Society for Arts Entrepreneurship Education

2017 CONFERENCE
SAN DIEGO

October 13-14, 2017
Arts Alive SDSU provides opportunities for students, faculty, and staff to engage in transformational arts interactions as part of an arts-rich, robust educational community on the campus of San Diego State University.

Goals of Arts Alive SDSU:
- To broaden awareness of the range of arts programming at SDSU, while increasing attendance at SDSU arts events both on and off campus
- To infuse academically informed arts events and arts practices into curriculum at SDSU, expanding opportunities for non-arts majors to think about and make art
- To expand innovative, interdisciplinary art-making opportunities for non-arts Majors
- To develop a national profile as an arts-infused educational institution, providing a model of arts integration, interdisciplinary programming, and artful assessment

The Lavin Entrepreneurship Center at San Diego State University serves students, entrepreneurs and, business leaders through its entrepreneurial curriculum, workshops, internships, resources and, events.

We would like to thank our colleagues from the Fowler College of Business, Lavin Entrepreneurship Center for their support

The Society for Arts Entrepreneurship Education is an organization committed to advancing formal training and high educational standards for arts entrepreneurship education.

PERFORMING SATURDAY!

THE DJSNGO SHREDDERS

Guitarists Alex Ciavarelli and Rudy Marquez met as undergraduates in the Bachelor of Music: Jazz Studies program at San Diego State University where they are currently in their senior year. Combining traditional gypsy jazz with elements of modern jazz, they harmonically keep one foot in the past and one in the present.

With influences such as Bireli Lagrene, Andreas Oberg, Stochelo Rosenberg, and of course Django Reinhardt, this contemporary take on Gypsy Jazz has engaged audiences from DjangoVegas to the San Diego Gypsy Jazz Festival.

SATURDAY, OCTOBER 14 - 12:30pm
THE PARMA PAYNE GOODALL ALUMNI CENTER

ARTS ALIVE SDSU

THE DJANGO SHREDDERS

We would like to thank our colleagues from the Fowler College of Business, Lavin Entrepreneurship Center for their support

The Lavin Entrepreneurship Center at San Diego State University serves students, entrepreneurs and, business leaders through its entrepreneurial curriculum, workshops, internships, resources and, events.

The Society for Arts Entrepreneurship Education is an organization committed to advancing formal training and high educational standards for arts entrepreneurship education.
ARRIVING AT THE CONFERENCE

There are a few options for getting to the Society for Arts Entrepreneurship Education (SAEE) Conference at San Diego State University. While we strongly encourage visitors to take the San Diego trolley to the conference, there are also options to arrive by car and ride sharing apps (Uber and Lyft).

BY CAR:
SDSU is located off Interstate 8 (I-8) via the College Avenue exit. From the north, take I-5, I-15, or I-805 to reach I-8. From Mexico, take I-805 North to I-8 East, then take the College Avenue exit.

Parking on Campus:
The nearest parking structure to the SDSU Music Building is PS12, located near Canyon Crest Drive.
Visitor parking fees are paid at permit machines located throughout each structure.
Permits must be displayed on the vehicle’s dashboard are only valid in the lot purchased.

The costs are as follows:
- 1-4 hours: $2 per hour
- All day (5 hours or more): $10
*Maps of both the conference and parking locations are displayed on page 19.

BY TROLLEY:
SDSU has an on-campus public transit station, home to many bus routes and the Green Line Trolley. To get to SDSU from the downtown, Old Town, and Mission Valley areas, take the Green Line toward Santee until it reaches SDSU Transit Center; from El Cajon and La Mesa, take the same line toward 12th and Imperial until SDSU.
### FRIDAY, OCTOBER 13, 2017

<table>
<thead>
<tr>
<th>TIME</th>
<th>LOCATION</th>
<th>EVENT TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00-8:45</td>
<td>Smith Recital Hall</td>
<td>Conference Registration</td>
</tr>
<tr>
<td>9:00-9:15</td>
<td>M113</td>
<td>PLENARY SESSION I. Welcome</td>
</tr>
<tr>
<td>9:15-9:45</td>
<td>M113</td>
<td>PLENARY SESSION I. The Future of the Arts: Creative Entrepreneurs</td>
</tr>
<tr>
<td>9:50-10:00</td>
<td></td>
<td>BREAK</td>
</tr>
<tr>
<td>10:00-10:30</td>
<td>M113</td>
<td>Perceptions of Career Successes and Career Expectations in Music</td>
</tr>
<tr>
<td>10:30-11:00</td>
<td>M113</td>
<td>Full, Succeed, Learn: Recreating the Entrepreneurial Ecosystem in the Classroom</td>
</tr>
<tr>
<td>10:00-10:55</td>
<td>M120</td>
<td>Strategic Thinking in Arts Entrepreneurship</td>
</tr>
<tr>
<td>10:00-10:55</td>
<td>M229</td>
<td>Scrum-ing Out: Testing Agile Management in Arts Entrepreneurship Laboratories</td>
</tr>
<tr>
<td>11:00-11:50</td>
<td>M113</td>
<td>Creative Industries in Baja California</td>
</tr>
<tr>
<td>11:00-11:50</td>
<td>M207</td>
<td>Healthy Students, Balanced Professionals</td>
</tr>
<tr>
<td></td>
<td>M229</td>
<td>Individually in the Arts: A Business Model Canvas for Personal Development</td>
</tr>
<tr>
<td>11:50-1:00</td>
<td></td>
<td>LUNCH (See SDSU map and page 8 for locations of restaurants, markets, Trader Joe's, and coffee shops)</td>
</tr>
<tr>
<td>1:00-2:00</td>
<td>M120</td>
<td>First-Year Performing Artists in Theatre and Dance: What are They Thinking?</td>
</tr>
<tr>
<td>1:00-2:00</td>
<td>M207</td>
<td>Training the Musician in 2017: A Case Model in Entrepreneurship</td>
</tr>
<tr>
<td>1:00-2:00</td>
<td>M229</td>
<td>The ABC's of AEE</td>
</tr>
<tr>
<td>2:00-2:15</td>
<td></td>
<td>BREAK</td>
</tr>
<tr>
<td>2:15-3:30</td>
<td>M113</td>
<td>PLENARY SESSION II: Empowering Individuals in the Arts Using 21st Century Business Technologies</td>
</tr>
<tr>
<td>3:30-3:45</td>
<td></td>
<td>BREAK</td>
</tr>
<tr>
<td>3:45-5:00</td>
<td>M113</td>
<td>PLENARY SESSION III: A New Generation of Entrepreneurial Southern California Cultural Leaders Tell Their Stories</td>
</tr>
</tbody>
</table>

### SATURDAY, OCTOBER 14, 2017

<table>
<thead>
<tr>
<th>TIME</th>
<th>LOCATION</th>
<th>EVENT TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:30-8:00</td>
<td>M113</td>
<td>Conference Registration and Continental Breakfast</td>
</tr>
<tr>
<td>8:00-8:45</td>
<td>M113</td>
<td>Special Open Forum: Imagining the Future of SAEE</td>
</tr>
<tr>
<td>9:00-9:50</td>
<td>M113</td>
<td>The Impact of Entrepreneurship Training on Launching a Career in the Arts</td>
</tr>
<tr>
<td>9:00-9:50</td>
<td>M207</td>
<td>Today I Fly: The Extraordinarily Innovative Diavolo Dance Company</td>
</tr>
<tr>
<td>9:00-9:50</td>
<td>M229</td>
<td>How to Develop a Mindset for Success</td>
</tr>
<tr>
<td>10:00-11:00</td>
<td>M113</td>
<td>Fear of Forms: Overcoming Anxiety in Financial Literacy Education for Arts Entrepreneurs</td>
</tr>
<tr>
<td>10:00-11:00</td>
<td>M207</td>
<td>Developing the Entrepreneurial Mindset Through the String Quartet Residency Program at the University of Iowa School of Music</td>
</tr>
<tr>
<td>10:00-11:00</td>
<td>M229</td>
<td>Branding for Arts Entrepreneurs: Know Yourself, Tell Your Story</td>
</tr>
<tr>
<td>11:00-11:15</td>
<td></td>
<td>BREAK</td>
</tr>
<tr>
<td>11:15-12:10</td>
<td>M113</td>
<td>Cross-Disciplinary Exercises to Teach Entrepreneurship</td>
</tr>
<tr>
<td>11:15-12:10</td>
<td>M207</td>
<td>Utilizing Action Research to Study Arts Entrepreneurship Practice</td>
</tr>
<tr>
<td>12:15-12:30</td>
<td></td>
<td>BREAK</td>
</tr>
<tr>
<td>12:30-1:45</td>
<td>Parma Payne Goodall Alumni Center</td>
<td>Make your way to the Parma Payne Goodall Alumni Center. It is approximately a 10-minute walk to the alumni center ballroom from the Music building. SDSU students will guide you.</td>
</tr>
<tr>
<td>1:45-3:00</td>
<td>Parma Payne Goodall Alumni Center</td>
<td>CLOSING SESSION</td>
</tr>
<tr>
<td>3:00-3:30</td>
<td></td>
<td>SAE Membership Meeting</td>
</tr>
</tbody>
</table>
WALKABLE DINING OPTIONS AT SDSU

Aztec Student Union
Aztec Student Union offers a wide variety of dining options from convenience store’s “grab and go” options to a custom-ordered burger. Delicious choices at affordable prices include: Chipotle Mexican Grill, Ogg’s Pizza Express, The Habit Burger Grill, Aztec Market, Shake Smart, and Starbucks.

East Commons
The East Commons, located adjacent to the SDSU Bookstore offers a wide variety of dining selections served in food court style surroundings with indoor and outdoor seating. Options include: Aztec Market, Vinny’s Pizza & Pasta Bar, Dickey’s Barbecue Pit, Rubio’s Fresh Mexican Grill, Juice It Up!, Panda Express Gourmet Chinese Food, Salad Bistro, So-Cal Chicken and Subway.

Eureka! SDSU
Hip regional chain serving elevated burgers, craft beer and whiskey in industrial chic surrounds.
5140 College Avenue

Trujillo’s Taco Shop
Bare-bones taqueria offering basic Mexican eats until late, plus beer and a jukebox.
5119 College Avenue

The Den by Denny’s
A quick and easy place to satisfy your breakfast and burger cravings all day long.
5842 Hardy Avenue

Trader Joe’s
Specialty Grocery Chain offering a variety of signature items, produce, and dairy, plus grab and go salads, sandwiches and more.
5140 College Avenue, Ste. 119

PLENARY SESSION I
Welcome
M113 (9:00 - 9:45)
Donna Conaty (Conference Host) Associate Dean, College of Professional Studies and Fine Arts
Dani Bedau, Chair, Arts Alive SDSU
Keynote: “The Future of the Arts. Creative Entrepreneurs,” Bernhard Schroeder, Director of Programs, Lavin Entrepreneurship Center, San Diego State University

Perceptions of Career Successes and Career Expectations in Music
M113 (10:00 - 10:30)
Karen Munnelly, Director of Professional Programs, College of Fine Arts, University of Texas at Austin
Lecture/Paper Presentation. Perceptions of Career Successes and Career Expectations in Music is the result of original data collected from over 200 undergraduate music majors in 2016. Many previous studies on musician careers utilize data from alumni. A major goal of this study was to bring the voices of current undergraduate music majors into the conversation. In recent years, there have been several studies focused on portfolio careers and the skills musicians need in the 21st century. Many of these articles state that music majors associate full-time performance positions such as orchestral musician, opera singer and soloist with the most successful careers in music. The findings of this study reveal that there are significant differences between the jobs music majors associate with success, the jobs they would ideally like to hold and the jobs they expect to hold after graduation. This presentation will provide a detailed investigation of career expectations and perceptions of success among undergraduate music majors.

Fail, Succeed, Learn:
Recreating the Entrepreneurial Ecosystem in the Classroom
M113 (10:30 - 10:55)
Matt Clark, Artist, Assistant Professor of Practice, University of Texas at Arlington
Lecture/Paper Presentation. Experiencing failure and resiliency, taking and evaluating risk, identifying opportunity, leveraging one’s skills and talents, creative problem solving, and adapting to one’s professional environment are vital for an artist in sustaining a creative career. Students crave strategy and direction and a roadmap to guide them in their creative field. They need help uncovering and identifying their strengths as well as how to use their knowledge and experiences to their benefit, professionally and personally. Entrepreneurship, with its successes and failures, is a natural byproduct of the discovery process when students are provided the opportunity to collaborate, practice, experiment, design, prototype, test, revise, and launch their ideas. Students need to have experiences that mimic the ones taking place outside of university walls.

The Studio CreaTec Challenge is a university-wide idea competition launched with the objective of giving students the opportunity to turn their ideas into action by harnessing their collective assets and creative potential. Over a six-week period, students also investigate perceptions of career success. There is often an assumption made that if students see specific jobs as successful that those are the jobs students want and expect to hold. The findings of this study reveal that there are significant differences between the jobs music majors associate with success, the jobs they would ideally like to hold and the jobs they expect to hold after graduation. This presentation will provide a detailed investigation of career expectations and perceptions of success among undergraduate music majors.
participants in workshops during which cross-disciplinary teams developed an idea, created a business model, crafted an executive summary, and delivered a pitch. Despite most participants’ limited exposure to entrepreneurship, the results were amazing. While some ideas were not successful, others are gaining investment interest in the creative and start-up communities.

Students thrive when competing; they are more invested in the educational process when they can utilize their passions. By using pedagogy that is responsive, tackles real world issues, and gives students room to experiment and fail an environment is created where students are more involved in learning. Entrepreneurial strategies and mindsets give teacher and student alike better chances of success in the classroom and in the real world creative arena.

Strategic Thinking in Arts Entrepreneurship

M120 (10:00 - 10:55)
Todd Stuart, Director of Arts Management and Entrepreneurship, College of Creative Arts, Miami University

Presentation. Strategic thinking skills are identified as both “essential” (Pollard and Wilson 2013, 3) and “crucial” (Thom 2016, 3) for the arts entrepreneur. In my experience with arts and other organizations as well as discussions with colleagues, strategy is viewed as important (mainly to funders) but not really relevant to success. Many strategic plans, when finished, are already dated. In the traditional planning process, strategies come out of the analysis for the plan – a very convergent activity. Following the experience of teaching a strategic planning capstone course three times, during which different planning models, client facing projects and case studies were used, in all three instances student learning outcomes were disappointing. Students seemed to understand the planning models and the research necessary but nonetheless were not thinking strategically. In revising the course, strategic thinking will be considered as a bridge between divergent and convergent thinking and the class will discuss modes of thinking valuable to developing strategic thinking skills. The framework will be tested in a module for the course this fall. This presentation will explore these frameworks and the thinking behind them; sparking a conversation about this topic and the need for training students in strategic thinking.

Scrum-ing It Out:
Testing Agile Management in Arts Entrepreneurship Laboratories

M229 (10:00 - 10:55)
Kate Flemming, Program Coordinator, Center for Entrepreneurship, Talbot School of Business, Millikin University

Presentation. Blue Connection is a retail art gallery student-run venture – an entrepreneurship laboratory course – taught at Millikin University. The semester-long course is comprised of students from arts, entrepreneurship, and other disciplines, who run the entire gallery operation. The course is likened to ”drinking from a firehouse” – students are immediately responsible for the business at the start of the semester. A challenge of this course is that not all students are used to collaborative work. This can significantly hinder the students’ ability to focus on entrepreneurial decisions for the gallery. Searching for an adaptive framework to foster communication, accountability, and continuous team improvement – while elevating the creative entrepreneurial spirit of the students – the scrum methodology of agile management presented itself as 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. The students in the fall 2017 Blue Connection course will utilize scrum to empower their team and maximize the value they create. Their proficiency in the scrum methodology will be yet another acquired tool from this course, adding value to any future collaborative, entrepreneurial endeavors they encounter. This presentation will include: an overview of the scrum framework and its adaptation to the curriculum, mid-semester observations of its effectiveness, and the perspective of a veteran student taking the course twice – once with scrum and once without it. The session will end with a short hands-on scrum activity. Format: Presentation/interactive workshop Technology requirements: PowerPoint Presentation (post-it notes, sharpies/pens, and a room with dry erase board, too please!)

Creative Industries in Baja California:
Mapping the impact on economic development

M113 (11:00 - 11:50)
Jorge Francisco Sánchez (Jofras), Professor, College of Social Science and Humanities CETYS Universidad, Tijuana campus

Presentation. Baja California, a border state in northern Mexico, is a region strongly linked to the development of manufacturing since the 1960s. Between 2008 and 2013 the industrial sector showed an average annual growth rate of 0.1 percent while commerce and services (mainly services with high added value such as educational, recreational, cultural, sporting and recreational services, and mass media) grew at rates ranging from 1.2 to 4.6 percent. These figures show the polarization of the regional economic system and the potential of the tertiary sectors that contribute to the generation of wealth, such as creative industries. In order to understand the impact of these sectors a regional analysis was implemented, including five municipalities within the state - Ensenada, Mexicali, Tecate, Tijuana and Playas de Rosarito - regions with diverse territorial and economic characteristics. Findings in this study show dispersion patterns in the territory according to the characteristics of each municipality as well as economic and production factors, considering human capital and specialization. At first glance it shows that the activities associated with the cultural and creative industries are increasing their strength in the local markets, opening new routes for regional development.

Healthy Students, Balanced Professionals:
Incorporating Wellness and Mental Health into the Arts Entrepreneurship Curriculum

M207 (11:00 - 11:50)
Nathan Langlitt, Licensed Professional Counselor, Manager of Career Services, College of Fine Arts, University of Texas at Austin

Presentation. Research shows that arts students are at a higher likelihood to experience mental health issues, and students with entrepreneurial ambitions will experience increased financial and professional uncertainty, as well as a struggle to achieve a healthy work-life balance. As we empower students to be independent professional creatives, it is essential that we install tools to monitor and improve their mental health. In this workshop, participants will be shown simple and powerful techniques to improve the self-care and stress levels of fine arts students. Whether it is bringing meditation practices into the classroom, encouraging students to find balance in their pursuits, or learning about medical and professional resources, this workshop will leave participants feeling more comfortable discussing mental health and self-care with their students. Positive mental health culture in the arts classroom will not only encourage better mental health, it can open up new windows to creativity.

Entrepreneurship Laboratories

Testing Agile Management in Arts Entrepreneurship Laboratories

M229 (10:00 - 10:55)
Kate Flemming, Program Coordinator, Center for Entrepreneurship, Talbot School of Business, Millikin University

Presentation. Blue Connection is a retail art gallery student-run venture – an entrepreneurship laboratory course – taught at Millikin University. The semester-long course is comprised of students from arts, entrepreneurship, and other disciplines, who run the entire gallery operation. The course is likened to “drinking from a firehouse” – students are immediately responsible for the business at the start of the semester. A challenge of this course is that not all students are used to collaborative work. This can significantly hinder the students’ ability to focus on entrepreneurial decisions for the gallery. Searching for an adaptive framework to foster communication, accountability, and continuous team improvement – while elevating the creative entrepreneurial spirit of the students – the scrum methodology of agile management presented itself as 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. The students in the fall 2017 Blue Connection course will utilize scrum to empower their team and maximize the value they create. Their proficiency in the scrum methodology will be yet another acquired tool from this course, adding value to any future collaborative, entrepreneurial endeavors they encounter. This presentation will include: an overview of the scrum framework and its adaptation to the curriculum, mid-semester observations of its effectiveness, and the perspective of a veteran student taking the course twice – once with scrum and once without it. The session will end with a short hands-on scrum activity. Format: Presentation/interactive workshop Technology requirements: PowerPoint Presentation (post-it notes, sharpies/pens, and a room with dry erase board, too please!)

Healthy Students, Balanced Professionals:
Incorporating Wellness and Mental Health into the Arts Entrepreneurship Curriculum

M207 (11:00 - 11:50)
Nathan Langlitt, Licensed Professional Counselor, Manager of Career Services, College of Fine Arts, University of Texas at Austin

Presentation. Research shows that arts students are at a higher likelihood to experience mental health issues, and students with entrepreneurial ambitions will experience increased financial and professional uncertainty, as well as a struggle to achieve a healthy work-life balance. As we empower students to be independent professional creatives, it is essential that we install tools to monitor and improve their mental health. In this workshop, participants will be shown simple and powerful techniques to improve the self-care and stress levels of fine arts students. Whether it is bringing meditation practices into the classroom, encouraging students to find balance in their pursuits, or learning about medical and professional resources, this workshop will leave participants feeling more comfortable discussing mental health and self-care with their students. Positive mental health culture in the arts classroom will not only encourage better mental health, it can open up new windows to creativity.

Individuals in the Arts:
A Business Model Canvas for Personal Development

M229 (11:00 - 11:50)
Cong Cong Zheng, Associate Professor of Management, Fowler College of Business, San Diego State University

Presentation. The business model canvas (Osterwalder & Pigneur, 2010) was initially developed for corporations and startups to describe, create, and manipulate strategic initiatives for their businesses. It consists of four essential business functions of: customer interaction, company infrastructure, revenue streams and cost structure. In greater detail, it walks the entrepreneur through the nine building blocks of business:

1) value proposition (what the business stands for),
2) the customer segments (who the customers are),
3) customer relationship (how do businesses create and maintain relationships with customers),
4) channels (what the communication and marketing channels with customers are),
5) key activities,
6) key resources (what the physical, financial and intellectual resources are needed for the business),
7) key partners,
8) cost structure, and
9) revenue streams.

We can also use the canvas to identify the initiatives that each individual can start to improve their careers. We live a self-sustaining, fulfilling life by offering our best value to the world, to the employers or to the potential customers and stakeholders. I propose that
artists could examine their lives like a business, identifying their unique values and markets for such value. In this 45-minute workshop, I will walk the audience through the business model canvas and guide them through an interactive exercise to build their own business model. The audience will walk away with a better understanding of their values and how to integrate them into their careers.

First-Year Performing Artists: What are They Thinking?

M120 (1:00 - 2:00)
R Scott Blackshire, The University of Texas at Austin

Lecture/Interactive Session. This interactive session stems from a longitudinal case study collecting student experiences from first-year performing arts majors (FYPAM) in Theatre and Dance at The University of Texas at Austin. This conversation situates student survey data on academic expectations and career aspirations at the intersection of performance studies (V. Turner), social and cultural policy (R. Williams), extant data on working artists (SNAAP), and psychological motivation (A. Maslow). Findings examine student perceptions and ask whether discrete entrepreneurship or business classes are necessary to prepare artists for professional work today? A unique narrative on teaching and learning provides the framework for re-constructing performing arts curricula in order to activate each student's individual, multi-faceted entrepreneurial identity. This 60-minute session guides attendees through an activity (20m) whereby small groups consider skills and competencies important for a career in the arts, as derived from Strategic National Arts Alumni Project (SNAAP) data. Next, data culled from FYPAM student surveys and focus group conversations highlight (20m) discrepancies among students' academic perceptions, professional creative work skills, and curricular pedagogical practices. Finally (20m), for a reality check, the quick tabulation of attendees' choices on which skills and competencies they deem important for a career in the arts will be shown alongside longitudinal FYPAM student findings. Session goals: 1) understand how curricula might be assessed in context of both student experiences and the realities of creative communities; and 2) consider a new curricular narrative designed as an intervention to support the entrepreneurial identity of aspiring artists.

Training the Musician in 2017: A Case Model in Entrepreneurship

M207 (1:00 - 2:00)
Toni James, Assistant Professor of Music, San Diego State University School of Music and Dance
Marian Liebowitz, Professor of Music, San Diego State University
Kevin Hernandez, Undergraduate Music Student, San Diego State University

Lecture /Paper Presentation. In 2016, with a budget of $7,900, three generations of San Diego State University musicians, an Emeritus Professor of Music Entrepreneurship, Assistant Pro-fessor of Piano and undergraduate Bachelor of Music Performance guitar major, collaborated to produce the inaugural San Diego Guitar Festival, the first of its kind in the Southern California-Baja California region (sdguitarfest.org). The student body, prospective students, local educators and over 700 audience members and enthusiasts from the local community, experienced the best of classical guitar has to offer over three days of performances, lectures and community present-ta-tions held on the San Diego State University campus and at partner venues across San Diego. The student procured funding for the project via San Diego State University’s competitive campus-wide Student Success Fee grant program, which awards hundreds of thou-sands of dollars in funding every year for student academic and career opportunities. The project was funded again a second year and the budget was doubled, as was the number of events. We were able to secure a contract to present world-famous guitar-ist and Grammy-award winner David Russell. In only two years, San Diego Guitar Festival established itself as a premier destination for international guitar artists (Grammy winners, Diapason d’Or winners and winners of the prestigious guitar competitions Tarrega, Alhambra and Guitar Foundation of America). The world’s finest guitar performers and educators interacted with students giving musical feedback and career guidance, providing significant curricular enhancement and an unprecedented educational experience. In 2017, the festival offered opportunities to gain professional work experience via hands-on internships. A multidisciplinary student team spanning four professional studies/fine arts majors and two minors (graphic design, film-television, new media production, computer science and music education) acquired research-building skills sets by working inde-pendently and as a team of arts entrepreneurs, mentored by Drs. Liebowitz and James. A project that began in the classroom is slated to become a stand-alone non-profit organization that the students can sustain upon graduation. Our presentation will focus on what we believe is central to the overall success of the festival and the growth reflected between 2016 and 2017: an interdisciplinary approach to music entrepre neurship. We discuss how the success of the project as a whole was impacted by the unique intersection and collaboration of faculty and students representing different professional experiences and disciplines. We advocate for more of those types of opportunities as part of arts training.

The ABC’s of AEE: Best Practices for Developing and Teaching a Collegiate Course in Arts Entrepreneurship

M229 (1:00 - 2:00)
Josef Hanson, Assistant Professor of Music, University of Massachusetts, Boston

Lecture/Interactive Session. In this interactive listening/sharing session, participants will explore how to propose, plan, and effectively teach an introductory course in arts entrepreneurship. Assuming the perspective of an instructor creating a course for the first time, we will discuss best practices for pitching the course to administrators, attracting students, designing objectives and learning activities, and evaluating students. We will also compile a list of suggested learning materials, including textbooks, case studies, and multimedia/internet resources. A special emphasis will be placed on developing curricula and lessons that promote arts entrepreneurship as more than career development or business skills. We will position it as a worldview built on a foundation of self-determined motivation, affectual thinking, and artistry, in ways that are applicable to all students regardless of major. This session is intended for educators in the early stages of course planning, those contemplating proposing an arts entrepreneurship course in the future, faculty experts with extensive experience teaching similar courses, and everyone in between. Bring your questions, ideas, and proven strategies!

PLenary Session II

Empowering Individuals in the Arts Using 21st Century Business Technologies: Why and How We Did It, Implications for Arts Education

M113 (2:15 - 3:30)
Steven Cox, Founder and CEO, Takellessons.com
Nicole Martinez, Managing Editor of artrepreneur.com and ArtLawJournal.com, OrangeBee
Donna Conaty, Panel Moderator

In this discussion, the underlying motivation behind the establishment of two successful online platforms that foster entrepreneurship in the arts and their respective impact on artists will be explored. Through a moderated discussion we will hear from the two panellists a range of observations from their experiences working with performing and visual artists including the skills needed when transitioning to becoming an entrepreneur, differences between traditional business school entrepreneurs and individuals in the arts, the nature of the arts ecosystem and how technology has impacted it, and considerations for arts educators as they prepare students to enter the professional arts world.

PLenary Session III

A New Generation of Entrepreneurial Southern California Cultural Leaders Tell Their Stories: Lessons Learned

M113 (3:45 - 5:00)
Cat Corral, Co-Founder and Executive/Artistic Director, transenDANCE youth arts project
Kate Hatmaker, Co-Founder and Executive/Artistic Director, Art of Elan
Delicia Turner, Theatre Director, Founder and Former Executive Director of Moxie Theatre
Southern California is fortunate to have a wealth of well-established world-class performing and visual arts organizations. However, during the 21st century, as is the case throughout the U.S., individual artists are increasingly engaged in creating different more nimble models that provide impactful, highly curated, and relevant arts experiences. This panel features a number of arts professionals who have developed successful arts organizations that are influencing the cultural life of the region through a variety of approaches, models, and missions. They will discuss their motivations, challenges, and how their respective backgrounds did, or did not, prepare them for the entrepreneurial arena.

Special Open Forum: Imagining the Future of SAEE

One year ago, the Society for Arts Entrepreneurship Education was formally established with election of inaugural officers and board members. As we celebrate our first birthday and our new status as a 501(c)(3) entity, the leadership of the Society would like to hear from conference attendees regarding how the organization can best serve its members. Topics may include the mission and vision of SAEE, core activities and special initiatives, and ideas for future conferences and growing the membership base. Come help shape the future of your organization at this town hall-style gathering. All are welcome, with a special invitation to newer members and those joining us for the first time.

M113 (9:00 - 9:50)
Paige Kobdish, 2017, Annual Fund Manager, San Diego Symphony Orchestra
Rachel Nokes, 2017, Assistant Music Director/Studio Coordinator, teacher, Music Pillars Inc.
Jordan "Yo" Oh, 2015, Entrepreneur, Tenor soloist, San Diego Master Chorale; Education Outreach Administrator, San Diego Opera
Donna Conaty, moderator

Moderated panel discussion, Q&A. This group of recent alumni from San Diego State University’s innovative music curriculum share their experiences and perspectives about their new careers. Each individual brought a very different background to his or her degree experience and all are viewed as the “pioneering” group of graduates. The professional music degree blends traditional music training, flexible elective courses in music, a series of internships and embeds the entrepreneurship minor from the Fowler College of Business within the curricular structure. A brief overview of the curriculum will be presented, followed by a Q&A interactive discussion with the alumni.

How to Develop a Mindset for Success

M229 (9:00 - 9:50)
Sonya Highfield, Founder and Chief Creative, Real World Creatives, Inc.

Interactive Session. There are plenty of tools to help emerging artists put together a business and embark on the entrepreneurial journey. However the most powerful tool, namely one’s mindset, is the one that can determine whether or not someone is successful. It is too often ignored or undervalued when it comes to educating and empowering artists. Developing a mindset practice (observing one’s thoughts, deciding what serves one positively or negatively) and learning to choose one’s thoughts can be the missing piece of creative success for many artists. Participants will explore how to craft a mindset for creative success. With simple but insightful questions and exercises participants will uncover why they think what they do and how to change thoughts and subconscious stories into thoughts that are truthful for them and positively serve their lives. Participants will better understand how their own mindset impacts their life and business, how to identify what is true for them in different scenarios, how to turn negative thoughts into positive thoughts, and how to create a life they are proud of by allowing them to see their best self, speak their truth, and take action from a place of inspiration and confidence.

Fear of Forms: Overcoming Anxiety in Financial Literacy Education for Arts Entrepreneurs

M113 (10:00 - 11:00)
Jessica Jones, Artist, Activist, Educator, Certified Public Accountant
Developing the Entrepreneurial Mindset Through the String Quartet Residency Program at the University of Iowa
School of Music

M207 (10:00 - 11:00)
Megan Gray, DMA, University of Iowa
Elizabeth Oakes, Senior Lecturer, School of Music, University of Iowa

Lecture/Presentation. The presentation will feature a faculty and student perspective on the role of entrepreneurship in the academy. The SQRP features a series of extended residencies by nationally recognized ensembles and collaborators. Undergraduate and graduate university music students are eligible to participate in instrumen –tal and vocal collaborative chamber music ensembles. Ensembles work closely with visiting artists through coachings, master classes, individual lessons, and inter-disciplinary seminars. Students particularly benefit from presentations, workshops, and consultations on entrepreneurial career building for performers. Between residencies, student ensembles study repertoire alongside the development of entrepreneurial acumen. Under the mentorship of program coordinator and chamber music instructor Elizabeth Oakes, students practice skills in collaboration, communication, leadership, networking, and creative, strategic, and integrative thinking through individual assignments, rehearsal, weekly coaching, and seminar presentations. This in joint presentation, Oakes will detail the structure of the SQRP as well as its mission to aid students in career preparation, promote professional networking, and foster individual student interests and creative projects. Recent University of Iowa graduate Dr. Megan Gray will detail her personal experiences as a participant in the SQRP. She will highlight case studies on the entrepreneurial endeavors explored through the program as well as her personal journey toward an interest in arts entrepreneurship under the mentorship of Oakes.

Branding for Arts Entrepreneurs: Know Yourself, Tell Your Story

M229 (10:00 - 11:00)
Mark Samples, Assistant Professor of Musicology, Central Washington University

Lecture/Interactive Session. For an arts entrepreneur, branding should not be just about colors, fonts, or logos. It is first about knowing one’s professional and artistic core, then acting consistently on that value. In this interactive workshop, attendees will be introduced to a practical definition of branding specifically tuned to the needs of artists, and a demonstration of the value of discovering one’s “top three” brand values through examples of success stories in the creative arts industries. The four key attributes of effective brand values will be presented and discussed: (1) generative, (2) observable, (3) aspiration –ual, and (4) limiting. Attendees will leave this workshop knowing how to identify their own core artistic values, and how to teach the process to others. This workshop is based on original research and has been taught to several hundred arts entrepreneurs at over six institutions/eraizations.

Attendees will have an oppor –unity to draft a version of their top three core artistic values, draft a professional value statement, and design a future product or performance based on their core brand values.

Cross-Disciplinary Exercises to Teach Entrepreneurship

M113 (11:15 - 12:10)
Jim Hart, Director of Arts Entrepreneurship, Meadow’s School of the Arts, Southern Methodist University

Lecture/Interactive Session. Experiential exercises and activities have become ever more popular in entrepreneurship classes. This is no doubt due to two factors: 1. Some are finding the traditional stand and deliver (Neck and Greene, 2011) approach to teaching entrepreneurship is insufficient for the complexity (Huebscher and Lendner, 2010) of the subject matter. 2. Entrepreneurship, like art, is an experiential process. If one wants to know what it is to be an artist or entrepreneur, they must engage the respective processes. When students engage in experiential exercises, including simulations, demonstrations, games, and experiences otherwise known as “exercises,” they come to experience what it is like to be an entrepreneur. Experience affords wisdom and wisdom can lead to wise decision-making in the entrepreneurial process. This workshop offers instructors a series of experiential exercises, which can be adopted and adapted for their own classrooms. This workshop follows on Hart’s 2014 workshop on Arts Entrepreneurship Games. Since that time, Hart has developed more than 65 exercises for teaching entrepreneurship, some of which will be presented.

Utilizing Action Research to Study Arts Entrepreneurship Practice

M207 (11:15 - 12:10)
Jason White, Assistant Professor of Arts Management and Entrepreneurship, College of Charleston

Lecture/Paper Presentation. Action research (AR) involves the collaborative construction of practical solutions for addressing mutual issues or problems to be solved. As a qualitative research method, AR encourages researchers to investigate a problem collaboratively with stakeholders affected by the problem, rather than as an outsider looking in. Although rarely utilized in business entrepreneurship studies, researchers have utilized AR to study social entrepreneurship practice alongside social entrepreneurs. Moreover, the AR approach not only addresses major limitations in self-report surveys and case study interviews, but has also helped researchers identify specific knowledge challenges, emotional highs and lows, and significant events as they occur during the entrepreneurial process. A review of the peer-reviewed arts entrepreneurship literature indicates that AR is yet to be applied as a viable research method for studying arts entrepreneurship. In an effort to provide a proof of concept, and in the hopes of advancing the use of action research method in the arts entrepreneurship field, I undertook a 9-month action research study in which I worked with a team of artists and arts educators to co-develop an arts-based intervention.

CLOSING SESSION:
Hosted Lunch Buffet

Parma Payne Goodall Alumni Center
(12:30 - 1:45)

Our closing session will “close the loop” on topics featured at this year’s conference. “Empowering the Arts” has many perspectives and we welcome continuing dialogue on the developing entrepreneurial mindsets, skills, and leadership abilities among those pursuing careers in the arts. Guest speaker Randy Reinholz (Choctaw Nation of Oklahoma) is producing director and co-founder of Native Voices at the Autry, an LA theatre company that produces new work by indigenous playwrights. His own play, Off the Rails, was featured at the 2017 Oregon Shakespeare Festival. Randy is a professor of acting in the SDSU School of Theatre, Television, and Film. Keeping a focus on students, we will feature creative artists from SDSU’s School of Theatre, Television, and Film, and the School of Music and Dance.

Program

Film Short: “Sweet Tooth”
Writers/Producers: Kelse Whitfield, Lucas Hespelden, Marguerite Davidson

The Django Shredders
Guitarists Alex Cavarelli and Rudy Marquez

Closing Remarks, Donna Conaty
(1:30-2:15) - General Membership Meeting
(2:15-3:00) - Board and Officers Meeting