



## **COLLABORATION & ENTREPRENEURIAL MINDSET**

### ATTENDANCE

Faculty: Carolyn Coulson, Jennifer Adams, Matt Pardo, Ryan Romine

### INTRODUCTION BY CAROLYN

- Gist of shared program outcome: Shared outcome for all programs in conservatory that will facilitate more collaboration among departments/students in different programs. Each program will determine how they assess outcome. Example: Entrepreneurial Mindset—you are your own business as an artist, how do you go out in the world and use the tools you have?

### DIALOGUE

What do you think really needs to be included in the program outcome for it to have powerful impact on enrolled students?

- In acting program, more prep classes (i.e. auditioning). Didn't dive into monologues, texts, until junior year – has been overwhelming. Spread them out over the four years. They feel it will give them a better understanding and they won't forget what they've learned if doing it all four years versus all at end of program.
- Student shared about exchange experience in Sweden, second year students there had a repertoire course, brought in guest artists, new topics each week. Would like to see something similar here.
- Dance student is a business minor, wishes it was more a part of actual major – could learn how to network and run a studio without having to take an entire minor since so much of the minor does not apply to her or what she wants to do (ex. currently taking a business law course she feels does not apply, but is required for minor). Next semester she can't take needed ballet course because of a pre-requisite required for her minor. Would like to see weaving the courses for major/minor together. Idea to integrate other SU departments and collaborate with programs that include their minors, not just collaboration among the programs contained in conservatory.
- Idea to have a Conservatory Entrepreneur course, specifically one that is more tailored to the arts and less general like she has to take in her minor. Enjoyed arts marketing, so something more like that.
- Idea for an audition course where you get material the night before or week before so it is more like a realistic audition, get feedback afterward. Student personally hasn't gotten any feedback on her headshot or resume, so a class where she can get those things would be great.
- Bring back mock interviews
- Music grad student – he thought arts marketing was not helpful to him. The course started off, in his opinion, very cynical regarding current state of orchestras failing and having to rely on government subsidies, which immediately discouraged him. He is first semester graduate student, feels like he doesn't know what he is doing. Outcome for classical music majors seems centered on preparing for orchestral job, but yet they're told orchestras are dying. Thinks getting an orchestra job is becoming an impractical reality. Just having the intellectual tools for what it takes to be a performer is not enough. Students need to know about branding, networking, auditioning, making connections. Performer in 21st century course seems to have this idea behind it, but doesn't pan out in the way it is currently taught. He thinks this course ended up being more of a money pit for him than an actual tool that was helpful.
- Vocal performance major feels goal is to make her good performer, but only one audition a year for opera. They need more branding, networking, etc...only learn those things offhandedly from instructors. She is shocked that at end of her four years she knows nothing about being a voice instructor or running a studio, just knows how to read and perform music. She liked arts marketing and is going to get a master's in it at another institution.

What are the things that could make the shared outcome (initiative) especially attractive to high school seniors who are thinking of applying to our conservatory?

- Connection with Bright Box – orchestra performances are nice, but no chance to really connect to audience. Instead of teaching them how to make connections on PowerPoint, actually send students out there to make the connections. That would be exciting to high school students if they could come to see a program and get to perform.



- Faculty brought up point that to do things we have to cut back on others, so keep in mind during discussion.
- If parents know students are getting practical skills, might make them feel better
- Students knowing they will be more informed of what to do after the four years will be a good assurance that they will be prepared to move forward
- Show them we are building the full package here, not just teaching you to sing and dance
- Student Performance Week continuing – it was hectic and “absurd,” but it was the best time and gave students chance to collaborate with artists in other concentrations/programs
- One student said it was her participation in student performance week that helped her get into multiple grad schools and receive multiple job offers
- Embracing student groups, things to be a part of to find your community – if we had a collaboration class to help students among the various programs to intermingle, build community, and collaborate.
- Recruitment – being more up front with what we’re doing, how we’ll help them get connected and prepare them for future, what they’ll get while they are here...giving a set path

What do you think is most exciting or important about this initiative for conservatory students?

- Student said he saw pillar being emphasis on mental health, didn’t see it at other colleges he considered. It was a very modern telltale sign. Look at other acting program regarding finance in second semester – more of a personal finance course. “In-reach” – would like to see more opportunities for companies to do on-campus interviews for summer opportunities. More than just SSMT.
- Students liked idea for all areas to have people come on campus and interview them for summer positions

What are you most concerned about when it comes to this initiative?

- Dancers feel very disconnected from conservatory – they wanted poets and instrumentalists for performances, but didn’t know anyone or how to reach out to get one
- From classical instrumental student – the more general you make it the less serious it might seem to people in very specific paths... want to make sure whatever general courses added are applicable to all programs
- Again led to the issue of having to get rid of something – one possibility is that theory might count for less credit, deliver it differently making it more efficient. For example, embedding the content in other courses. Faculty need to be more creative and move outside of doing things the same way they were taught.
- Faculty have followed a specific path to get where they are today, but today other artists aren’t necessarily following those same paths. Students want to know and learn how it is being done today.
- Expressed that other students such as opera and dance, need more acting classes
- Requirements already so full, concerned about squeezing more in
- Students feel like they are currently taking some classes that are “throw-away” classes, could be a better use of student time – get rid of those things to bring in new things
- Some courses that are very similar – put them together to make more room for new things
- Graduate music major – ensembles used to be more credits, but were changed to less credits; however, nothing changed about the time dedication to those courses. Concerned about compressing the time credits even though it still destroys their schedules. Some schools do performance schedules where concert is prepared the week of like professional groups instead of six hours every week and weekends.
- Handling of large ensembles is being discussed and everything is on the table. Example, programing differently – combined concerts instead of separate ensembles.
- Dance concerts don’t get as much publication/attendance, so it could help to add dance to other groups
- Concerts and performances with schedule conflicts, so it causes programs to compete against each other for audience members, prevents them from supporting each other.
- Idea to do fewer productions across the board – some students say yes, theatre says no
- There has to be a way to spread out performances/concerts/recitals - this is hard for theatre because of the challenges and parameters of specific shows
- Faculty wanting to do more small shows too because it is needed for theatre students
- One student said less shows, but with more diversity. Example – student group performances.



- Conservatory-wide production – some say that is what the opera is because theatre is sometimes involved somewhat, but it is not necessarily all encompassing
- Example of Convocation performance, where every program has a snippet – this would be a great thing to show Freshman.

#### MISCELLANEOUS DIALOGUE

- Have a conservatory 101 course that brings all programs together and allows them to meet and know each other
- We have to train our students to be creators, not recreators only.
- Student idea - is there a way to get creative and have arts courses fulfill gen ed courses? Example, can they learn how to write grants in english class...have english classes more directed towards arts (SACS limitations)? Have arts and sciences offer courses more tailored to arts students that can count as gen ed (i.e. personal finance counts as math)