

# SAEE

2018 CONFERENCE

## SOCIETY FOR ARTS ENTREPRENEURSHIP EDUCATION

October 18th - 20th



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# WORDS OF WELCOME



## PHILIP P. DISTEFANO

### Chancellor

*University of Colorado Boulder*

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Welcome to the University of Colorado Boulder. We're excited to have you on campus and in our city for the Society for Arts Entrepreneurship Education Conference.

As an institution based in one of America's most entrepreneurial cities, the University of Colorado Boulder is uniquely positioned to be a leader in entrepreneurship education.

The university's diverse entrepreneurship curriculum and programming extends to every college on campus and represents a vibrant range of collaborative and interdisciplinary cooperation. It is also enhanced by the close ties we have with the Boulder entrepreneurial community. This ecosystem results in valuable opportunities for students and faculty to develop and realize their entrepreneurial vision.

Entrepreneurship is a valuable life skill that can help students succeed in any career endeavor. This was the guiding inspiration for the inception of our Entrepreneurship Center for Music in 1999 as the first entrepreneurship center for the arts. The center embodies our campus imperatives to shape tomorrow's leaders, be a leader in innovation and to impact humanity.

We are pleased to have you on campus for the important work you are doing.



## JEFFREY NYTCH

### Director, Entrepreneurship Center for Music

*University of Colorado Boulder*

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It gives me great pleasure to serve as this year's Conference Host and to welcome you to Boulder for our Fifth Annual Conference! I hope we've put together a collection of offerings that will stimulate and inspire us as artists, educators, entrepreneurs, and advocates. And I also hope that you'll get to experience a little bit of what our fair city has to offer, whether it's to sample some of our extraordinary restaurants, enjoy a local craft brew, or take a hike at the foot of our iconic Flatirons.

One of the things I most enjoy about our annual gathering is the renewing of old friendships and the discovery of new ones, so we've structured our schedule to allow ample time for discussion and networking. Our session breaks will be 20 minutes, and we have purposely avoided scheduling too much in the evening (though I hope you will make it to Friday night's concert on campus, "Intersect: A Celebration of Diverse Music and Stories," presented by our Diverse Musician's Alliance).

We're also fortunate this year to have a professional event planner as our Conference Coordinator. Jeffrey Kash is a nationally-recognized leader in his field, and if there's anything you need to make your conference more productive, comfortable, or fun please let him know. And many thanks to our entire team of SAEE board members and the staff of our various institutions: this has most definitely been a team effort, without which this conference would not have come together as beautifully as it has. I am grateful to them all.

Welcome once again, and here's to a fabulous and fun weekend!



# SCHEDULE

## Thursday, October 18th

5:30-7:00 pm Registration and joint reception with Silicon Flatirons Entrepreneurship Conference "Community, Creativity, #GiveFirst" Idea Forge - Fleming Building, CU campus

## Friday, October 19th

All Friday sessions at Kittredge East event space on CU Campus.

7:45 am and 8:20 am Complimentary shuttle service from the Embassy Suites to Kittredge Central will be provided by Bus To Show's party bus - look for the cool, painted vintage school bus!\*

8:00 am - 9:00 am **Registration & Morning Coffee**  
Kittredge Lobby

9:00 am - 10:10 am **Plenary Keynote Speaker: Josh Davies, CEO of The Center for Work Ethic Development (see page 6 for details)**  
Kittredge B

10:10 am - 10:30 am **Networking Break**  
Kittredge Lobby

10:30 am - 11:20 am **Morning Sessions I (see page 6 for details)**  
Kittredge A - D

11:20 am - 11:40 am **Networking Break**  
Kittredge Lobby

11:40 am - 12:30 pm **Morning Sessions II (see page 7 for details)**  
Kittredge Lobby A - D

12:30 pm - 2:00 pm **Lunch is on your own!**

Grab 'n Go Kittredge, or quick walk to the Center for Community (C4C) with a number options.

2:00 pm - 2:50 pm **Afternoon Sessions I (see page 9 for details)**  
Kittredge A-D

2:50 pm - 3:10 pm **Networking Break**  
Kittredge Lobby

3:10 pm - 4:00 pm **Afternoon Sessions II (see page 12 for details)**  
Kittredge A-D

5:00 pm - 6:30 pm **Cash Bar Reception & Networking**  
Brickstone's Bar - Embassy Suites (2601 Canyon Blvd.)

7:30 pm - 8:30 pm **Evening Concert, "Intersect: A Celebration of Diverse Music and Stories"**  
Grusin Musical Hall, CU Campus (1020 18th St.)

\*Return service will not be provided on Friday following the sessions.



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## 1. IDEA FORGE

Flemming Building,  
Thursday night reception

## 2. KITTREDGE CENTRAL

Friday sessions

## 3. C4C

Friday lunch options

## 4. IMIG MUSIC

Friday evening concert



# DIRECTIONS TO CAMPUS

## BY SHUTTLE

Shuttles will depart from our host hotel at 7:45AM & 8:20AM Friday morning via Bus to Show. It will be the most fun you've ever had on a converted mural-covered vintage school bus and a great way to start the day!

## BY BUS

The HOP bus comes every 10 minutes and leaves from a stop directly in front of the hotel, on Canyon Blvd. Fare is \$2.60 one way. Get off the bus at 18th & Euclid, opposite the music building. Then follow the path on the map below to walk across campus to the Kittredge Central event space. (Thursday night's reception is just past this, in the Fleming Building.) The bus ride will take about 10 minutes, and the walk is about another 5-10 minutes from the bus stop.

## BY RIDESHARE

Boulder is serviced by both Lyft and Uber. For Thursday night's reception, use 2480 Kittredge Loop Dr. For Friday's sessions, use "Kittredge Central."





# SCHEDULE

Saturday, October 20th

*All Saturday sessions at Embassy Suites meeting space.*

**8:00 am - 9:30 am Continental Breakfast and Refreshments**

*Embassy Suites Conference Room 1*

**9:30 am - 10:40 am Plenary Panel: Women in Leadership, moderated by Sarabeth Berk, Director of the CU-Boulder Innovation & Entrepreneurship Initiative (see page 14 for details)**

*Embassy Suites Conference Room 1*

**10:40 am - 11:00 am Networking Break**

*Embassy Suites Event Lobby*

**11:00 am - 11:50 am Morning Sessions (see page 15 for details)**

*Embassy Suites Conference Rooms 1-3*

**11:50 am - 12:10 pm Networking Break**

*Embassy Suites Event Lobby*

**12:10 pm - 1:00 pm Afternoon Sessions (see page 16 for details)**

*Embassy Suites Conference Rooms 1-3*

**1:30 pm - 3:30 pm Closing Luncheon and Awards Ceremony**

Come enjoy an amazing catered lunch along with live music! Shuttle service from Green Ride will be provided at 1:15 PM from the Embassy Suites (there will be no return service.) Storage will be available for luggage at Elevations for those heading to the airport after lunch.

*Elevations Credit Union (2690 Diagonal Highway)*

**4:00 pm - 6:00 pm SAAE Board Meeting**

*Embassy Suites, Baseline Boardroom*

## MILLIKIN UNIVERSITY CENTER FOR ENTREPRENEURSHIP

Millikin's Center for Entrepreneurship seeks to inspire, connect and advance entrepreneurs, aspiring entrepreneurs, and those who can positively influence entrepreneurs *every day.*

to learn more visit:  
[millikin.edu/entrepreneurship](http://millikin.edu/entrepreneurship)

— INSPIRING

— CONNECTING

— ADVANCING

— CREATING

— INNOVATING

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Center for Entrepreneurship



## LEGEND

1. Aloy Thai
2. Shine  
*(specializing in vegan & vegetarian)*
3. Brewing Market  
*(great local coffee & tea)*
4. Sprouts Farmers Market & Grocery  
*(great cold takeaway)*
5. Tibet Kitchen
6. Rincon  
*(best empanadas ever!)*
7. Zolo Southwestern Grill  
*(excellent Happy Hour & dinner)*
8. Larkburger  
*(get the truffle burger & parmesan fries)*
9. Panera
10. Five Guys
11. California Pizza Kitchen
12. BJ's Restaurant & Brewhouse
13. Firehouse Subs
14. Native Foods Cafe
15. Pei Wei Asian Bistro
16. Mod Market  
*(great salads)*
17. Starbucks

## DOWNTOWN DINING OPTIONS \* *Reservations recommended*

### JAX FISH HOUSE

Best seafood place in town;  
cozy & great cocktails \*

\$\$\$

928 Pearl St. (1.3 miles)

### CENTRO MEXICAN KITCHEN

Amazing, reimaged Mexican fare;  
great patio \*

\$\$

950 Pearl St. (1.3 miles)

### THE KITCHEN

Farm-to-table American bistro in a  
casual atmosphere \*

\$\$\$

1039 Pearl St. (1.3 miles)

### BRASSERIE TEN TEN

French bistro; very popular  
Sunday brunch \*

\$\$ - \$\$\$

1011 Walnut St. (1.2 miles)

### THE MED

Mediterranean restaurant;  
huge menu \*

\$\$

1002 Walnut St. (1.2 miles)

### JILL'S

American & French dishes \*

\$\$\$

900 Walnut St. (1.2 miles)

### BOULDER CHOP HOUSE

Classic steakhouse \*

\$\$\$\$

921 Walnut St. (1.2 miles)

### WEST FLANDERS BREWING

Belgian-style micro-brews and  
traditional pub fare

\$\$

1125 Pearl St. (1.2 miles)

### THE POST BREWING CO.

Pub fare and local brews

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2027 13th St. (1.2 miles)

### BOHEMIAN BEER GARDEN

Czech-style beer and pub fare

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2017 13th St. (1.2 miles)

### OAK

Locally-sourced  
"New American" cuisine \*

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1400 Pearl St. (1.0 miles)

### MOUNTAIN SUN BREWERY & PUB

Great sandwiches; a Boulder  
institution! (cash only)

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1535 Pearl St. (0.9 miles)

### PIZZERIA LOCALE

Best artisanal pizza in Boulder

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1730 Pearl St. (0.8 miles)

### MATEO

French bistro & the best burger  
in town \*

\$\$ - \$\$\$

1837 Pearl St. (0.7 miles)

### SNARF'S

Amazing subs!

\$

2128 Pearl St. (0.5 miles)

# SESSION ABSTRACTS

Friday, October 19, 2018

## PLENARY KEYNOTE SPEAKER

**Kittredge B**

9:00-10:10 am



**Josh Davies**

*CEO of The Center for Work  
Ethic Development*

Josh Davies is passionate about helping others make a difference in their lives, jobs, and community. Through his work as a speaker and trainer, he has engaged and encouraged professionals across North America, the

Middle East, and Asia. In preparation for the 2008 Democratic National Convention, he led the training for all 10,000 volunteers and more than 4,000 local service professionals for the event. Training Magazine named him as one of the top 10 trainers under 40 in America and the Denver Business Journal tapped him as one of Denver's 40 Under 40.

Davies is currently the CEO of The Center for Work Ethic Development, an organization committed to developing workplace skills in the global workforce. Partnering with organizations in 47 states and 8 countries, they equip trainers to build the workforce of the 21st Century. An avid runner, Josh has been awarded the Mile High Energy Award by Visit Denver, and an honorary Doctorate of Foodservice by the North American Food Equipment Manufacturers Association for his contributions to the industry. He has been appointed by the Governor to serve a second term on the Executive Board of the Colorado Workforce Development Council, and to Chair the State Education and Training Steering Committee. He also chairs the P-Tech Selection Committee for Colorado, and serves on the board of the Colorado Opportunity Scholarship Initiative. Josh previously served on the Board of Directors for the National Association of Workforce Development Professionals, was President of the Council of Hotel and Restaurant Trainers (CHART), and co-chaired the Colorado State Youth Council.

**Special thanks to our  
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## Morning Sessions I

**\*\* indicates award finalist**

## BECOMING THE HERO OF YOUR OWN CREATIVE JOURNEY: THE NARRATIVE ARC OF TRANSFORMATION

**Kittredge B - Professional Development**

10:30-11:20 am

**Angela Myles Beeching**

*Beyond Talent Consulting*

Identified by mythologist Joseph Campbell, the Hero's Journey is the narrative pattern we've all grown up with. It's the DNA of stories ranging from the Wizard of Oz and Harry Potter, to Star Wars and The Odyssey. In fact, it's the basic story structure that animates most myths, literature, film, religions, and human development.

The journey describes the typical adventure of the archetype known as The Hero, the person who answers a "call to adventure," and with the help of a mentor, overcomes great challenges, to return home transformed with new knowledge to share. This narrative has been used throughout history because it speaks to our collective unconscious, telling us a truth about how life works and what our role in it can be.

In this interactive session, we'll examine the hero's journey as a metaphor for the creative process itself — and for how entrepreneurial projects and careers unfold. We'll unpack how the hero's journey has played out in our own experience. And we'll discuss using it to help students identify where they are in their own journeys. And how to understand the inevitability, value, and purpose of challenges and setbacks — on the road to transformation.

Activities will include a written exercise to map the key elements in one of our own hero's journeys. And a group brainstorming of ways to use the Hero's Journey in teaching.

## VERSATILITY, RESOURCE, AND MINDSET: A MODULAR APPROACH TO ARTS ENTREPRENEURSHIP EDUCATION

**Kittredge A - Research**

10:55-11:20 am

**Megan Gray**

*Roanoke Symphony and Woodberry Forest Private School*

Is the current arts curriculum entirely relevant to the professional ecosystem? Can a business-centric entrepreneurship curriculum fully address the demands of an artist's career? Will standardization allow arts entrepreneurship curricula to remain nimble to shifts in the professional landscape? Can a standardized linear course of study foster the entrepreneurial interests of individual students, or accommodate the unique needs of different institutions and classrooms? Obstacles remain, even as a growing number of educators embrace the importance of entrepreneurship in arts education. Resource allocation, questions regarding standardization,



curricular content and design, and balance between a discipline-specific and businesses-centric approach are among a few points of discourse in a developing field of study.

This session will address the questions stated above through a presentation of my doctoral dissertation research, a modular arts entrepreneurship curricular framework for performing arts degrees. Presented through a music performance lens, discussions of pedagogies designed for existing mentor-guided and collaborative classrooms will explore the potential for educators to maximize available resources and better foster individual student interests. An evaluation of strategic intersections between arts and entrepreneurship, built on existing research, will help pinpoint intended learning outcomes and segue into examples of curricular content. Ample time for dialogue with attendees aims to facilitate further thinking on the application of these concepts within other arts disciplines and in a variety of academic settings.

## CREATIVE CATALYSTS: LAUNCHING ARTISTS AS LEADERS, ENTREPRENEURS, AND INNOVATORS

**Kittredge C - Professional Development**

10:30-11:20 am

**Corey Madden and Lynda S. Lotich**

*Thomas S. Kenan Institute for the Arts, University of North Carolina School of the Arts*

The Kenan Institute for the Arts at UNC School of the Arts has just completed its transformative strategic plan "Building Creative Community" which successfully wove together research, praxis, and pedagogy to create innovative approaches to expand opportunities for artist leadership, creative enterprise and social practice, while connecting the campus to the wider community. Among its most impactful strategies, the Institute founded the Creative Community Lab, a hub for diverse creative leaders to incubate their ideas, projects and enterprises. Working with the Center for Creative Economy, the Institute founded the Arts Enterprise Lab to provide year-long support including training, mentorship and seed funding to 15 local artists, while its Arts Research Fellowships engaged innovative arts leaders in developing community and economic development strategies.

Building on the momentum of the Kenan Institute's achievement, its new five-year strategic plan, the Creative Catalyst Initiative will expand the Institute's commitment to developing leaders, entrepreneurs, and innovators in the arts. New programmatic elements include a Professional Certificate Program, to translate artists' skills to meet new challenges, 50 six-month Fellowships to expand the impact of the program by providing real-world experiences for participating artists and an annual Creative Catalyst Summit to share learning among peers and partners.

**Session attendees will learn:**

- *Effective practices for developing successful interdisciplinary, cross-sector partnerships,*
- *How to develop programs that support practice in arts, research, and curricula, and*
- *Strategies for building quality community engagement and impact beyond the campus.*

## THE COMMODIFICATION OF CREATIVITY: IS THE PUSH FOR EXPERIENTIAL EDUCATION & HIGH IMPACT PRACTICES A BOOM OR A LOSS FOR THE ARTS?

**Kittredge D - Research**

10:30-10:55am

**Brian DeLevie**

*Comcast Media and Technology Center, University of Colorado Denver*

In the last five years, some inescapable challenges regarding the future of higher education have emerged including ever-increasing student costs, online competition, and a decreasing available student population. These significant forces, coupled with increasingly strident student and industry demands for education to be more practical and applicable to the "workaday" world, have universities looking and adopting a range of approaches in the form of experiential education and high impact practices (HIP).

This shift in pedagogy and focus by universities towards experiential and HIP's initiatives across campuses present both opportunities and challenges to university arts programs who, traditionally, have been the exponents of experiential education through their studio and design practices where a variety of proficiencies needed to succeed in the 21st-century workforce including flexibility, leadership, adaptability, entrepreneurialism, and creativity (Strategic National Arts Alumni Project, 2018) are stressed.

Through examining the systemic underpinnings of experiential and HIP's initiatives this paper asks the following questions:

- *How can the arts avoid being maligned and advocate for a leadership role in the creation, planning, and implementation of experiential education?*
- *What can the arts overcome entrenched academic stereotypes and demonstrate that, at its heart, the arts have, and continue to be, an approach to solving problems that make it useful in the face of complicated issues?*
- *Can and should arts programs and faculty shift from their traditional forms of practice and use their methods to introduce and educate students on ways to use creativity for ends beyond expression and communication?*

## Morning Sessions II

## MEASURING SUCCESS IN A GROWING DEPARTMENT

**Kittredge B - Professional Development**

11:40 am-12:30 pm

**Elaine Grogan Luttrull**

*Columbus College of Art & Design*

CCAD's Department of Business & Entrepreneurship was formed in 2014, and in its first four years, it has grown over 700% to serve 44% of our student body. To track the effectiveness of the program overall, we use a combination of quantitative and qualitative measures, including enrollment, the participation rate, the participation gap, and student satisfaction.

Following this session, faculty members and administrators will: develop a list of measurable outcomes for a course or program from an administrative perspective (not necessarily a learning perspective), develop metrics to capture change in those outcomes over time, and communicate those metrics effectively to stakeholders in both written and visual form.

## THE ENTREPRENEURIAL ECOLOGY OF THE ARTS

### Kittredge A - Research

11:40 am-12:05 pm

**Gary Beckman**

*North Carolina State University*

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Although the field of Arts Entrepreneurship continues to grow, its pedagogical development remains mostly idiomatic. With many educators borrowing material from entrepreneurship sources originating in business schools, arts students are challenged by new terms, concepts and relationships foreign to their training. This tact also strains educators as most share their student's arts training. Beyond this lies a larger issue of sustainability—that is—how can Arts Entrepreneurship Educators teach sustainability tactics to help students succeed in their businesses in the longer term?

This paper introduces the Entrepreneurial Ecology of the Arts (EEA). At its most basic level, the EEA is a tool like recent ecology research originating in entrepreneurship-based scholarship. Its function is to help arts students make informed, meta decisions based on the ecological systems their arts businesses inhabit. The EEA does this by superimposing a flow-based model within the myriad of ecological systems engaged.

For arts students, the EEA is a gentle introduction to entrepreneurial decision making in the context of an arts business. Yet for educators, it serves as an authentic application of entrepreneurial ecological research leveraging the art product's primacy. This contrasts with a more business-based approach, which frequently considers "products" as consumption objects defined by various distribution channels.

## THE LOGIC AND METHOD OF EXPERT ARTS ENTREPRENEURS

### Kittredge A - Research

12:05-12:30 pm

**Jonathan Gangi**

*Penn State University*

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Although entrepreneurship is a mature academic field, arts entrepreneurship is an emergent sub-field in the early stages of theory development. Thus, there is a need for empirically-derived, arts-specific entrepreneurial theory. Currently, the sub-field of arts entrepreneurship lacks arts-specific entrepreneurial theories and methods. The goal of this study is to generate empirically-grounded

theory that can serve as a foundational building block for arts entrepreneurship research and pedagogy, and ultimately to empower art students to create their own ventures, careers, and futures.

Entrepreneurship scholars have developed robust general theories of entrepreneurship (i.e. Effectual Entrepreneurship, among many others), but none specific to arts entrepreneurship. Thus, if entrepreneurship in general can be studied as a social and behavioral science, so can arts entrepreneurship. A key aspect of arts entrepreneurship is the subjective nature of arts products. Creating something of aesthetic and subjective value and exchanging it for other forms of value is a complex and interesting challenge. This challenge is part of what makes arts entrepreneurs unique, and these differences demonstrate the importance and necessity of this study.

To develop arts-specific entrepreneurial theory, I am currently conducting a qualitative study investigating the following research questions: Is there a common logic, or pattern of thought, among successful arts entrepreneurs? Is there a common method or approach that successful arts entrepreneurs use to do entrepreneurship? If there is a common logic and method, can this be distilled and taught in a meaningful way?

This presentation will report on the progress and results of the study, showing similarities and differences in the logic and method of study participants and implications for research and pedagogy.

## E3 & MUSICIANS: EVOLVING ENTREPRENEURIAL ENTERPRISES AND MUSICIANS IN THE CLASSICAL AND JAZZ WORLDS, PLUS BEYOND

### Kittredge C - Professional Development

11:40 am-12:30 pm

**Casey Molino Dunn**

*Manhattan School of Music*

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In today's marketplace, musicians need more than just artistic excellence. Entrepreneurial skills as well as vision and initiative are often paramount to engaging audiences as well as building rewarding and sustainable music careers. The same holds true for established and emerging artistic enterprises that must constantly evaluate how to best achieve their mission.

This workshop – presented with parallels to an interactive seminar for advanced undergrad or graduate students – will focus on takeaways from mini case studies that highlight how both individual performing artists and artistic endeavors (including opera companies, performance venues, small and large ensembles, and internet-based ventures) constantly evaluate the landscape, measure their success, and evolve their approaches and activities.

Resources and industry perspective garnered from service organizations and other institutions (including the American Federation of Musicians, American Guild of Musical Artists, Chamber Music America, the League of American Orchestras and OPERA America) will be utilized. Session takeaways (and handouts) include numbers and facts from the field as well as puzzles and group work to brainstorm and advance approaches for both individual musicians and organizations in a range of genres.



# DESIGN AND INITIAL VALIDATION OF THE ARTS ENTREPRENEURSHIP PROFILE

**Kittredge D - Research**

*11:40 am-12:05 pm*

**Josef Hanson**

*University of Massachusetts Boston*

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The rise of entrepreneurship's prominence in higher education, and in the arts particularly, has created a need for more precise tools for teaching it to a diversity of students. Often, the most difficult task for arts entrepreneurship educators is determining where to start. Knowing arts students' prior knowledge, experiences, and feelings related to entrepreneurship will greatly assist instructors in tailoring curricula in ways that attend to individual differences within and across groups of students. Thus, the purpose of this project was to create the first comprehensive, empirically-validated inventory for assessing arts students' competencies and perceptions related to arts entrepreneurship. Using factor analysis as well as expert panel validation techniques, scale items were developed and evaluated within five constructs: Creativity/Ideation, Strategic Thinking, Opportunity Recognition, Networking, and Leadership. The resulting Arts Entrepreneurship Profile was shown to be statistically valid and reliable, and can now be used by arts entrepreneurship educators around the world as a formative evaluation of their students' perceptions of and strengths in new artistic venture creation. This carries profound implications for researchers and practitioners alike, allowing both to better tailor their activities to the needs of their constituents. Attendees at this presentation will learn about the Arts Entrepreneurship Profile's construction, the validation process used to verify it, and will have the opportunity to test it out themselves.

## THE PURPOSE OF AN UNDERGRADUATE MUSIC DEGREE: ARTISTRY OR EMPLOYABILITY?

**Kittredge D - Research**

*12:05-12:30 pm*

**Karen Munnelly**

*University of Texas at Austin*

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Each year thousands of students graduate with music degrees and have a diverse range of career paths to choose from. As career trajectories of students diversify to meet current market demands and opportunities, the range of skills they require also expands. Many students will engage in project-based work instead of traditional full-time jobs. This work necessitates skills outside of music including financial management, marketing and networking. The curriculum is not always inclusive of the attributes needed for non-traditional careers. This research investigates what students perceive the purpose of a music degree to be. Is it to train highly skilled musicians or employable musicians?

The study, which surveyed over 200 students, revealed that the majority of respondents do desire both the technical/artistic

skills as well as the non-musical skills that will assist them in being employable. The majority also plan to be self-employed. Respondents felt that their institutions had a responsibility to train them to be both highly skilled musicians and employable musicians. The findings indicate that students do expect to need a variety of skills outside of music including financial management, interpersonal skills, audience development and networking. It was also revealed that there is a gap between the skills respondents expect to utilize in their careers and the skills they expect to obtain as part of their undergraduate music degree. The findings of this study suggest a need for music schools to further investigate how to balance the traditional curriculum, while being inclusive of providing training for diverse career paths.

## Afternoon Sessions I

*\*\* indicates award finalist*

## HOT OFF THE PRESS: ADVENTURES IN ACADEMIC BOOK WRITING

**Kittredge B - Professional Development**

*2:00-2:50 pm*

**Jim Hart**

*Southern Methodist University*

**Jeffrey Nytech**

*University of Colorado Boulder*

**David Cutler**

*University of South Carolina*

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This panel discussion, offered by three arts entrepreneurship professors, each of whom have written books that have been published by top-tier publishers (two with Oxford University Press and one via Edward Elgar Publishing) and one who has self-published as well, shares insight into their own processes and what they have learned are typical expectations of academic book publishers. Topics will include why each author decided the topics they did and how each chose, or were chosen by, a publisher. They will share their experiences on idea generation, proposal creation and submission, gaining critical feedback through blind peer review, adjusting and resubmitting, writing their respective books and how they each structured time to do so. They will speak about submitting text by the publisher's deadline, navigating the editing process, assisting the publisher's marketing efforts, the release of their respective books, what roles their publishers are now playing, and how their contracts were negotiated. They will also speak about what their goals have been, what hopes and expectations they now have and field questions from attendees. The panel will be an open conversation that encourages attendee questions and communication about the attendees' own experiences in publishing.



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## TEACHING SUSTAINABLE SOCIAL PRACTICE

**Kittredge A - Research\*\***

2:00-2:25 pm

**Adrienne Callander**

*University of Arkansas*

In their attempt to reimagine the public sphere, the mechanisms by which people engage art, and the nature of the artist, Master of Fine Art (MFA) candidates and Empower\* undergraduates at the University of Arkansas are merging Social Justice and Arts Entrepreneurship using the lens of Social Practice to develop The Hum, a socially engaged artwork that integrates and adapts the coffee house model to provide a commercial platform for neuro-diverse people to co-learn, co-create, and co-work.

The course affiliated with The Hum, "Social Justice and the Arts," takes a critical look at historic and contemporary models of collaborative, interdisciplinary art. Building upon the history and theory of engagement scholarship and entrepreneurship in the arts, students participate in experiential and integrative learning as they practice various principles of innovative arts-based support for community-building.

For The Hum, students explore precedents of transdisciplinary innovation in art, food, retail, engagement, public and private discourse, process, artifact, and diversity and inclusion. They engage Social Practice as an action-oriented art form that emphasizes collaboration or cooperation (depending upon the context) between artist and nonartist thus effectively blurring art's traditional division between creator and participant (or viewer). In addition to Social Practice, students practice core Social Justice concepts of cultural humility and intersectionality, and basic tenets of Arts Entrepreneurship.

\*Empower is a national four-year college experience program for students with mild cognitive disabilities.

## ENTREPRENEURSHIP EDUCATION TO THE RESCUE? CAREER EXPECTATIONS AND SKILL DEVELOPMENT IN NORWEGIAN HIGHER MUSIC EDUCATION

**Kittredge A - Research\*\***

2:25-2:50 pm

**Ben Toscher**

*Norwegian University of Science and Technology*

This study aims to complement existing research on the career expectations, (Devroop, 2012) and skill development of music and arts students (Miller et al., 2017; Thom, 2017) through a survey of students, faculty, and administrators at institutes of higher music education across Norway. Students in the performing arts face uncertain career employment patterns, requiring them to depend upon a set of entrepreneurial competencies to sustain a livelihood (Blenker, 2017). Some music students are aware of the uncertainties their career path will present, and their career expectations differ



significantly and are less optimistic than their hopes (Bennett and Bridgstock, 2015). After performance and teaching skills, the next most important skills and competencies musicians often require to sustain their careers are entrepreneurial (Bennett, 2009; Breivik et al., 2015). Thus, research shows that students expect their careers won't meet their hopes and they have an idea that entrepreneurial skills will somehow be needed in their future. However, are students sufficiently developing the skills they think are important for a career in music? If not, do faculty and administration hold significantly different opinions on what skills they think are important for their students?

To answer these questions, a mixed-method survey of students at institutes of higher music education in Norway was conducted to assess students' career hopes, expectations, and opinions on the importance of a variety of skills, from performance to teamwork to opportunity recognition skills. A similar survey complements the student perspective and is distributed to faculty and staff to see what skills they believe are important for their students' careers. In addition to answering other questions, such as perspectives on what defines "success" in a career in music from both student and faculty, this study aims to examine whether there is a significant difference between the perceived importance of skills by both students, faculty, and administration, and explores how entrepreneurship education may address such a gap.

## FROM IDEATION TO ACTION: CREATIVE ENTREPRENEURSHIP EXERCISES FOR COLLEGE AND NON-TRADITIONAL EMERGING ENTREPRENEURS

### Kittredge C - Professional Development

2:00-2:50 pm

**Jennifer A. Reis**

*Morehead State University*

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New to teaching entrepreneurship to creatives whether they are traditional college students or adult learners? Arts entrepreneurship is often taught through hands-on, project-based learning, but finding pragmatic "plug and play" curricular activities can be difficult. Here's a toolkit of hands-on exercises to use with traditional and non-traditional students alike.

The objectives/outcomes for this session focus on giving participants a set of basic activities that focus on entrepreneurial mindset development and business modeling. Participants will leave with a variety of exercises they can mix and match depending on the instructional structure in which they are teaching. The following exercises have been utilized in traditional college classrooms, industry tradeshow workshops (Association for Creative Industries "Creativation"), and by state arts councils, small business development centers, and community and economic development organizations.

Activities include: Personal Mission Statement Pt 1: A Tool for Envisioning and Articulation; SWOT Analysis for Creatives; Translating the Business Model Canvas for Creatives; "So What?": Being Expansive with Value Propositions; Consumer Avatar Exercise: Creating a Vision of an Ideal Client; Personal Mission Statement Pt2: Roadmapping an Envisioned Future; and Venture with Goals and Objectives, or Strategic Thinking for Creatives.

## LIBERAL STARTS: HOW ENTREPRENEURSHIP BENEFITS THE LIBERAL ARTS (AND VICE VERSA)

### Kittredge D – Research

2:00-2:25 pm

**Michael Panesis**

*California Lutheran University*

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This session will explore the relationship between entrepreneurship and the liberal arts. While the practice of entrepreneurship is as popular as ever, the study of entrepreneurship has yielded few major insights. Entrepreneurship is the domain of business people and engineers. Although we proclaim that anyone can be an entrepreneur, the language of entrepreneurship can be difficult to penetrate.

In an era of rapid technological advance and career specialization, what is the role of a generalist? We believe that the study of entrepreneurship is the perfect complement to a 21st century liberal education. A traditional liberal arts student acquires the skills of a lifelong learner: critical and creative thinking, disciplinary diversity, and cultural and social awareness; and employers value these skills highly. At the same time, an entrepreneur excels at transforming thought into action. Therefore, an entrepreneur with a liberal arts degree has the mindset of a lifelong entrepreneur, capable of changing the world.

There also may be a symbiotic relationship between the liberal arts and entrepreneurship. Entrepreneurs search for the existence (philosophy) of sustainable business models; evangelize (religion) value propositions; create viral (biology) marketing campaigns; pivot to avoid the missteps of their competitors (history); and deliver investor pitches (drama). A deeper, holistic study of entrepreneurship could result in principles and methods that benefit any entrepreneur, expanding our ideas of what people and activities are considered entrepreneurial.

Cal Lutheran is just beginning to explore and formalize the relationship between entrepreneurship and the liberal arts. Our goal is to create a common language and repertoire accessible to anyone who wants to share what they know with the world. We are interested in feedback from the SAEE community on our initial hypotheses and areas of focus. We will begin the session with a presentation, then moderate a discussion session among attendees.

# PUNK ROCK ENTREPRENEURSHIP AND THE VALUE OF ALL-AGES DIY MUSIC VENUES

**Kittredge D – Research**

2:25-2:50 pm

**Michael Seman**

*University of Colorado Denver*

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An all-ages DIY music venue is an important music scene ingredient often fostering entrepreneurship. Once spaces largely booking punk rock bands and flying under-the-radar of local city representatives, many all-ages DIY music venues are now sophisticated arts-based non-profits integrated into the urban landscape and local policy agendas. Programming and space at these venues can include a full schedule of genre-spanning concerts, theater performances, art galleries, business incubators, and classes in the fine arts, screen printing, audio engineering, entrepreneurship, and more. Flint Local 432 in Flint, Michigan is one of the leading all-ages DIY venues in the country and actively encourages entrepreneurship formally and informally amongst its community. By examining Flint Local 432, a better understanding of the roles all-ages DIY music venues play in developing entrepreneurial ecosystems is offered with resulting insights pointing to these spaces being viable, low-cost policy options for cities looking to foster their next wave of entrepreneurs in the arts or other industries.

## Afternoon Sessions II

# DESIGN THINKING FOR AUDIENCE DEVELOPMENT

**Kittredge B – Professional Development\*\***

3:10-4:00 pm

**Gerald Klickstein**

*Gerald Klickstein Consulting*

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All aspiring artists and arts presenters aim to attract large, diverse audiences to their events, but few succeed, even when admission is free. Moreover, the people who do attend often represent narrow subsets of those in the communities where the artists and presenters work. Maybe we need fresh approaches to audience development, ones that include community stakeholders, employ evidence to inform actions, and assess progress against specific benchmarks.

Design thinking provides us with one such approach. Its adaptable framework is commonly used by non-arts entrepreneurs to identify problems, devise solutions, and craft successful innovations. Its five parts are: Understand, Define, Ideate, Prototype, and Test.

This interactive session will explore avenues for entrepreneurship educators, artists, and arts organizations to adapt design thinking concepts to audience development initiatives and arts entrepreneurship curricula.

We'll first review results from the NEA Survey of Public Participation in the Arts, which documents a steady decline in arts attendance. Next, we'll weigh strategies to understand target audiences and define people's motivations and barriers to arts participation. We'll then ideate to formulate ways to trigger motivations and overcome barriers. Following that, we'll delineate methods to prototype and test arts events using data-driven tactics. We'll also examine model events, produced by students of the presenter, which drew large, diverse audiences. Lastly, we'll consider 10 audience-building resources available from the NEA, the Wallace Foundation, and others.

Attendees will depart with the ability to employ design thinking in their work and teach design thinking strategies to their students.

# ARTS ENTREPRENEURSHIP COMPETITIONS IN HIGHER EDUCATION

**Kittredge A – Research**

3:10-4:00 pm

**Stephen Rueff**

*Minnesota College of Art and Design*

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In the past few years entrepreneurship in higher education has become ubiquitous, and not just in business schools. Across all disciplines in liberal arts institutions students can earn major and minor degrees, concentrations, and certificates. Additionally, co-curricular entrepreneurial activities, accelerators, incubators and competitions are everywhere.

While business plan competitions, or 'Shark Tank' style events are common, schools and departments of art and design are challenged with how to foster the entrepreneurial mindset while honoring the creative culture. Careers for artists, designers, and the performing arts are inherently entrepreneurial, with many working as freelancers or solopreneurs.

This presentation covers three case studies of business plan competitions that have been re-designed for colleges of art and design and one college that focusses on performing artists. Following the presentation and the question period, participants will share their experiences in creating similar projects in their institutions in the hopes of sharing greater knowledge on this very specialized area.



# PORTFOLIO AND PROTEAN CAREER PATTERNS IN UK MID-CAREER ACTORS – A PILOT STUDY

## Kittredge A - Research

3:35-4:00 pm

**Steven Sparling**

*Goldsmiths College, University of London*

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This presentation will explore findings from a qualitative pilot study undertaken with nine mid-career (defined as 10 years plus) UK actors. This pilot study observed patterns of portfolio and protean career models that actors' career paths could be sorted into with a 2x2 matrix of acting/non-acting and skilled/unskilled work. This leads to a discussion as to why portfolio and protean career models are a necessity for these actors and their micro-level experiences of negotiating this in a challenging and competitive market. The outcome is a tool that can be used to guide early-career actors towards planning their careers in more sustainable ways. This research is part of a larger PhD Dissertation.

# INSIGHTS INTO COGNITIVE DIVERSITY AND TEAM EFFECTIVENESS

## Kittredge D – Research

3:35-4:00 pm

**Todd Stuart**

*Miami University*

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Our students are graduating into a world where collaboration and the ability to work in teams is one of the 21st century skills employers are looking for. Additionally, Arts Entrepreneurs work in teams on projects and ventures and need to develop better team skills. In a required course - Innovation, Creativity and Design Thinking - in the Arts Management & Entrepreneurship co-major, one of the learning outcomes centers on the ability to work in multidisciplinary teams. In the past, heterogeneous teams were formed based on criteria such as majors, interests, class rank, race and gender. Observing teams as they worked together over multiple semesters, I began to wonder why some teams worked better together and seemed to produce higher quality work. Was there a better way to form teams? I looked at the literature and at what the entrepreneurship program at our business school was doing. They used an assessment tool called the Herrmann Brain Dominance Instrument or HBDI to form cognitively diverse teams. Ned Herrmann developed this assessment tool while in charge of management training for General Electric and looking for ways to improve creativity in managers. His research builds on the work of Paul Mclean-Parks' Triune model of the brain and Roger Sperry's work with the Split Brain model.

This presentation will discuss the research recently completed at Miami University using the HBDI assessment tool to create cognitively diverse teams and the data produced on the individual students' view of their team's effectiveness.

# APPLYING AGILE MANAGEMENT TO ARTS ENTREPRENEURSHIP COURSES

## Kittredge C – Professional Development

3:10-4:00 pm

**Kate Flemming**

*Millikin University*

**Sara Theis**

*Millikin University*

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Are you searching for an adaptive framework to foster communication, accountability, and continuous improvement – all while elevating the creative, entrepreneurial spirit of your students? The scrum methodology of agile management could be a potential solution! What is scrum? It is an agile framework for completing complex projects. Originally formalized for software development projects, it can be adapted for any scope or type of work. Professors Kate Flemming and Sara Theis will introduce you to this framework and demonstrate how it is used in arts-based entrepreneurial laboratories at Millikin University. This presentation will include: an overview of the scrum purpose and structures, its adaptation to curriculum, and activities/resources.

# music+

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All Saturday sessions at Embassy Suites meeting space.

## PLENARY PANEL: WOMEN IN LEADERSHIP

Embassy Suites 1, 9:30-10:40 am



**Katie Lehman**

*Executive Director of the Boulder Philharmonic*

**\*\* See biography on page 19**



**Kathy Kuscan**

*Co-Founder of the Rocky Mountain Center for Musical Arts*

**\*\* See biography on page 19**



**Nancy Smith**

*Founding Artistic Director of Frequent Flyers*

**\*\* See biography on page 21**



**Moderated by Sarabeth Berk**

*Director of the CU-Boulder Innovation & Entrepreneurship Initiative*

**\*\* See biography on page 17**



## Morning Sessions

*\*\* indicates award finalist*

### ARTS ENTREPRENEURSHIP PEDAGOGY: EXAMPLES OF STUDENT SUCCESS, WHAT WORKS AND WHAT DOESN'T, AND SUGGESTIONS FOR IMPROVED ARTS ENTREPRENEURSHIP EDUCATION

#### Embassy Suites 1 – Professional Development

11:00-11:50 am

**Jonathan Gangi**

*Penn State University*

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Two or three alums of my program will present their arts ventures and tell their success stories. They will also describe what worked in the program and ways to improve pedagogy. The objective of this session is to provide examples of how arts entrepreneurship education has been effective in empowering students to act and create their own careers and arts ventures. It will also highlight what I did well and what I could do better as a teacher, to help myself and session attendees grow and improve in our work as arts entrepreneurship educators. This session is also intended to motivate educators and encourage us all to continue our good and noble work of impacting students' lives for the better, and will hopefully inspire others to share stories of student success at future conferences.

### FINANCING INNOVATION: EFFECTIVELY INTRODUCING FINANCE TO POST-SECONDARY ART AND DESIGN STUDENTS

#### Embassy Suites 2 – Professional Development

11:00-11:50 am

**Stephen Rueff**

*Minneapolis College of Art and Design*

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Artists are inherently entrepreneurial and for this reason teaching entrepreneurship to art and design students is essential. A challenge facing many students pursuing careers in art and design is that they have minimal experience and little interest in math and finance. While these students are both skilled and talented in visual arts and design, they often lack experience and interest in math skills needed outside of their creative practice, let alone the foundational financial skills needed to create a project budget, or produce and understand essential financial documents for a small business.

Piloted in Fall 2016 at the Minneapolis College of Art and Design (MCAD), Financing Innovation was a newly developed course designed to equip artists and designers with the financial literacy skills they need. The course guides students in telling both the narrative and financial story of their creative projects, identifying appropriate funding sources, and presenting their ideas, much as they would as a working artist or entrepreneur. While this course is now required for students majoring in entrepreneurial studies, 40% of the students taking the course come from other majors.

Recently, a student in this course developed a project which sought to address the unmet needs homeless women have for feminine

hygiene products. Not only did the student's crowd sourced funding campaign exceed its goal, the project was covered in multiple print, broadcast, and electronic media outlets. Through this course the student gained both the financial skills and confidence to initiate and successfully complete this project and delivered over \$3,000 worth of products to homeless shelters.

This case presentation will outline the essential components covered in the course, the syllabus, and share some of the theories, methods, topics, and exercises used to engage art and design students, providing them with the essential financial skills and experience they need.

### CONNECTING ARTISTIC PRACTICE, FOUNDATIONAL SKILLS IN ARTS MANAGEMENT, AND INNOVATION & ENTREPRENEURSHIP IN THE ARTS - A NEW MODEL

#### Embassy Suites 3 – Research\*\*

11:00-11:25 am

**Todd Stuart**

*Miami University*

**Willie Caldwell**

*Miami University*

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At Miami University, we have grappled with the balance between arts management and arts entrepreneurship in the curriculum and the connection of those skill and competencies with artistic practice. We believe the arts have the power to transform the world around us and contribute to contemporary problem solving on a global scale. US Arts and Culture is a \$750 Billion dollar industry representing more than 4.2% of the Nation's GDP. In order to thrive in the creative economy and the gig economy, we think that today's artist must take control of their futures by combining artistic practice, business savvy, and the entrepreneurial mindset and process.

What does the model for training a 21st century artist look like? This question is at the core of a summer research project to develop a series of case studies based on the entrepreneurial activity of Miami Alumni. These case studies will test the efficacy of the model that the new program and curriculum are built on.

When we tell potential students and parents that we believe "the Arts Management & Entrepreneurship Program at Miami University prepares future artists and arts leaders by providing the necessary skills for connecting artistry, arts management, and arts entrepreneurship across disciplines," we want to have proof.

In the presentation we will discuss the model; the program including a minor in arts management, a minor in arts entrepreneurship, a thematic in arts management and a comajor in arts management & entrepreneurship; the new curriculum; and what we learn from the case studies on practicing arts entrepreneurs. We also want to gather feedback from other educators.

This case presentation will outline the essential components covered in the course, the syllabus, and share some of the theories, methods, topics, and exercises used to engage art and design students, providing them with the essential financial skills and experience they need.

# COMPARING US AND UK ARTS ENTREPRENEURSHIP EFFORTS IN HIGHER EDUCATION

## Embassy Suites 3 – Research

11:25-11:50 am

**Gary Beckman**

*North Carolina State University*

**Ben Toscher**

*Norwegian University of Science and Technology*

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Entrepreneurship education for college-based arts students is not only growing, it spans continents. Though the United States is well represented in the field with over 100 programs of varying sizes, the United Kingdom boasts several excellent programs as well. While sometimes differing in size, context and trajectories, UK arts entrepreneurship programs are both unique and similar to their US counterparts — however, to this date, little research has compiled these offerings and compared them to those in the US.

This paper outlines the similarities and differences in arts entrepreneurship education on both sides of the English-speaking Atlantic. While this research is painted in broad strokes, it focuses on UK degree plan design and curricular imperatives. The work addresses not only idiomatic/differing language (such as the term “enterprise education,” which is more commonly used than “entrepreneurship education”) but fundamental curricular issues as each educational culture approaches the topic.

For arts entrepreneurship educators, understanding how colleagues around the world envision the topic as a part of arts training can inform innovative degree plan and curricular design. As the field moves forward, it is critical to embrace our suffix—entrepreneurship. This means understanding not only how our field is expressed globally, but to challenge what is ‘risky’ in both class and committee rooms, as could be evidenced from existing curricular norms.

## Afternoon Sessions

# CROSS CAMPUS PARTNERSHIPS IN ARTS ENTREPRENEURSHIP EDUCATION

## Embassy Suites 1 – Professional Development

12:10-1:00 pm

**Andy Heise**

*University of Missouri-Kansas City*

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At most institutions, the business school is the “home” of entrepreneurship. This sometimes causes friction between the business school and academic departments on campus who wish to include entrepreneurship education into their disciplines. Often, the business school response is, “But we already do that. Send your students over here.” To which other disciplines respond, “No, not that kind of entrepreneurship. We want this other thing.”

In this session, building partnerships across disciplines will be discussed through the lens of the Bloch School of Management at the University of Missouri-Kansas City (UMKC) and their work to build partnerships with the UMKC Conservatory of Music and the Kansas City Art Institute. Some issues covered include why and how these partnerships are necessary, why discussions are often fruitless despite good intentions, obstacles to forming partnerships and how to overcome them, and some lessons learned so far throughout the partnership-building process.

Outcomes of this session for attendees will include some tools and tactics for building sustainable partnerships. Additionally, recognizing UMKC does not have all the answers, the presenters also hope to learn about successful strategies from attendees.

Planned activities include presentation and discussion about the Bloch School’s work in building partnerships with the UMKC Conservatory and KCAI; sharing of “lessons learned” from UMKC; sharing of “lessons learned” from attendees; and tools and tactics for teaching arts entrepreneurship.

# UNDERSTANDING AND THEN BREAKING THE STATUS QUO: THE DANGERS AND NECESSITY OF “SHAKING THINGS UP”

## Embassy Suites 2 – Professional Development

12:10-1:00 pm

**Jim Hart**

*Southern Methodist University*

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Status quo can be defined as “the way things currently are” or “the existing power structure” or “the current norm.” Entrepreneurs and innovators of all kinds must break the status quo, reconfigure it and integrate themselves and new value into a new status quo formation. However, for existing power structures, such efforts towards change-making can be frightening, for until change is realized, outcomes are unknown and could yield personally undesirable results. Consequently, to preserve itself, the status quo may resist. Nonetheless, despite pushback an individual or group of change-makers may face, change is often necessary and is the keystone towards progress. Bold efforts can help develop careers, dramatically improve fields of study, stimulate economies, inspire new policies and even change government leadership.

Participants in this workshop will engage in experiential exercises, consider and articulate changes they would like to benefit from, collectively brainstorm with peers, and devise initial strategies of action. We will explore common risks of “shaking things up,” and participants will gain tools in how to shield themselves from negative pushback, destructive criticism, threats, and even violent opposition. This workshop encourages bold and informed risk-taking and aims to help attendees have the courage to face the inevitable hardships of redefining their status quo.

# THE CONSENSUS OF DATA

## Embassy Suites 3 - Research

12:10-12:35 pm

### Bruce Mackh

Rocky Mountain College of Art & Design

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Traditional pedagogies continue to dominate the arts in higher education, relying on a master-apprentice model emphasizing the transmission of artistic skills and competencies. Comparatively few institutions of higher learning have established graduation requirements that move beyond teaching students how to make art to preparing them to make a living as artists.

Furthermore, SNAAP (the Strategic National Arts Alumni Project) reveals that 75% of arts graduates have been self-employed at some point in their career, and it also shows a significant skills gap between graduates who indicate that training in business and entrepreneurship is important in their present position and those who actually received this as part of their college education. Coupled with this, two recent Gallup surveys reveal that students feel unprepared for careers after graduation. The CIP and NASAD HEADS survey indicate that students are moving away from the fine or visual arts towards design because of the perception that there are jobs awaiting them after graduation. However, if SNAAP's data is accurate and the majority of arts graduates across all fields either are or were self-employed, then it becomes all the more clear that we must teach entrepreneurial and business skills as part of every student's program of study.

This consensus of data should become a catalyst for broad programmatic and curricular transformation across all of higher education in the arts. Fortunately, implementing strategies for transformation is not prohibitively difficult, nor does it require a complete curricular reorganization. In this paper, I will present the case for arts entrepreneurship education through the consensus of data, then outline scalable strategies that any institution can employ to better prepare their graduates for successful careers as arts entrepreneurs.

# PRESENTER BIOGRAPHIES

## GARY BECKMAN

### North Carolina State University

[gbeckma@ncsu.edu](mailto:gbeckma@ncsu.edu)

Gary earned a Ph.D. in Musicology from The University of Texas at Austin, a M.A. in Musicology from the University of New Hampshire and a B.A. in Music from the University of Southern Maine. At UT Austin, he was principle investigator of the first nation-wide study of arts entrepreneurship efforts in higher education, and co-founded the Society for Arts Entrepreneurship Education. His research on Arts Entrepreneurship is published in Planning for Higher Education, Symposium, Metropolitan Universities Journal, Arts Education Policy Review, The Journal of Arts Management, Law and Society and various essay collections.

# ANGELA MYLES BEECHING

## Beyond Talent Consulting

[Angela@BeyondTalentConsulting.com](mailto:Angela@BeyondTalentConsulting.com)

Angela is the author of "Beyond Talent: Creating a Successful Career in Music" and writes the popular Monday Bytes career blog for musicians. She is also the former director of career and entrepreneurship programs at Manhattan School of Music, Indiana University, and New England Conservatory. Her guest speaking at festivals, conferences, and music schools has taken her to Oslo, Tokyo, London, Vienna, and Helsinki. Angela maintains a thriving consulting practice, working with individuals, ensembles, and institutions to facilitate change. Find her at <http://AngelaBeeching.com>

## SARABETH BERK

### University of Colorado-Boulder

[sarabeth.berk@colorado.edu](mailto:sarabeth.berk@colorado.edu)

Dr. Sarabeth Berk is the Director of the Innovation & Entrepreneurship Initiative at CU Boulder, a cross-campus effort to bring more entrepreneurial thinking into university experiences for all audiences. Sarabeth obtained her PhD in curriculum studies and instruction from the University of Denver, and has focused on innovation in K-12 and higher education throughout her career. She considers herself a hybrid professional and identifies as an artist/researcher/teacher/designer. She has degrees from the School of the Art Institute of Chicago and Rhode Island School of Design. When she isn't transforming education, Sarabeth is a council member on the Denver County Cultural Council to support nonprofits across the region, and she plays in the outdoors as much as possible.

## WILLIE CALDWELL

### Miami University

[caldwewf@miamioh.edu](mailto:caldwewf@miamioh.edu)

Willie holds an MFA in Arts Leadership from Virginia Tech along with graduate certificates in higher education administration and future professoriate. He is also a graduate of Berklee College of Music with a BM in Music Business and Management and the American Music and Dramatic Academy of New York with a certificate diploma in theatre and the performing arts. Willie is a Visiting Assistant Professor of Arts Management and Entrepreneurship at Miami University of Ohio. He is an interdisciplinary artist, actor, educator, and arts administrator. His work seeks to advance creative practice in emerging trends in arts management including creative placemaking, arts entrepreneurship, and arts integration.

## ADRIENNE CALLANDER

### University of Arkansas

[ahcallan@uark.edu](mailto:ahcallan@uark.edu)

Adrienne Callander is Visiting Assistant Professor of Arts Entrepreneurship at the University of Arkansas, with a cross-appointment in the School of Art and the College of Business. Adrienne's research focus is Arts Entrepreneurship, Visual Art, and Interdisciplinary Studies. She teaches arts-based entrepreneurship along aesthetic, social, and commercial trajectories, facilitates creative collaboration, and partners with on- and off-campus entities to grow opportunities and engagement through entrepreneurship and the arts.



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## DAVID CUTLER

**University of South Carolina**

[dcutler@mozart.sc.edu](mailto:dcutler@mozart.sc.edu)

David is one of the world's leading voices on arts entrepreneurship. He founded the experiential workshop SAVVY Arts Venture Challenge and directed an unprecedented summit on the future of music higher education. Cutler's book *The Savvy Musician* helps readers 1) build a career, 2) earn a living, and 3) make a difference. The Savvy Music Teacher unveils a blueprint for generating \$50,000-100,000 annually while increasing impact. Balancing a career as a multi-genre pianist, composer, educator, author, speaker, and consultant, he serves as University of South Carolina's Director of Music Entrepreneurship, and aims to build a more just society as an Aspen Global Leadership Fellow.

## BRIAN DELEVIE

**University of Colorado Denver**

[brian.delevie@ucdenver.edu](mailto:brian.delevie@ucdenver.edu)

Brian is a digital artist, designer, author and an Associate Professor of Design at the University of Colorado Denver. He is also the Co-Director of The Comcast Center for Media and Technology, a collaboration between Comcast, the University of Colorado Denver's College of Arts and Media and the College of Engineering and Applied Science. His body of artistic works variously investigates themes of technology, memory, history and Holocaust issues. He has also presented and published papers investigating the confluence of design, society, culture and education at international conferences and in related journals. In 2004, he received Fulbright Fellowship to study the influences of Film, Television and the Internet on German culture.

## CASEY MOLINO DUNN

**Manhattan School of Music**

[cmdunn@msmny.edu](mailto:cmdunn@msmny.edu)

As the Director of Manhattan School of Music's Center for Music Entrepreneurship, Casey teaches as part of the collegiate faculty, manages career-advancing services and produces varied professional development workshops for students and alumni. Under his leadership, the work of the Center has been highlighted by *Billboard* and *Forbes*. He previously held positions at Eastman, Juilliard, and Hunter College and continues to serve as a co-host for the annual gathering of the Network of Music Career Development Officers as well as a career advisor through Chamber Music America. In working with musicians, Casey utilizes his background as a publicist, producer, and performer (vocalist, pianist and actor) as well as his training at the University of North Carolina at Chapel Hill and the University of Rochester's Eastman School of Music.

## KATE FERIOZZI FLEMMING

**Millikin University**

[kflemming@millikin.edu](mailto:kflemming@millikin.edu)

Kate is the Program Coordinator and an adjunct instructor in the Center for Entrepreneurship at Millikin University. In this role, she seeks to inspire, connect and advance entrepreneurs, aspiring entrepreneurs, and those who can positively influence entrepreneurs every day. Kate's instruction experience includes the entrepreneurship laboratory course, Blue Connection, a student-run retail art gallery. She holds a BA in International Business from Illinois Wesleyan University and MS in Arts Management from Carnegie

Mellon University. Prior to joining Millikin, she was Executive Director of the Children's Museum of Illinois in Decatur, IL. Kate is a certified Scrum Master and currently serves as the Secretary of the SAE Board of Directors.

## JONATHAN GANGI

**Penn State University**

*jig27@psu.edu*

Jonathan is Assistant Professor of Music and Arts Entrepreneurship and the founding Director of Arts Entrepreneurship in the College of Arts & Architecture at Penn State University. He has scholarly work published in the Journal of Arts Management, Law and Society, Artivate: A Journal of Entrepreneurship in the Arts, and the Journal of Arts Entrepreneurship Research. He also teaches guitar in the Penn State School of Music.

## MEGAN GRAY

**Roanoke Symphony and  
Woodberry Forest Private School**

*meggray16@gmail.com*

A violist with a diverse career, Megan's artistic life is guided by a passion for music and education. In the summer of 2017 she completed a Doctor of Musical Arts degree in Viola Performance and Pedagogy from the University of Iowa. A resident of Charlottesville, Virginia she maintains a portfolio of professional interests as a freelance performer, artist-teacher, and organizer. She is currently a member of the Roanoke Symphony Orchestra, instructor of violin and viola at Woodberry Forest Private School, manages a community outreach program, and maintains a robust private teaching studio.

## JOSEF HANSON

**University of Massachusetts Boston**

*josef.hanson@umb.edu*

Josef Hanson is an Assistant Professor of Music and the Coordinator of Music Education at UMass Boston, where he teaches music courses and directs an innovative ensemble program called the Music Collaboratory. He also serves as President of the Society for Arts Entrepreneurship Education. Josef earned his Ph.D. in Music Education at the Eastman School of Music of the University of Rochester. He has presented his original research at conferences and symposia all over the country, and his writing is published in top journals including Music Perception, Music Educators Journal, College Music Symposium, and the Journal of Research in Music Education.

## JIM HART

**Southern Methodist University**

*jdhart@smu.edu*

Jim serves as Director of Arts Entrepreneurship at Southern Methodist University. During the academic year of 2017/18, he served as interim chair of Arts Management and Arts Entrepreneurship. In this later role, he managed two Master degree programs and two minors while also serving as a board member of SAE and Co-Chair of the United States Association for Small Business and Entrepreneurship. Hart has won numerous honors and received recognition for innovation and his book, "Classroom Exercises for Entrepreneurship: A Cross-Disciplinary Approach" was recently

published (Edward Elgar Publishing, Ltd.) and is currently being marketed world-wide.

## ANDY HEISE

**University of Missouri-Kansas City**

*heisea@umkc.edu*

Andy is Assistant Director of the Regnier Institute for Entrepreneurship and Innovation and an Instructor in the Department of Entrepreneurship and Innovation at the University of Missouri-Kansas City's Bloch School of Management. Since joining UMKC in 2016, Heise has been working to build an arts entrepreneurship program on campus. Heise has significant experience in program development, mentoring students and program administration. He has presented on a variety of entrepreneurship topics at the United States Association of Small Business and Entrepreneurship (USASBE) Annual Conference, the Global Consortium of Entrepreneurship Centers (GCEC), and the National Association of Music Merchants (NAMM).

## GERALD KLINKSTEIN

**Gerald Klickstein Consulting**

*klickg@msn.com*

Gerald (@klickstein) has earned an international reputation for his approach to artistic and professional development for musicians. In 2012, he founded the Music Entrepreneurship and Career Center at the Peabody Conservatory, which he directed until 2016. Previously, he was a member of the artist-faculties of the UNC School of the Arts, UTSA and Michigan State University. Currently working as a consultant and career coach, he lectures and writes about topics pertaining to music education and entrepreneurship. His book *The Musician's Way* (Oxford, 2009) and website *MusiciansWay.com* have drawn global praise for their handling of the challenges that musicians face.

## KATHY KUSCAN

**Integrity Arts**

Kathy Kusan is Co-Founder of the Rocky Mountain Center for Musical Arts (now merged with the Colorado Music Festival); and Founder/Principal with Integrity Arts, which provides specialized consulting services for artists and arts organizations. She is an active presenter (SCFD Summit, Colorado Creative Industries, Boulder County Arts Alliance, and Crafted Leadership, among many others). She was the Boulder County appointee and Vice-Chair to the Scientific & Cultural Facilities District (SCFD) Board of Directors, and is the current Chair of the Advisory Board to the American Music Research Center (AMRC) at the University of Colorado College of Music. Past service includes the Boulder County Cultural Council, the Denver Foundation Arts & Culture, and numerous grant review panels. Dr. Kusan holds a BME from Indiana University, and an MME and PhD from the University of Colorado-Boulder.

## KATIE LEHMAN

**Boulder Philharmonic**

*klehman@boulderphil.org*

Katherine Lehman, Executive Director of the Boulder Philharmonic, is a violinist, arts leader, and educator who brings a modern vision for music in American communities. With a history of innovative collaboration and deep artistic engagement, she has led NEA-

supported commissions and earned an ASCAP Adventurous Programming Award, inviting new communities into conversation through music. Formerly Director of the Sewanee Summer Music Festival and the Sewanee Performing Arts Series, Lehman served as Professor of Violin at the University of the South from 1995-2016, performing extensively as a soloist, with the St. Luke's Trio and the Nashville Chamber Orchestra, recording on Naxos and Sony. A recording artist on Nashville's Music Row, she appears on hundreds of recordings, film and video game scores. Lehman studied at the Eastman School of Music, the University of Kansas, and Northwestern University. She performs on an 1874 J.B. Vuillaume.

## LYNDA LOTICH

**University of North Carolina School of the Arts**

*lotichl@uncsa.edu*

Lynda is the Associate Director of the Thomas S. Kenan Institute for the Arts in Winston-Salem, NC. Previously, she was Director of Development and Special Projects for the Eastern Music Festival and Program Director of the A+ Schools Program at the University of North Carolina, Greensboro. Before that, she held positions as a board member and President of the Durango Arts Center in Colorado, Publicist for the Drama Department at Fort Lewis College, and Administrator in the development of Pack Place Education, Arts and Science Center, a cultural complex of museums and performance/exhibition spaces in Asheville, NC.

## ELAINE GROGAN LUTTRULL

**Columbus College of Art & Design**

*eluttrull@ccad.edu*

Elaine (CPA-PFS) is the founder of Minerva Financial Arts, a company devoted to building financial literacy in artists and arts organizations through education and coaching. She is also an assistant professor at the Columbus College of Art & Design, where she serves as the Department Head for Business & Entrepreneurship. Elaine previously served as the Director of Financial Analysis for The Juilliard School and in the Transaction Advisory Services practice of Ernst & Young in New York. Her presentations have been featured nationally by the DeVos Institute of Arts Management, Americans for the Arts, the Arts & Business Council of New York, the College Art Association, Playwrights of New York, the Lark Play Development Center, Theatre Communications Group, the Juilliard School, the New England Conservatory of Music, the Ohio Art League, the Ohio Arts Council, the Greater Columbus Arts Council, the City of Bloomington, and the Foundation Center. Elaine is the author of *Arts & Numbers* (Agate, B2 2013), and a regular contributor to *Professional Artist* magazine. She serves on the boards the Short North Alliance, Social Ventures, and the Financial Therapy Association.

## BRUCE M. MACKH

**Rocky Mountain College of Art & Design**

*brucemackh@ymail.com*

Bruce is Chair of Liberal Arts at Rocky Mountain College of Art + Design and author of "Higher Education by Design: Best Practices for Curricular Planning and Instruction" (Routledge, 2018) and "Surveying the Landscape: Arts Integration at Research Universities" (University of Michigan, 2015). He earned a PhD in Critical Studies from Texas Tech University in 2011. He also has a BFA from the

School of the Art Institute of Chicago (2006) and an MFA from Tulane University (2008). Beginning in 2012, Bruce served as the Director of the Mellon Research Project at the University of Michigan, Arts Engine. Mackh is also an accomplished photographer, and his largest collection of images is part of the permanent collection of the Louisiana State Museum. He is a member of numerous professional organizations including the College Art Association and the National Council of Arts Administrators, which awarded him a prestigious 2014/2015 Emerging Arts Administration Fellowship. Bruce has a strong interest in curriculum development, pedagogy, and faculty development. He has also earned a reputation as an effective curricular and programmatic consultant.

## COREY MADDEN

**University of North Carolina School of the Arts**

*maddenc@uncsa.edu*

Corey Madden is Executive Director of the Thomas S. Kenan Institute for the Arts at UNCSA, where she led a transformative strategic initiative to strengthen arts leadership and entrepreneurship among faculty, students, alumni and community members. She teaches arts entrepreneurship, serves as a mentor to a wide range of creative entrepreneurs, and is the founder and co-editor of the *Artist as Leader* project. Prior to joining UNCSA, Madden spent 30 years as a creative executive in performing arts, and taught at UCLA, CalArts, UCSD, and University of Washington.

## KAREN MUNNELLY

**University of Texas at Austin**

*kpmunnelly@yahoo.com*

Karen is the Director of Professional Programs for the College of Fine Arts at the University of Texas at Austin. Before going into higher education, she enjoyed a successful career in arts administration, serving as Director of Operations for the Aspen Music Festival & School, Artistic & Operations Director for the National Repertory Orchestra, and Artistic Assistant for the National Symphony Orchestra. She received a Ph.D. in Arts Administration, Education & Policy from The Ohio State University, a Master of Arts in Arts Administration from Florida State University and a Bachelor of Music in Flute Performance from the University of South Florida.

## JEFFREY NYTCH

**University of Colorado Boulder**

*jeff.nytch@colorado.edu*

Jeffrey Nytch enjoys a diverse career as a composer, educator, advocate, and consultant. His compositions have been performed throughout the United States and Europe by many major artists, and he has helped lead Pittsburgh New Music Ensemble, one of the nation's premiere new music ensembles, since 2003. He is an Associate Professor at The University of Colorado-Boulder and Director of the Entrepreneurship Center for Music, and maintains a busy career as a speaker and clinician at conferences and music schools nationwide. His book, *The Entrepreneurial Muse: Inspiring Your Career in Classical Music* (Oxford), provides an in-depth translation of entrepreneurial principles in a classical music setting, and illustrates the positive synergy between one's business acumen and musical artistry.



## MICHAEL PANESIS

**California Lutheran University**

*mpanesis@callutheran.edu*

Mike is the Executive Director of the Cal Lutheran Center for Entrepreneurship. He is responsible for the Center's academic programs (offering an entrepreneurship minor to all students), extra-curricular activities (including a popular new venture competition) and community outreach (through the Center's Hub101 community co-working space). He is an active member of two angel investor groups: Tech Coast Angels and Santa Barbara Angel Alliance. He has an MBA Marketing from Rutgers University and a BS in Computer Science for Business from the DeVry Institute of Technology.

## JENNIFER A. REIS

**Morehead State University**

*jenniferareis@gmail.com*

Jennifer is a Coordinator and Faculty of Morehead State University's Arts Entrepreneurship Minor Program, is a creative entrepreneur, artist, educator and gallery director with 25 years experience in arts business and administration. Her earned degrees include a BFA from Columbus College of Art and Design, and Master Degrees in arts management and education from Syracuse University and Morehead State University. She is a trained facilitator for programs such as Kauffman FastTrac, AIR Institute of Berea College, and Etsy's Craft Entrepreneurship Program. As a consultant for community and economic development, trade, and cultural organizations, she designs, manages, and delivers creative entrepreneurship curriculum.

## STEPHEN RUEFF

**Minneapolis College of Art and Design**

*srueff@mcad.edu*

Stephen is Associate Professor and Chair of Arts Entrepreneurship at the Minneapolis College of Art and Design. He earned his MBA from Presidio Graduate School and his BA from Empire State University. Stephen believes in the power of business to create change, and that creatives are uniquely able to respond to the systems adversely affecting the human experience. He defines his purpose as helping others shape profitable, equitable, and environmentally sound business models. Stephen enjoys working with students and others who want to create change by leveraging art, design, and business.

## MICHAEL SEMAN

**University of Colorado Denver**

*michael.seman@ucdenver.edu*

Michael is Director of Creative Industries Research and Policy at the University of Colorado Denver College of Arts and Media. He earned his doctorate degree in urban planning and public policy and his work examines the intersection of the creative economy, entrepreneurship, and economic development on the urban landscape. He is currently writing a book about music scenes and how they can transform cities for the University of Texas Press. His co-edited volume concerning the production and consumption of music in the digital age was published by Routledge in 2016.

## NANCY SMITH

**Frequent Flyers Aerial Dance**

*nesmith@frequentflyers.org*

Nancy Smith is the founder and artistic director of Boulder, Colorado, based Frequent Flyers® Aerial Dance since its inception in 1988 and the international Aerial Dance Festival since 1999. Ms. Smith, an alumna of The Colorado College also studied under the master's program in dance at UCLA before moving to Seattle to work with Joan Skinner's dance company, where she trained in Skinner Releasing Technique. Based in Boulder, Colorado since 1985, she has taught aerial dance and Skinner Releasing Technique around the US.

Her work with Frequent Flyers® Aerial Dance has been seen in the Bahamas, Boston, Utah, Louisiana, California, Montreal, Virginia, Washington DC, and throughout Colorado. The Company has performed for many corporate clients, including Cirque du Soleil, Patron Spirits, Denver Broncos and more. Her choreography was performed at the John F. Kennedy Center in Washington D.C. in collaboration with the Boulder Philharmonic Orchestra March, 2017 and received a standing ovation and multiple curtain calls.

Ms. Smith has received numerous awards and honors including the "REAL" award for arts, "Living Legend of Dance" honor from the Carson Brierly Giffin Library at DU; "Women Who Light the Community", "Cutting Edge" Award from the Colorado Dance Alliance, the Boulder County Pacesetters Award for Arts and Entertainment, a Neodata Endowment Fellowship in Dance, and the "Arts Innovation Award" from the Colorado Federation of the Arts.

Frequent Flyers Productions, under the leadership of Ms. Smith, has gained international recognition as a pioneer in the field of aerial dance. The company launched the highly acclaimed Aerial Dance Festival in 1999. This annual offering has brought prominence to the company for advancing the art form of aerial dance. Ms. Smith and colleague, Jayne Bernasconi (Baltimore, MD) have co-authored the first book on aerial dance, Aerial Dance. It was published, June, 2008 by Human Kinetics.

## STEVEN SPARLING

**Goldsmiths College, University of London**

*steven.sparling@me.com*

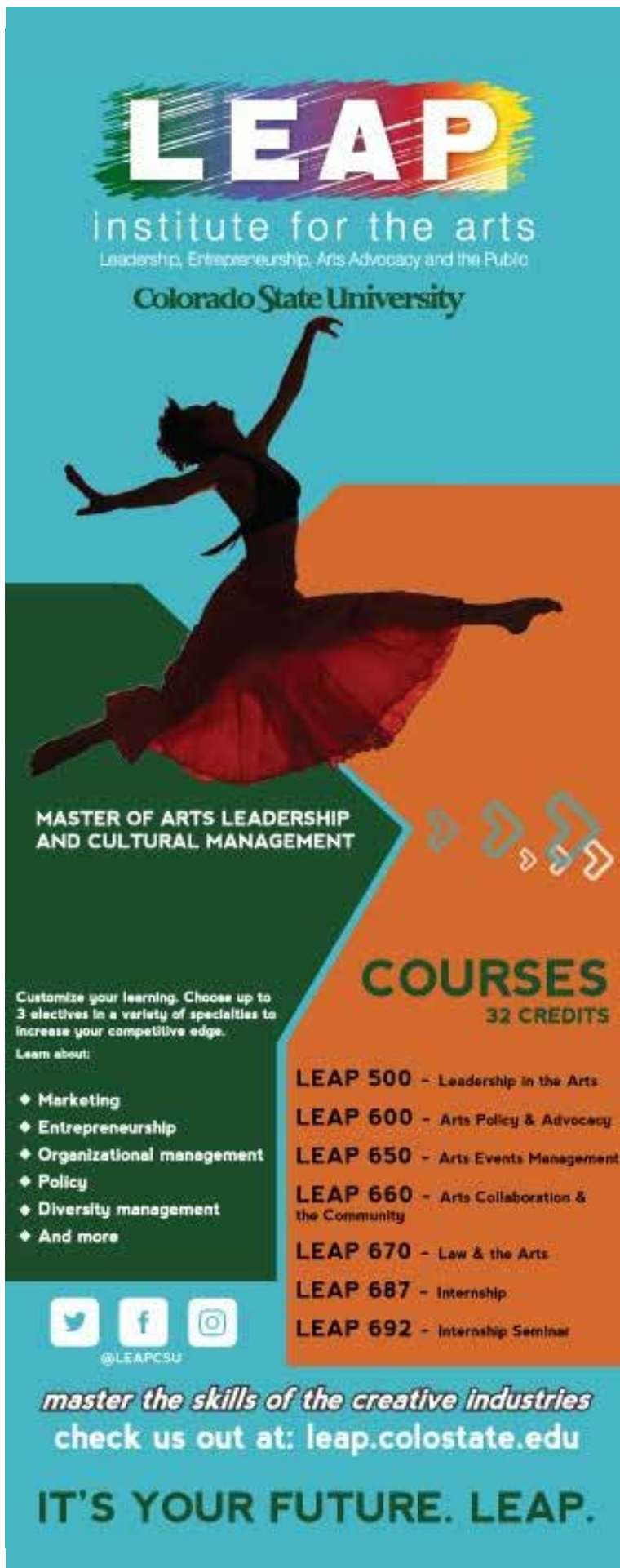
Steven is a PhD Candidate in Creative and Cultural Entrepreneurship at Goldsmiths College, University of London. From 2015-18 he was Senior Lecturer and Course Leader for Musical Theatre at the London College of Music, University of West London. He now resides in Toronto, Canada.

## TODD STUART

**Miami University**

*stuart@miamioh.edu*

Todd is a Lecturer and the Director of Arts Management & Entrepreneurship at Miami University in Oxford, Ohio. He holds an MFA and MBA from the University of South Carolina and a BA in Theatre from the University of Florida. Prior to teaching, he worked professionally in theatre and was involved in start-ups in theatre, design and the consumer goods industries. His research interests center on the intersection of arts entrepreneurship with strategy,



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innovation, and design thinking. Todd is the Vice President of the Society for Arts Entrepreneurship Education and a member of the Association of Art Administration Educators.

## BEN TOSCHER

**Norwegian University of Science and Technology**  
[benjamin.toscher@ntnu.no](mailto:benjamin.toscher@ntnu.no)

Ben is a PhD student and teacher at the Norwegian University of Science and Technology in Trondheim, Norway. As part of Engage, a research center dedicated to studying entrepreneurship education (<https://www.ntnu.edu/engage>), Ben is researching arts entrepreneurship education, specifically in higher music education. Research interests include entrepreneurial identity formation, pedagogical approaches to entrepreneurial competency development, and student career ambitions. Ben works as a theatrical and musical improviser, and has six years of experience as a climate and energy consultant for NGOs, Universities, and regulatory agencies, in addition to founding several start-ups.

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