.

<sup>175</sup> “Engagement Programs,” Community Engagement, University of Maryland College Park School of Music, accessed September 4, 2020, <https://music.umd.edu/community-engagement/programs>.

<sup>176</sup> “Hire a Musician,” Community Engagement, University of Maryland College Park School of Music, accessed September 4, 2020, <https://music.umd.edu/community-engagement/hire-a-musician>.

<sup>177</sup> Ibid.

Similar to other schools' music programs, this gigging opportunity allows students to begin utilizing entrepreneurial skills necessary for the freelance market by programming repertoire and negotiating contract fees.

The Clarice Smith Performing Arts Center (located on UMD's campus), which is the hub for artistic events on campus, is the host for the Renegade Series, which is described as:

A series of recitals, masterclasses and talks that seek to empower students in forging unique and innovative career paths by bringing to campus the most creative minds in our field. Whether seasoned professionals or young entrepreneurs, Renegade speakers are influential thinkers who have plowed musical paths beyond the concert hall and touched lives in powerful and expressive ways.<sup>178</sup>

These events occur on a monthly basis for students to attend. Previous guest artists include Melissa Ngan from the Fifth House Ensemble and the Spektral Quartet.<sup>179</sup>

### External Internship

Graduate students can enroll in internship courses within the College of Arts and Humanities. These courses comprise of Internship Practicum in Arts and Humanities (ARHU 486), Advanced Internship Practicum in ARHU (ARHU 489), and Special Topics in Arts and Humanities (ARHU 498).<sup>180</sup>

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<sup>178</sup> "Renegade Series: Spektral Quartet," The Clarice Smith Performing Arts Center, University of Maryland College Park, accessed September 21, 2020, <https://theclarice.umd.edu/events/2020/renegade-series-spektral-quartet>.

<sup>179</sup> "2019-2020 School of Music Masterclasses and Lecture Series," The Clarice Smith Performing Arts Center, University of Maryland College Park, accessed September 5, 2020, <https://theclarice.umd.edu/series/2019-2020-school-of-music-masterclass-and-lecture-series>.

<sup>180</sup> "2020-2021 Graduate Catalog: ARHU – Arts and Humanities," University of Maryland College Park, accessed September 2, 2020, <https://academiccatalog.umd.edu/graduate/courses/arhu/>.

## UNIVERSITY OF NORTH TEXAS

### Enrollment

In Fall 2018, graduate student enrollment at the University of North Texas (UNT) College of Music was 546.<sup>181</sup> The number of doctoral students enrolled that semester was 362, which indicates that 66.3% of graduate students were seeking doctoral-level degrees. Graduate-level degree programs comprise of the Master of Arts (MA), Master of Music (MM), Master of Music Education (MME), Doctor of Musical Arts (DMA), Doctor of Philosophy (Ph.D.), and Graduate Artist Certificate in Music Performance (GAC).<sup>182</sup>

### Career Development Office/Program

The College of Music's Business and Entrepreneurship Program launched in 2016 offers courses, events, and advising tailored for music students. The department provides students with access to academic coursework, events, competitions, one-on-one advising, student organizations, internship opportunities, and departmental meetings.<sup>183</sup>

### Definition

The College of Music and its Music Business and Entrepreneurship Program do not have a published definition for entrepreneurship.

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<sup>181</sup> "Enrollment by Schools/College," Data, Analytics, and Institution Research, University of North Texas, accessed September 7, 2020, <https://institutionalresearch.unt.edu/fact-book/enrollment>.

<sup>182</sup> "Degree-Specific Graduate Admissions Requirements," Admissions, University of North Texas College of Music, accessed September 7, 2020, <https://music.unt.edu/admissions/graduate-degree-specific>.

<sup>183</sup> "Music Business and Entrepreneurship," University of North Texas College of Music, accessed September 7, 2020, <https://career.music.unt.edu/>.

## Academics

Graduate student courses within Music Business and Entrepreneurship program comprise of the courses seen in Table 4.12: UNT Graduate Academics.

**Table 4.15: UNT Graduate Academics<sup>184</sup>**

<b>Course Listing</b>	<b>Course Title</b>
MUCE 5000	The Musical Entrepreneur
MUCE 5010	Seminar in Music Entrepreneurship – Marketing for Musicians
MUCE 5020	Seminar in Performing Arts Management
MUCE 5030	Practicum in Music Entrepreneurship / Performing Arts Management
MUED 6580	College Teaching of Music Courses

In addition to taking elective coursework, graduate students can pursue the Related Field in Music Entrepreneurship, which is similar to an outside or cognate area in entrepreneurship at other institutions.<sup>185</sup> Master’s degree students need to complete nine credit hours of courses, whereas doctoral students must fulfill twelve credit hours. In order to qualify for admission, students are required to enroll in and successfully complete The Musical Entrepreneur (MUCE 5000) and demonstrate prior experience launching a new venture or previous experience in an arts management organization. Applications are due in December for Spring Semester and May for Fall Semester admission. The application should include a brief summary of “entrepreneurial experience, career goals, interests, and reasons for interest in the related field in music entrepreneurship.”<sup>186</sup> Additionally, applicants should provide a portfolio website address or other documented evidence of entrepreneurship activity.

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<sup>184</sup> “Graduate Courses,” Music Business and Entrepreneurship, University of North Texas College of Music, accessed September 7, 2020, <https://career.music.unt.edu/graduate-courses>.

<sup>185</sup> “Related Field in Music Entrepreneurship,” Music Business and Entrepreneurship, University of North Texas College of Music, accessed September 9, 2020, <https://career.music.unt.edu/related-field>.

<sup>186</sup> Ibid.

The program has Teaching Fellowships and Assistantships in Music Entrepreneurship for graduate students enrolled in any MM, DMA, or Ph.D. music degree. Besides assisting and teaching undergraduate music entrepreneurship classes, the person's general responsibilities comprise of "social media content creation and management, video editing, event planning, and management assistance, fundraising and grant writing, marketing assistance, among other tasks."<sup>187</sup> Graduate students who wish to be considered for a fellowship or assistantship need to submit an online application through the department website and attach a resumé or CV, personal statement, and three references. Prospective applicants must have been admitted to a music degree program for consideration.

Academics encompassing career development and entrepreneurship at UNT exhibits favorable efforts to provide students with adequate curricular offerings.

### Intentional Engagement

Along with regular one-on-one career advising and guest speaker events, the department provides students with a wide variety of recourses on the program website.<sup>188</sup> Currently available web resources include job postings, contact information for local photographers and videographers, grant writing, business startup, and self-promotion tools, advice on music copyright and law, and details for off-campus performance opportunities and the annual music entrepreneurship competition (see below). All electronic resources are available to the public and do not require UNT login credentials to access them.

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<sup>187</sup> "Teaching Fellowships/Assistantships in Music Entrepreneurship," Music Business and Entrepreneurship, University of North Texas College of Music, accessed September 10, 2020, <https://career.music.unt.edu/graduate-assistantship>.

<sup>188</sup> "Resources," Music Business and Entrepreneurship," University of North Texas College of Music, accessed September 10, 2020, <https://career.music.unt.edu/resources>.

The Music Entrepreneurship Competition requires individuals and teams to create a business plan which addresses a current need or desire in the market that solves a problem. Awards for projects range from \$1000 to \$5000, which total in the amount of \$20,000 for all projects that place as the top competitors. Students not enrolled within the College of Music can participate if at least one team member is a current music student. Fabiana Claire, director of the Music Business and Entrepreneurship program, describes the competition as “a unique opportunity to help embrace entrepreneurship with the arts and find the points of connection and the commonalities of both worlds.”<sup>189</sup> Initial requirements comprise of a summary statement, description of business or project, market analysis, operations statement, timeline, and financial details.<sup>190</sup>

An additional contest, the Innovative Music Programming Competition, strives “to encourage students to create compelling and interactive musical programs that engage audiences, cross musical genres, foster interdisciplinary collaborations, and push boundaries.”<sup>191</sup> Select musicians or ensembles receive \$250 to promote a concert at the Greater Denton Arts Council. For the preliminary round, individual musicians and ensembles need to submit a three-minute video presentation that comprises of an excerpt of the program, description of why the program is innovative, and a marketing strategy. After review of the preliminary video presentations, a pool of three finalists are selected to present the same content from the initial video through a

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<sup>189</sup> Fabiana Claire, “UNT Music Entrepreneurship Competition Documentary Trailer (2019),” June 28, 2019, <https://www.youtube.com/watch?v=8StyfCu-njI>.

<sup>190</sup> “2020 Music Entrepreneurship Competition Details,” Music Business and Entrepreneurship, University of North Texas College of Music, accessed September 10, 2020, <https://career.music.unt.edu/competitions/entrepreneurship/details>.

<sup>191</sup> “2019 Innovative Music Programming Competition Details,” Music Business and Entrepreneurship, University of North Texas College of Music, accessed September 10, 2020, <https://career.music.unt.edu/competitions/innovative-music-programming/details>.

livestreamed Facebook video within a six-minute period.<sup>192</sup> Finally, the audience and viewers on Facebook select the winners.

The entrepreneurship department's engagement activity level remains higher than most other programs from workshops to competition events. Students can pursue one or multiple avenues of opportunities outside of the curricular offerings.

### External Internship

Students who complete Musical Entrepreneur (MUCE 5000) or Career Development in Professional Music (MUGC-4890) can apply for an internship placement through the department.<sup>193</sup> Internship credit is available for graduate students that enroll in Practicum in Music Entrepreneurship/Performing Arts Management (MUCE-5030). After a student is approved and placed with an organization that complements their interest and goals, interns are required to maintain a weekly journal of specific duties and projects. At the end of the semester, the student submits the weekly journal with a final reflection paper describing the organization and internship experience. The organization provides a brief evaluation that is examined alongside the student's written work to determine the final grade. In Spring 2018, students interned with local organizations that included the Dallas Symphony Orchestra, Music and Arts, Texas Winds, and the Dallas Opera.<sup>194</sup>

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<sup>192</sup> Ibid.

<sup>193</sup> "Internships," Music Business and Entrepreneurship, University of North Texas College of Music, accessed September 10, 2020, <https://career.music.unt.edu/internships>.

<sup>194</sup> Ibid.

## CHAPTER 5: SUMMARY AND CONCLUDING DISCUSSION

This project intended to outline and describe a qualitative synopsis of ten graduate music programs affiliated with Research 1 universities. The following areas model the research undertaken: (1) enrollment, (2) access to career development program/s, (3) definition/s, (4) academics, (5) engagement activities, and (6) external internship opportunities. The collection of data was through:

1. online sources,
2. recorded telephone interviews with current music entrepreneurship directors and faculty at selected sites,
3. articles in the secondary literature that cite programs, and
4. related and previous doctoral research projects in the public domain.

By way of a reminder, summaries of the select programs in Chapter 4: Findings (see pp. 34-94) are organized by the areas of research that I defined in the purpose of study section of Chapter 1: Introduction (see pp. 1-7), and with the following areas and subtopics:

**Enrollment:** (a) total population of graduate students; and (b) the total population of doctoral students.

**Career Development Office/Program:** if applicable, the career development office's status and location, whether located (a) within the music department facility; or (b) elsewhere on campus.

**Definition/s:** (a) if applicable, a formal definition of arts entrepreneurship used within the music program; and (b) if relevant, an informal definition supplied by a program representative through a recorded telephone interview.

**Academics:** (a) for and not-for-credit entrepreneurship course listings; and (b) related entrepreneurship certificate programs and minors for graduate students.

**Engagement Activities:** (a) advising; (b) competitions; (c) grants; (d) performances; (e) web resources; and (f) other.

**External Internships:** (a) for- and not-for-credit internships within the music department; (b) for and not-for-credit internship opportunities outside the music department.

### Summarized Findings of Research Samples

**Enrollment.** See Table 5.1: Music Graduate and Doctoral Enrollment by School.<sup>1</sup> During the initial data collection in 2018-2019, the overall graduate music students' enrollment across the select programs was 3679. The collective number of doctoral-level music students was 1729. This figure illustrates that 47% of graduate students from the select music departments were enrolled in doctoral degree programs. While Indiana University Jacobs School of Music had the most graduate students with 803, the University of North Texas had the highest number of doctoral-level students with 362. On the opposite end of the spectrum, CU Boulder had the least number of graduate students with 208, whereas UM Ann Arbor had the lowest number of doctoral students at 72. Graduate student enrollment numbers do not appear to influence stronger arts entrepreneurship activities within the departments. The presence of individual endowments for arts entrepreneurship clearly boosts individual department's efforts. Endowments for entrepreneurship initiatives generally stem from departmental plans to encourage donations and bequests in this area, rather than from donors driving the curriculum.

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<sup>1</sup> Enrollment data for UMKC includes dance students. Enrollment data for UM Ann Arbor includes theatre and dance students.

**Table 5.1: Music Graduate and Doctoral Enrollment by School**

<b>School</b>	<b># Graduate</b>	<b># Doctoral</b>	<b>% Doctoral</b>
UNT	546	362	66.30%
JSoM	803	271	33.75%
ESM	447	223	49.89%
UIUC	326	169	51.84%
FSU	334	163	48.80%
MSU	268	145	54.10%
UMD	215	135	62.80%
CU Boulder	208	101	48.56%
UMKC	216	88	40.74%
UM Ann Arbor	316	72	22.78%
<b>Total</b>	<b>3679</b>	<b>1729</b>	<b>47.00%</b>

**Career Development Office/Program.** Refer to Table 5.2: Office/Department

Location. The location of the Career Development Office/Program varies by department. This term is used for consistency of language; however, these offices' names might differ by program. The following programs provide graduate music students with access to a career development office/program within the music facilities: UNT, IUB, ESM, MSU, CU Boulder, and UM Ann Arbor. Other programs provide access for career services within campus-wide offices: FSU, UMKC, and UMD.<sup>2</sup> Students at UIUC can access career services within the larger College of Fine and Applied Arts via another unit (School of Architecture). UIUC, FSU, UMKC, and UMD do not have specific offices and programs within their respective music departments dedicated to career services. Since the graduate student enrollment at UIUC, FSU, UMKC, and UMD fits within the middle (as opposed to lower) spectrum of population, there does not appear to be a relationship between size of student body and the provision of career services in music department facilities.

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<sup>2</sup> This research aims to highlight current offerings at the time of research and does not investigate why some institutions do not provide access career services within their music departments.

**Table 5.2:** Office Department/Location

<b>School</b>	<b>In-House</b>	<b>Out-of-House</b>
UNT	✓	
JSOM	✓	
ESM	✓	
UIUC		✓
FSU		✓
MSU	✓	
UMD		✓
CU Boulder	✓	
UMKC		✓
UM Ann Arbor	✓	
<b>Total</b>	<b>6</b>	<b>4</b>

**Definition/s.** See Table 5.3: Source of Definition(s) / Emphasis of Entrepreneurship.<sup>3</sup>

There are various ways to locate an official source that provides an institution’s definition of arts entrepreneurship. In some cases, the definition appears on the music department website, another department's website, or a larger career services office website (to which I was sometimes referred to during the telephone interviews). Two programs do not have a formal definition available, according to a sample program's representative and website (UNT and UM Ann Arbor). Four programs (MSU, UMD, CU Boulder, and UMKC) include some description of entrepreneurship or entrepreneurial spirit on their music departments’ websites. The remaining four programs (ESM, FSU, JSOM, and UIUC) referenced the business departments' definition during their telephone appointment. Across the board, definitions appear to reflect the campus culture and the institution’s goal of entrepreneurship, a finding similarly seen in Beckman and Cherwitz’s 2009 essay.<sup>4</sup>

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<sup>3</sup> As seen in Chapter 4: Findings (pp. 34-94), the formal definitions of entrepreneurship, arts, and music entrepreneurship were at times seemingly elusive. This research only provides definitions without examining the language.

<sup>4</sup> Gary D. Beckman and Richard Cherwitz, “Advancing the Authentic: Intellectual Entrepreneurship and the Role of the Business School in Fine Arts Entrepreneurship Curriculum Design,” in *Handbook of*

**Table 5.3:** Source of Definition(s) / Emphasis of Entrepreneurship

School	Music	Other	None
UNT			✓
JSoM		✓	
ESM		✓	
UIUC		✓	
FSU		✓	
MSU	✓		
UMD	✓		
CU Boulder	✓		
UMKC	✓		
UM Ann Arbor			✓
<b>Total</b>	<b>4</b>	<b>4</b>	<b>2</b>

**Academics.** See Table 5.4: Graduate Academics within Music Department. The vast majority of programs offer some entrepreneurship and professional development elective courses within their music departments. These courses typically fulfill requirements for elective credit hours. Four programs (UNT, IUB, UIUC, and FSU) allow students to pursue an outside area, cognate, or specialized study in a field related to arts entrepreneurship (labeled "Other" in the Table). Students can enroll in a certificate program related to music entrepreneurship or arts administration at UNT, ESM, MSU, CU Boulder, and UM Ann Arbor and UIUC. FSU's music department is the only program that offers the Master of Arts degree in Arts Administration. This degree program is typically found elsewhere on other campuses (e.g., Indiana University).<sup>5</sup>

Additionally, Eastman IML has a Master of Arts Leadership degree and a dual MBA degree with the Simon Business School at the University of Rochester. Students at ESM can

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*University-Wide Entrepreneurship Education*, edited by Kelly Shaver, et al. (Northampton, MA: Edward Elgar Publishing, 2009), 22.

<sup>5</sup> The Master of Arts Administration degree at Indiana University - Bloomington is available through the O'Neil School of Public and Environmental Affairs (formerly SPEA). The Master of Arts and Cultural Management degree at Michigan State University is available through the College of Arts and Letters.

pursue a Minor in Arts Leadership, too. UMD is the only program that does not offer graduate-level entrepreneurial studies within its music department.

**Table 5.4:** Graduate Academics within Music Department

School	Major	Minor	Other	Certificate	Course/s
UNT			✓		✓
JSoM			✓		✓
ESM	✓	✓		✓	✓
UIUC			✓	✓	✓
FSU	✓		✓		✓
MSU				✓	✓
UMD					
CU Boulder				✓	✓
UMKC					✓
UM Ann Arbor				✓	✓
<b>Total</b>	<b>2</b>	<b>1</b>	<b>4</b>	<b>5</b>	<b>9</b>

**Intentional Engagement.** See Table 5.5: Intentional Engagement Activities within Music Department. Each program provides at least one extra-curricular workshop per year within its department. Workshops encompass non-curricular events, guest speakers, luncheons, etc.

The majority of programs supply students with access to one-on-one career advising with specialists in the department or unit or with a liaison at the university-wide career services office. As of Spring 2021, UMKC and UMD do not have publicly listed career advising within their respective music departments or with specialists within university-level offices.

The vast majority of programs supply students with access to online resources for resumé and cover letter templates and job listings. These resources provide helpful ideas for students as they develop and create successful documents when applying for jobs after graduating.

Additionally, alumni continue to have access to these electronic resources.

Five programs (UNT, JSoM, MSU, CU Boulder, and UM Ann Arbor) have annual competitions for students to display and receive funding for new venture projects. Students can utilize competitions as part of a real-world educational experience to develop, test, and launch new ventures.

The "Performance" column in Table 5.5 has two subtopics within that group: gigging and partnerships. A few departments have services to help coordinate local gigging and freelance performance opportunities (MSU, UMD, and CU Boulder). Gigging opportunities, both on- and off-campus and taken while in school, help students learn how to negotiate contracts and fees for engagements after graduating. UM Ann Arbor coordinates student partnerships with National Sawdust in Brooklyn to present student performance projects. This unique partnership provides students with a venue for their performances and art.

**Table 5.5:** Intentional Engagement Activities within Music Department

School	Advising	Competition	Grants	Other	Performance	Web	Workshops
UNT	✓	✓				✓	✓
JSoM	✓	✓				✓	✓
ESM	✓		✓			✓	✓
UIUC	✓*					✓	✓
FSU	✓*					✓	✓
MSU	✓	✓			✓	✓	✓
UMD					✓		✓
CU Boulder	✓	✓			✓	✓	✓
UMKC						✓	✓
UM Ann Arbor	✓	✓	✓	✓	✓		✓
<b>Total</b>	<b>8</b>	<b>5</b>	<b>2</b>	<b>1</b>	<b>4</b>	<b>8</b>	<b>10</b>

\* = Specific advising available for music students in separate department/office outside of the music department facilities.

**External Internships.** See Table 5.6: Internships. The internship activity fluctuates from program to program. The most desirable opportunities for students are for-credit internships

offered within the music department because students can gain work-related experience while fulfilling degree requirements. The majority of departments have some form of for-credit internships, whether offered as electives, towards a certificate, or for particular degree programs. Two programs, UMKC and UMD, do not have any known internships within their respective music departments. Students at these music departments can pursue internship opportunities through other departments, units, or offices.

**Table 5.6: Internships**

<b>School</b>	<b>In-Music Department</b>		<b>Outside Music Department</b>	
	<b>For-Credit</b>	<b>Not-for-Credit</b>	<b>For-Credit</b>	<b>Not-for-Credit</b>
UNT	✓			
JSoM	✓		✓*	
ESM	✓			
UIUC	✓			
FSU	✓	✓*		✓*
MSU	✓	✓		
UMD			✓	✓
CU Boulder	✓			
UMKC				✓
UM Ann Arbor	✓	✓		
<b>Total</b>	<b>8</b>	<b>3</b>	<b>2</b>	<b>3</b>

### Discussion

The present research provides extensive documentation of arts entrepreneurial and career development education for graduate music students at Research 1 universities in 2018-2020. This study serves as a valuable resource for administrators to see how far this area of education has evolved and how much further development is needed to help students better prepare for the workplace. It has been inspiring to examine the nuances of different music programs and how they serve what they perceive to be their students' educational needs.

After compiling and reviewing the data trends in the research, I can conclude the following:

1. The music departments with an entrepreneurial or career development office within their facility demonstrate a more robust level of activity and engagement for students. By activity, I mean especially courses, internships, and one-off events.
2. Additionally, the music departments that have established relations with business departments on their campuses, stage internal competitions, and run for-credit courses yield higher entrepreneurial-activity levels.
3. Graduate and doctoral student enrollment data within the music departments do not indicate whether the department has more or less entrepreneurship and professional development activity and curricular offerings at the graduate level depending on the size of the student body.

Regarding point 1, these findings in no way dismiss the collective departments' efforts where no such career development or entrepreneurship office exists. In addition, with all findings noted in this paper, I hope administrators will consider their value as a means of informing, engaging, and preparing students for their artistic careers.

It is challenging to label which programs demonstrate the more favorable traits, because each department offers different curricular and engagement activities for its students. To organize the data, it is helpful to divide the departments into two categories: (1) departments demonstrating extensive activity and (2) departments showing less extensive activity.<sup>6</sup>

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<sup>6</sup> All institutions examined provide students with some form of access to internships, both for- and not-for-credit internships within or outside their respective music departments.

1. Departments demonstrating extensive activity: ESM, FSU, JSoM, MSU, CU Boulder, UIUC, UM Ann Arbor, and UNT here are defined as programs with a career development or entrepreneurship office within their respective music department or unit facilities, at least two or more curricular offerings per semester, and regularly scheduled engagement activities (including workshops and competitions).
2. Departments showing somewhat less extensive activity: UMD and UMKC are here defined as programs without a career development or entrepreneurship office within their respective music department or unit facilities, fewer than two curricular offerings per semester within the department, and less frequently scheduled engagement activities.

This categorization does not reflect the overall quality of students' comprehensive education. Moreover, it accounts for situations where attention and resources towards professional development and entrepreneurial activity and teaching are focused within the department, and thus yield higher activity levels. It must also be stressed that this is my opinion after compiling and organizing the data. It does not reflect nor represent that of the University of Illinois Urbana-Champaign, nor any other institution included in the project.

The project's relevance remains more crucial than ever before due to the COVID-19 pandemic, which has substantially impacted the arts economy. In December 2020, the *New York Times* published an article, "A 'Great Cultural Depression' Looms for Legions of Unemployed Performers." The article shows that at the end of the third quarter in 2020, 27% of musicians in the USA were unemployed.<sup>7</sup> Further, the article states the median income for full-time musicians at \$42,800. With many musicians relying on seasonal, one-off gigs, and week-to-week earnings,

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<sup>7</sup> Patricia Cohen, "A 'Great Cultural Depression' Looms for Legions of Unemployed Performers," *New York Times*, December 26, 2020, [https://www.nytimes.com/2020/12/26/arts/unemployed-performer-theatre-arts.html?referringSource=articleShare&fbclid=IwAR35ml9E3gFW\\_h7BArYZEY-9O-KN0upK\\_Y4xa7ksd5o55SXDOa7eoAvEsxg](https://www.nytimes.com/2020/12/26/arts/unemployed-performer-theatre-arts.html?referringSource=articleShare&fbclid=IwAR35ml9E3gFW_h7BArYZEY-9O-KN0upK_Y4xa7ksd5o55SXDOa7eoAvEsxg).

the pandemic put a halt to their vital income. Artists have quickly learned how to navigate technology due to the pandemic and transition from in-person to remote performances. This recent shift to remote work should encourage graduate music programs to maintain some responsibility to check in with alumni to see how individuals have navigated the stagnated economy. This would enable them to learn how curricular improvements can prepare students to think like an entrepreneur to weather future crises.

### Recommendations for Future Research

Due to this project's expansive topic and timeline, I had to keep my research concise and focused on the primary areas summarized.<sup>8</sup> The selection of music departments examined was based on programs with site administrators or faculty willing to participate in an initial telephone interview. Beginning the study of an individual program with a conversation to learn the site's nuances was favorable over extensive time reading through dozens of web pages.

The research was limited within the summarized areas outlined in Chapter 3: Methodology (see pp. 25-33). It does not supply a detailed analysis, critique, or evaluation of educational objectives, pedagogy, and student outcomes. Such an evaluation was beyond the scope of this project. Any assessments determined are related only to the content of the data collected.

To present each department's current programmatic characteristics, data was limited to initial collection from interviews during the 2018-2019 academic year and relevant updates related through 2020. Since this subject area remains in flux, I anticipate regular updates with engagement activities and curricular offerings in response to COVID-19.

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<sup>8</sup> See Chapter 3: Methodology (pp. 25-33).

Furthermore, faculty, academic professionals, and students may wish to advance the research in the following areas:

1. Investigate and compare definitions of entrepreneurship from various music departments. Examine the elusive language to determine why the term remains loosely understood.
2. Visit each site examined in the research in person, to observe engagement activities and teaching strategies. Survey current students and alumni to investigate career outcomes resulting from their participation in entrepreneurial and career development activities and curricular offerings, or lack thereof. Collect more data regarding educational objectives and teaching theories/pedagogy to provide a more detailed qualitative assessment for each program studied.
3. Replicate this study for a specific group of other academic departments (including music) that are part of a Research 1 university to examine which academic units demonstrate more or less entrepreneurial and professional development activity.
4. Examine census data and demographics in the surrounding region for each school to see whether these statistical measures correlate to music departments with more or less active entrepreneurial activities. By investigating demographics from various areas surrounding universities, a future researcher might unearth whether programs located in higher density areas yield more entrepreneurial activity when compared to smaller populated college towns.
5. Study and compare efforts before, during, and after COVID-19 to see whether the global pandemic impacted departments to expand, reformat, or downsize their entrepreneurial activities and education. A researcher might examine if the pandemic reshaped how arts entrepreneurship is conceived (including familiarity with digital editing) and what

schools are doing to prepare students for a drastic loss of income due to unforeseeable events.

6. Assess the effectiveness of arts entrepreneurial educational efforts by surveying alumni from specific programs. This assessment could study their perceptions and experience concerning their exposure to entrepreneurial education as working professionals.

### Concluding Statement

This dissertation presents an initial effort to document arts entrepreneurship activity and education for graduate music students attending NASM accredited programs at Research 1 institutions. It can serve as an asset for students interested in pursuing entrepreneurial studies at the institutions examined and people in leadership as this area of education continues to evolve. The process of researching and speaking to administrators at the various programs inspires me to further advance my own career as an entrepreneurial artist and educator.

The initial objective was not to provide a thorough critical analysis but instead to outline the current efforts between 2018-2020. I have learned that although the arts entrepreneurship activity at the selected programs varies, the research demonstrates an ongoing, steady evolution, rather than a revolution, in U.S. educational practice. As I close this chapter of research and my educational journey, I look forward to seeing changes implemented for future graduate music students and colleagues in the years to come.

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# APPENDIX A

## IRB APPROVAL LETTER



Office of the Vice Chancellor for Research & Innovation

Office for the Protection of Research Subjects  
805 W. Pennsylvania Ave., MC-095  
Urbana, IL 61801-4822

### Notice of Exempt Determination – Amendment #04

October 28, 2021

<b>Principal Investigator</b>	Christina Bashford
<b>CC</b>	Ryan Beauchamp
<b>Protocol Title</b>	<i>Exploring Arts Entrepreneurship in U.S. Graduate Music Programs</i>
<b>Protocol Number</b>	19053
<b>Funding Source</b>	Unfunded
<b>Review Category</b>	Exempt 2 (ii)
<b>Amendment Requested</b>	<ul style="list-style-type: none"><li>• Protocol title change</li></ul>
<b>Determination Date</b>	October 28, 2021 (Amendment Approval Date)
<b>Closure Date</b>	July 31, 2023

This letter authorizes the use of human subjects in the above protocol. The University of Illinois at Urbana-Champaign Office for the Protection of Research Subjects (OPRS) has reviewed your application and determined the criteria for exemption have been met.

The Principal Investigator of this study is responsible for:

- Conducting research in a manner consistent with the requirements of the University and federal regulations found at 45 CFR 46.
- Requesting approval from the IRB prior to implementing major modifications.
- Notifying OPRS of any problems involving human subjects, including unanticipated events, participant complaints, or protocol deviations.
- Notifying OPRS of the completion of the study.

Changes to an **exempt** protocol are only required if substantive modifications are requested and/or the changes requested may affect the exempt status.

**UNIVERSITY OF ILLINOIS URBANA-CHAMPAIGN**

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