

Carola Boehm

Manchester Metropolitan University, UK

Summary Outline

Due to my experience in both music academia and industry, I had the good fortune to be the member of staff to develop this unit “Managing the Future”. The Unit, and particularly the Dragons Den affords students to manage their own future-planning within the creative sector. The challenge for units, such as these, is in ensuring students are able to perceive the relevance to their own journey, as too often JUST the practice is perceived to be all-important; the primary interest often tends to be not in writing business or project plans, but simply to make music. The considerations of how to not only train fabulous musicians, but also future entrepreneurial talent thus features heavily, albeit often implicitly in the unit design considerations.

Having taught in the area of music technology for over 20 years, including having taught practicefocussed, theoretically, historically and philosophically focussed units, I am very much aware that the most popular units in Music Technology degrees most often tend to be the studio production units. This is where the core practice is perceived to reside, and also the most expensive and impressive piece of equipment, which tends to be the image that attracts music technology applicants to study at University in the first place.

This general conundrum, that incorporates the tensions of a practice and discipline, situated between the vocational and the academic, between ‘popular’ and ‘classical’ cultures, and often between technical and humanities subjects (Boehm 2006, Sacco 2011, Brown 2015, King and Himonides 2016) needs approaches that address the development of individual creative identities and communities in a commercial and/or entrepreneurial external context. So it is even more important to design units that maximise the perceived relevance whilst ensuring rigorous content in areas that students not necessarily perceive relevant, such as marketing, contracts, intellectual property rights, business planning, etc

Employability in the area of creative practice is here more about a 3 – 5 year graduate induction process, in which young talent is slowly inducted into a growing network of professionals that the department holds and facilitates. This nuanced conceptualisation, slightly different from what the HE sector usually would consider under the term of ‘employability skills’, has the potential to provide more motivational energy. It works as it underpins mastery, autonomy and purpose, as proposed by (Pink 2011) but also addresses the specific entrepreneurial cultures in the creative sector (Florida 2004, Florida 2012). Thus it was important for this unit to bring in expertise from business planning and entrepreneurship, but ensuring all learning provision is contextualised specifically in a creative sector context, as well as to allow opportunities to network with professional practitioners from the ‘real world’. Consequently, the unit affords students to see themselves not only as artists, but as creative entrepreneurial professionals.

In terms of assessment strategy, there is a flow from internal reflection to external presentation, from exploring to developing. The first assessment is a SWOT and TOWS analysis of strengths and weaknesses, opportunities and threats. The second assessment point is a business/project plan with

a presentation in front of a Dragons Den Panel. The Dragons Den allows a significant number of professionals to interact with our students and their plans for their own futures, linking their talent with external professional networks.

Areas of knowledge that the design of this and similar unit has drawn from comes from various knowledge dimensions, but specifically the general area of music technology education in HE. Areas I have written about focus around questions such as: How can educational provision be structured in the area of music technology? How do we best facilitate interdisciplinary subjects in HE, considering that Music Technology is a new, interdisciplinary subject area. What different models of music technology education exist in HE in the UK? (Boehm 2002, Boehm 2006, Boehm 2007, Boehm 2009, Boehm, Linden et al. 2014, Boehm 2015)

There are also considerations of how we facilitate employability and innovation at university level, and what kind of partnerships are possible and desired between industry and university? Considering that innovation is proven to be linked to active creative and cultural engagement, how can we support our students to become confident producers of innovative services and products? (Williams 2002, Deem, Hillyard et al. 2007, Etzkowitz 2008, Curley and Salmelin 2015) (Carayannis and Campbell 2012, Clay, Latchem et al. 2015) Who teaches, who learns, who trains and who uses this knowledge to produce innovation is not as clear as it used to be, and university based educational delivery needs to adapt to more modern models of learning. Universities have a large role to play to support healthy communities, they are anchors in their regions. (Sacco 2011, Watson 2011, Watson 2014)

Additionally, there are the cultural evolutionary questions, questions around high and low brow culture, the development of new co-production models, new artistic identities. The creative industries might cease to exist, due to the access to arts, and in my case, music and music technology, being ubiquitous. As Sacco suggest, art and culture becomes the social software and is so embedded that it ceases to be a distinct industry anymore. This is conceptualised under the term Culture 3.0 and has substantial implications of how our students will become the future creative producers in a world where the differentiation between consumers and producers will simply vanish. (Sacco 2011, Florida 2012, Sacco 2014)

The presentation and the full article will cover the above issues in more detail, including providing design considerations, student feedback and evidence of the impact it has had to students.

Boehm, C. (2002). Opportunities and Challenges. Proceedings of the International Computer Music Conference. Stockholm, ICMA.

Boehm, C. (2006). The thing about the quotes: "Music Technology" degrees in Britain. International Computer Music Conference. I. C. M. Association. New Orleans, ICMA: 6.

Boehm, C. (2007). "The discipline that never was." Journal for Music, Technology and Education **Vol 1, 2007**.

Boehm, C. (2009). 2084-Brave Creative World: Creativity in the Computer Music Curriculum. Proceedings of the International Computer Music Conference. Montreal, ICMA.

- Boehm, C. (2015). Engaged Universities, Mode 3 Knowledge Production and the Impact Agendas of the REF The Next Steps for the Research Excellence Framework. S. Radford. London, Westminster Forum Projects. **Higher Education Forum**.
- Boehm, C., J. Linden and J. Gibson (2014). Sustainability, Impact, Identity and the University Arts Centre. A Panel Discussion. Location Aesthetics. 13th ELIA Biennial Conference, Glasgow, European League of Institutes of Arts.
- Brown, A. R. (2015). Music technology and education : amplifying musicality. New York ; London, Routledge.
- Carayannis, E. G. and D. F. J. Campbell (2012). Mode 3 knowledge production in quadruple helix innovation systems : 21st-century democracy, innovation, and entrepreneurship for development. New York ; London, Springer.
- Clay, R., J. Latchem, R. Parry and L. RRatnaraja (2015). Report of CATH Collaborative Arts Triple Helix.
- Curley, M. and B. Salmelin (2015). Open Innovation 2.0: A New Paradigm.
- Deem, R., S. Hillyard and M. I. Reed (2007). Knowledge, higher education, and the new managerialism : the changing management of UK universities. Oxford ; New York, Oxford University Press.
- Etzkowitz, H. (2008). The triple helix : university-industry-government innovation in action. New York, Routledge.
- Florida, R. L. (2004). The rise of the creative class: and how it's transforming work, leisure, community and everyday life. New York, NY, Basic Books.
- Florida, R. L. (2012). The rise of the creative class : revisited. New York, Basic Books.
- King, A. and E. Himonides (2016). Music, technology and education : critical perspectives. Burlington, VT, Ashgate.
- Pink, D. H. (2011). Drive : the surprising truth about what motivates us. Edinburgh, Canongate.
- Sacco, P. L. (2011). Culture 3.0: A new perspective for the EU 2014 – 2020 structural funding programming.
- Sacco, P. L. (2014). Culture 3.0. ELIA Keynote Talk, European League of Institutes of the Arts, Glasgow.
- Watson, D. (2011). The engaged university : international perspectives on civic engagement. New York, NY, Routledge.
- Watson, D. (2014). The question of conscience : higher education and personal responsibility. London, Institute of Education Press.
- Williams, G. L. (2002). The enterprising university : reform, excellence and equity. Buckingham, Open University Press.