



TOPIC: University of Maryland, Baltimore County: Post-Baccalaureate Certificate in Music Entrepreneurship

COMMITTEE: Education Policy

DATE OF COMMITTEE MEETING: March 28, 2012

SUMMARY: The proposed Post-Baccalaureate Certificate in Music Entrepreneurship, through its curriculum of study and participation in innovative pedagogy for underserved children, aesthetic education outreach that can be adapted to a variety of communities, and leadership and management topics (including public speaking, grant writing, strategic and business planning, marketing and public relations, governance and fundraising, and creation and management of partnerships) will provide important skills necessary for successful musicians of the twenty-first century. The type of entrepreneurial thinking that these endeavors encompass will help today's young musicians gain versatility, and uncover future ideas in the field that will allow them to succeed.

The study of music entrepreneurship is a phenomenon of the early 21st century. Undergraduate courses on music entrepreneurship have rapidly begun to enter curricula at universities across the US. A relatively small number of schools offer undergraduate minors in this area, though that number is growing. Career development classes often incorporate some study of entrepreneurship. Some programs utilize pre-existing entrepreneurship courses taught through the business school, while other models team up music and business faculty.

There is currently no graduate program in the US that is centered on the *El Sistema* method of urban music education, nor one in music entrepreneurship with the curriculum that is proposed here. A masters degree is being developed at Bard College, in collaboration with the Los Angeles Philharmonic and Longy School of Music, but the UMBC program will have an advantage over this program because internships (OrchKids, Aesthetic Education), and partnerships, will be offered in the same city. The incredible success of *El Sistema* in Venezuela has created great interest in adopting this program in the U.S.

OrchKids is based on a ground-breaking and dramatically successful program in music education – *El Sistema* (“The System”) – which also carries equally important value as a social program. Begun in the mid 1970s in Venezuela, *El Sistema* has transformed the lives of more the one-million young people (K-12), primarily from disadvantaged backgrounds. *El Sistema*'s approach to music education emphasizes intensive ensemble participation from the earliest stages, which promotes active group learning and peer teaching. Many international organizations recognize *El Sistema* as a unique program, worthy of implementation in nations throughout the world (currently, organizations in 25 countries throughout Asia, Europe, South, Central and North America have done so), particularly in countries that are seeking to reduce the levels of poverty, illiteracy, and exclusion among youth in underserved communities. *El Sistema*-inspired programs in the US have started in the last several years in Los Angeles, Boston, Chicago, Atlanta, and Baltimore (OrchKids). The Baltimore program is the second largest of these initiatives.

The Baltimore Symphony OrchKids program provides opportunities for personal development to Baltimore's most vulnerable children, helping them overcome the social challenges that they face, including poverty, crime and failing public schools. Part of the goal of OrchKids is to see that students from the program become the leaders of their school in academics, music and school citizenship;

that they become top candidates for prestigious high schools and collegiate programs; and over the course of time that they become leaders that give back and strengthen their community.

ALTERNATIVE(S): The Regents may not approve the program or may request further information.

FISCAL IMPACT: No additional funding is necessary. The program will be supported through tuition.

CHANCELLOR'S RECOMMENDATION: That the Committee on Education Policy recommend that the Board of Regents approve the proposal from the University of Maryland, Baltimore County to offer the Post-Baccalaureate Certificate in Music Entrepreneurship.

COMMITTEE RECOMMENDATION:

DATE:

BOARD ACTION:

DATE:

SUBMITTED BY: Irwin Goldstein (301) 445-1992 irv@usmd.edu

Proposed name of program: Post-Baccalaureate Certificate in Music Entrepreneurship

Sponsoring department: Music

Brief Summary of New Program

The post-baccalaureate Certificate in Music Entrepreneurship will enable musicians to enhance their future career opportunities by learning business and entrepreneurial skills, and through practical experiences in entrepreneurial and educational ventures. Students will receive intensive classes in innovative music education methods and musical advocacy through partnerships between UMBC Music and the Baltimore Symphony's OrchKids program, and instruction from a teaching artist trained at the Lincoln Center Institute program in Aesthetic Education. In addition, the curriculum will provide skills necessary to establish and build music education programs (such as OrchKids), music ensembles, and community arts organizations, through management and organizational leadership seminars. The year of study will culminate for each student with a project derived from internships in these initiatives or comparable endeavors.

A. Explanation of centrality of proposed certificate program to UMBC's mission

The UMBC mission and vision statements affirm: *"UMBC is a dynamic public research university integrating teaching, research and service to benefit the citizens of Maryland."*

1) *"UMBC actively promotes service to the community:*

- * by preparing academically talented students for community leadership*
- * by maintaining a leadership role in K-12 efforts and teacher education initiatives (especially to underserved communities)*
- * by expanding our outreach efforts and university/community partnerships."*

The proposed program will provide training for students in community leadership and K-12 music education initiatives, including some in underserved communities. It backs outreach efforts through increasing university/community partnerships (Baltimore Symphony OrchKids program).

2) *"UMBC serves as a national leader in applied learning, civic engagement, and community-based service delivery programs."*

Internships in the proposed program, with organizational assistance from the UMBC Shriver Center, ally with this mission.

3) *"At UMBC, we believe in entrepreneurship. It is our mission to infuse the university with the thinking and attitude, activities and ideas that will inspire entrepreneurial accomplishment in all its forms."*

The proposed program, as well as the mission statement of the department of music, enthusiastically supports this statement. The Department of Music is actively engaged in cutting edge research and creative work within the structure of a liberal arts university. Through a research focus of its faculty on contemporary music, students and the community have access to, and an increased understanding of, the music of our time. Along this line, the Department also provides current advanced and innovative learning opportunities to undergraduate students through creative activities, research, and performance collaborations among students and faculty, and intensive faculty mentoring of students, which is at the core of our curriculum. In addition to standard courses in music, the UMBC music faculty recognize the

changing employment landscape and challenges for young musicians, so have developed curricular and non-curricular opportunities for undergraduate students to address transitioning to life as an independent artist, including an outreach/public service component. These opportunities, in many cases, require entrepreneurial solutions, and build skills that all successful professionals in the music field must hold. Part of this initiative has been supported by a 2008-9 Kauffman Innovation Grant (for faculty and student projects), and the Office for Institutional Advancement for the department to offer a Careers in Music course (Music 323).

B. Rationale for the program

Musicians must be creative entrepreneurs, by the nature of the profession. As performers, conductors, and composers, the market requires that musicians promote themselves, develop networks of support from varied sources, and create a market for their work. As music educators, they must know how to mobilize community and institutional support for their efforts to create the next generation of professionals and avid amateurs. In short, musicians need versatile skills to find a place in society where they can uphold and promote their artistic ideals.

Today's challenges for musicians are greater than ever. Increasing numbers of highly trained young musicians seeking employment in standard areas, such as orchestral musician or public school teacher, are flooding the marketplace. As a result, the opportunities for them down these traditional paths are shrinking.

The proposed Certificate in Music Entrepreneurship, through its curriculum of study and participation in innovative pedagogy for underserved children, aesthetic education outreach that can be adapted to a variety of communities, and leadership and management topics (including public speaking, grant writing, strategic and business planning, marketing and public relations, governance and fundraising, and creation and management of partnerships) will provide important skills necessary for successful musicians of the twenty-first century. The type of entrepreneurial thinking that these endeavors encompass will help today's young musicians gain versatility, as well as uncover future ideas in the field that will allow them to succeed.

C. Evidence of market demand

The study of music entrepreneurship is a phenomenon of the early 21st century. Undergraduate courses on music entrepreneurship have rapidly begun to enter curricula at universities across the US. A relatively small number of schools offer undergraduate minors in this area, though that number is growing. Career development classes often incorporate some study of entrepreneurship. Some programs utilize pre-existing entrepreneurship courses taught through the business school, while other models team up music and business faculty.

There is currently no graduate program in the US that is centered on the *El Sistema* method of urban music education, nor one in music entrepreneurship with the curriculum that is proposed here. A masters degree is being developed at Bard College, in collaboration with the Los Angeles Philharmonic and Longy School of Music, but the UMBC program will have an advantage over this program because internships (OrchKids, Aesthetic Education), and partnerships, will be offered in the same city. The incredible success of *El Sistema* in Venezuela has created great interest in adopting this program in the U.S.

D. Educational objectives of the program

The main educational objectives are:

- * to provide instruction in innovative methods of music education, and the management and organizational leadership skills necessary to successfully engage in urban music education and musical outreach in a variety of communities
- * to promote increased sensitivity and understanding of the rewards and challenges faced when working with underserved youth and their communities
- * to provide instruction for musicians to analyze existing music organizations; apply entrepreneurial concepts to new enterprises; create, and execute a successful business plan; market new ventures; and write successful grants or effectively execute other funding strategies.
- * to provide practical experience in entrepreneurial ventures through internships in OrchKids, Aesthetic Education partnerships, and other appropriate organizations/affiliations.

E. Description of program as it would appear in catalog

UMBC has developed an intensive, one-year experience in the study of music entrepreneurship leading to the awarding of a post-baccalaureate certificate in Music Entrepreneurship. The program faculty members are recognized experts in the management and leadership of innovative musical organizations, as well as innovative pedagogical methods that are part of these endeavors. The program is open to students who have completed a bachelor's degree.

F. Curriculum design and list of courses by title and number

The curriculum for the Certificate Program in Music Entrepreneurship centers on a partnership with the Baltimore Symphony and their innovative OrchKids program of music education for public school children, and with schools in the Baltimore area who participate with UMBC music in Aesthetic Music Education (including the Norbel School in Elkridge).

OrchKids is based on a ground-breaking and dramatically successful program in music education – *El Sistema* (“The System”) – which also carries equally important value as a social program. Begun in the mid 1970s in Venezuela, *El Sistema* has transformed the lives of more than one-million young people (K-12), primarily from disadvantaged backgrounds. *El Sistema*'s approach to music education emphasizes intensive ensemble participation from the earliest stages, which promotes active group learning and peer teaching. Many international organizations recognize *El Sistema* as a unique program, worthy of implementation in nations throughout the world (currently, organizations in 25 countries throughout Asia, Europe, South, Central and North America have done so), particularly in countries that are seeking to reduce the levels of poverty, illiteracy, and exclusion among youth in underserved communities. *El Sistema*-inspired programs in the US have started in the last several years in Los Angeles, Boston, Chicago, Atlanta, and Baltimore (OrchKids). The Baltimore program is the second largest of these initiatives.

The Baltimore Symphony OrchKids program provides opportunities for personal development to Baltimore's most vulnerable children, helping them overcome the social challenges that they face, including poverty, crime and failing public schools. Part of the goal of OrchKids is to see that students

from the program become the leaders of their school in academics, music and school citizenship; that they become top candidates for prestigious high schools and collegiate programs; and over the course of time that they become leaders that give back and strengthen their community.

In addition to the study of the music education methodology of OrchKids through classroom and internship work, students will enjoy a similar track through study of an outreach program in aesthetic education (based on the model developed at Lincoln Center Institute in New York in the 1970s). This seminar will be taught by current UMBC professor Airi Yoshioka, who has served as a teaching artist at the Lincoln Center Institute for a number of years.

A final component of the certificate will address management and organizational leadership skills both in OrchKids and in other music organizations, which will be applicable to a wide range of future opportunities for these students as musical entrepreneurs.

Total number of credits and their distribution:

Students will be required to complete 15 credits of graduate level course work in music, divided into five 3-credit courses. Two 3-credit courses (Music 695, 696) will focus on entrepreneurial music education programs. Two 3-credit courses (Music 697, 698) will be centered on developing management and leadership skills. One 3-credit course (Music 699) will involve observation and participation in music teaching and management/leadership activities through internships.

The following is a list of courses and descriptions of their specific content:

Music 695 - *El Sistema* methodology and its application in OrchKids (3 credits)

Overview of the *El Sistema* movement from Venezuela, including history and philosophy, in the US and other countries. Early childhood music fundamentals training (*El Sistema* methods compared to other established methods). Age-appropriate orchestra and chorus development: *El Sistema* materials and process, conducting, sectional instruction. Basic percussion techniques and percussion ensemble direction. Individual woodwind, brass, and string pedagogy. Basic instrument repair. Creative composition and improvisation principles and techniques. Use of technology in music education. Creative collaborations for developing a community's musical language.

Music 696 – Music in Aesthetic Education (3 credits)

Principles of the Lincoln Center Institute model that engage children and adults, and provide them with hands-on opportunities to explore and understand the arts. Investigations of how to create pathways for an audience so that they can connect to a work of art and discover their own relationship with the work. Examination of framing questions, called the “line of inquiry,” where investigation flows between doing and examining, using a variety of learning modalities. Use of the “line of inquiry” to establish a deeper observation and analysis of the artwork, both as a group and individually. Exploration of multiple perspectives as the group develops a common vocabulary and understanding, and repeated encounters with the work of art to encourage refinement. Connections to the classroom develops new questions to pursue in this cycle of asking, listening, and learning. Workshops with artists from other disciplines allows for new musical perspectives. Designing of lesson plans and implementation at a local elementary/middle school, and planning, developing, and performing an interactive concert.

Music 697 – Management and Organizational Leadership in *El Sistema*/OrchKids (3 credits)

Basic leadership and communication skills. Creating and managing partnerships (public schools, youth and social centers, government). Relations with student families and communities, including cross-cultural understanding. Addressing at-risk youth and communities. Child development and behavior management. Program assessments. Strategic and business planning. Marketing and public relations. Governance, including board development and management. Fundraising and fiscal management. Human resources (hiring, salaries, benefits, legalities).

Music 698 – Establishing Music Organizations (3 credits)

Developing essentials of entrepreneurial thinking, including opportunity creation, risk, creativity and innovation, idea generation, social change, product development, and market research. Analyzing existing arts organizations – applying entrepreneurial concepts to create new enterprises. Planning and growing a business – preparing a business feasibility study. Creating a business plan (5 and 10 years). Marketing information for new ventures. Grant writing and other funding strategies, including proposals to corporations. Public speaking, negotiating, writing, contracts, securing a business/organization site, supplies, networking.

Music 699 – Internships in Entrepreneurial Organizations (3 credits)

Observation and participation in music teaching and management/leadership activities in OrchKids or Aesthetic Education. Students will report back their findings and experiences in forum discussions with other students led by the instructor at weekly class meetings.

G. Expected student learning outcomes

Our expected student learning outcomes involve the gaining of sufficient musical, management, leadership, and entrepreneurial skills to establish a new music/arts/education organization or successfully contribute ideas or direction to an existing organization.

H. Faculty resources

The chair of the music department will have oversight responsibility for the proposed program. Faculty for the proposed certificate will include UMBC faculty from the Department of Music, as well as other experts in music entrepreneurship from the Baltimore/Washington area. As a group, they will provide for students in the program a wealth of knowledge and experience in innovative musical ventures.

The program will be staffed by:

Program Director:

Kristin Jurkscheit – B.Mus. New England Conservatory; Artist Diploma, Norwegian Academy of Music - former member of the Denver Symphony; former music faculty at University of Colorado, Boulder; Barry Tuckwell Institute; Metropolitan State College of Music, Denver; current Adjunct Faculty at UMBC

Music faculty:

Airi Yoshioka – DMA Juilliard School of Music; Teaching Artist at Lincoln Center Institute; Associate Professor of Music at UMBC (member of Graduate Faculty)

Dan Trahey – M.Mus. Yale University; Artistic Director of OrchKids

Lisa Cella – DMA University of California, San Diego; instructor of undergraduate course “Careers in Music” (MUSC 323) at UMBC; Associate Professor of Music at UMBC (member of Graduate Faculty)

Nana Vaughn – M.A.T. Indiana University; Executive Director of Greater Baltimore Youth Orchestras

Steven Antosca – M.Mus. Peabody Conservatory; Artistic Director of Verge Ensemble, National Gallery of Art new music ensemble; Co-Director of John Cage Centennial Festival

The proposed faculty for “Establishing Music Organizations” (Music 698) have accumulated a number of years of experience in music organizations/businesses. Nana Vaughn has served as Executive Director of two music organizations (currently with the Greater Baltimore Youth Orchestra - a non-profit organization that has been operating for 35 years). She has extensive experience in marketing, grant writing, developing business plans (both short and long term), finances, community outreach events, and establishing partnerships with local governments, schools, and cultural organizations. Steve Antosca has 20 years of leadership experience with professional music ensembles (including the Verge Ensemble of Washington DC) and as director of music concert series and festivals, handling corporate “asks,” fundraising/grant writing, human resources, and establishing partnerships. The instructor for Music 697 (Management and Organizational Leadership in *El Sistema*/OrchKids), Dan Trahey, is director of artistic program development for OrchKids, and an administrator at the Baltimore Symphony. He previously served as director of community and outreach events for the Hartford Symphony Orchestra (HSO), where he organized and presented concerts, lectures and demonstrations to more than 40,000 Connecticut school children. In 2000, he founded the McDougal Center Concert Series in New Haven, Connecticut, which continues to present innovative artists to the community. Other people outside UMBC in the local business community will be recruited for guest presentations in these courses in areas that the faculty mentioned above may not have expertise. The proposed budget (honorariums) has taken this potential need into account.

I. Library requirements, resources and assurances

The President assures that institutional library resources meet new program needs.

J. Facilities and equipment

The President assures that institutional facilities meet new program needs.

K. Student audience to be served and enrollment estimates

Our target audience is the three types of students described below who have finished a baccalaureate degree:

- 1) young professional musicians and recent graduates in music performance, conducting, education, and composition (including graduates of UMBC music) who are looking to diversify and enhance their professional portfolio
- 2) music educators interested in *El Sistema*, urban education, and/or outreach activities
- 3) arts advocates interested in management and music

Our proposed certificate program would be small and select: 15 students maximum, with a minimum of 8.

L. Impact on students' technology fluency

UMBC embraces the use of appropriate technology as an integral part of its teaching and research. This commitment is applied in three broad areas of focus to ensure the technological fluency of its graduates: 1. Continued enhancement of a technologically enabled campus environment; 2. Identification of a core set of basic IT skills and concepts for all students; and 3. Further development, as needed of discipline-specific requirements appropriate to particular major programs offered at UMBC. To learn more about UMBC broad IT agenda, please refer to the following documents from UMBC's information technology and planning initiatives.

UMBC Strategic Plan for Information Technology
<http://www.gl.umbc.edu/it/IT-plan.pdf>

About Assured Access at UMBC
<http://www.umbc.edu/access/about.htm>

Likewise, the proposed program is committed to providing students with course material and learning experiences to develop and/or enhance their technology fluency. Upon completion of this program, students will be able to use the web and internet to support their research and teaching; to search the internet for instructional resources; communicate with colleagues and students via electronic mail; develop and/or evaluate online and electronically delivered instructional materials; use a basic suite of desktop software, including multimedia software and recording editing software; and to organize files and resources. Students completing the Certificate in Music Entrepreneurship will study the impact that technology has had on the creation and development of entrepreneurial ideas and ventures in music.

M. Budget Tables for Resources and Expenditures

Expenditures:

5 faculty teach 5 courses @ \$4000 per course - \$20,000 per year.

Other Expenses-

The faculty director (.4 fte) will recruit students to the program, administer the program, and match students to appropriate internships through consulting faculty who teach in the program - \$20,000 per year.

Honorariums (operating expenditures: special and technical) will support guest experts from OrchKids and other entrepreneurial ventures who will speak in courses across the curriculum (part of all 5 courses offered) - \$5500 per year.

Travel expenses (operating expenditures: travel) will support the director on an annual recruiting trip to a national *El Sistema* conference, or attendance at an annual conference on entrepreneurship - \$500 per year

Expenditures for contractual services will include, in the first year, website design (\$3000), and marketing (\$2000). Marketing expenses will continue to be supported in years 2-5 –
year 2 = \$2000; year 3 = \$2060; year 4 = \$2122; year 5 = \$2185

The certificate program will be evaluated by Academic Planning and Budgeting, and during periodic academic program reviews. We do not expect existing students to take the music entrepreneurship certificate simultaneously with another program. Additional resources within the department, such as space, are available to support the program. Teaching loads of full-time members of the department can be adjusted to support the program – primarily, highly qualified adjunct instructors will cover the new curriculum. Any additional library resources, which are expected to be minimal, can be absorbed by the current department operating budget.

Post-Baccalaureate Certificate in Music Entrepreneurship

TABLE 1: RESOURCES

| Resources Categories | Year 1 | Year 2 | Year 3 | Year 4 | Year 5 |
|---|----------|----------|-----------|-----------|-----------|
| 1. Reallocated Funds ¹ | | | | | |
| 2. Tuition/Fee Revenue ² (c+g below) | | | | | |
| a. #F.T Students | 8 | 10 | 12 | 12 | 15 |
| b. Annual Tuition/Fee Rate | \$8970 | \$9330 | \$9705 | \$10,095 | \$10,500 |
| c. Annual Full Time Revenue (a x b)* | \$71,760 | \$93,300 | \$116,460 | \$121,140 | \$157,500 |
| d. # Part Time Students | | | | | |
| e. Credit Hour Rate | | | | | |
| f. Annual Credit Hours | | | | | |
| g. Total Part Time Revenue (d x e x f) | | | | | |
| 3. Grants, Contracts, & Other External Sources ³ | | | | | |
| 4. Other Sources | | | | | |
| TOTAL (Add 1 – 4) | \$71,760 | \$93,300 | \$116,460 | \$121,140 | \$157,500 |

* each student takes 15 credits per year for the certificate

¹ Whenever reallocated funds are included among the resources available to new programs, the following information must be provided in a line note—origin(s) of reallocated funds, impact of the reallocation on the existing academic program(s), and manner in which the reallocation is consistent with the institution's strategic plan.

² This figure should be a realistic percentage of tuition and fees which will be used to support the new program. Factors such as indirect costs linked to new students and the impact of enrolling continuing students in the new program should be considered when determining the percentage.

³ Whenever external funds are included among the resources, the following information must be provided in a line note: source of the funding and alternative methods of funding the program after the cessation of external funding.

Post-Baccalaureate Certificate in Music Entrepreneurship

| TABLE 2: EXPENDITURES | | | | | |
|---------------------------------|----------|----------|----------|----------|----------|
| Expenditure Categories | Year 1 | Year 2 | Year 3 | Year 4 | Year 5 |
| 1. Faculty (b + c below) | | | | | |
| a. # FTE | | | | | |
| b. Total Salary | \$20,000 | \$20,000 | \$20,000 | \$20,000 | \$20,000 |
| c. Total Benefits | \$1500 | \$1500 | \$1500 | \$1500 | \$1500 |
| 2. Admin. Staff (b+c below) | | | | | |
| a. # FTE | | | | | |
| b. Total Salary | | | | | |
| c. Total Benefits | | | | | |
| 3. Support Staff (b+c below) | | | | | |
| a. # FTE | | | | | |
| b. Total Salary | | | | | |
| c. Total Benefits | | | | | |
| 4. Equipment | | | | | |
| 5. Library | | | | | |
| 6. New or Renovated Space | | | | | |
| 7. Other Expenses** | \$31,000 | \$28,000 | \$28,060 | \$28,122 | \$28,185 |
| 8. TOTAL (Add 1 – 7) | \$52,500 | \$49,500 | \$49,560 | \$49,622 | \$49,685 |

** expenditures detailed in section M