

January 2021

Amplifying the Transdisciplinary Nature of Arts Entrepreneurship Education Through Online Learning

Lindsey G. Castellano
Teachers College, Columbia University

Drew X. Coles
Teacher's College, Columbia University

Follow this and additional works at: <https://digitalcommons.memphis.edu/jaee>

Recommended Citation

Castellano, Lindsey G. and Coles, Drew X. (2021) "Amplifying the Transdisciplinary Nature of Arts Entrepreneurship Education Through Online Learning," *Journal of Arts Entrepreneurship Education*: Vol. 3: Iss. 2, Article 5.

Available at: <https://digitalcommons.memphis.edu/jaee/vol3/iss2/5>

This Article is brought to you for free and open access by University of Memphis Digital Commons. It has been accepted for inclusion in Journal of Arts Entrepreneurship Education by an authorized editor of University of Memphis Digital Commons. For more information, please contact khhgerty@memphis.edu.

Amplifying the Transdisciplinary Nature of Arts Entrepreneurship Education Through Online Learning

Lindsey G. Castellano

Drew X. Coles

Teachers College, Columbia University

Abstract

Current moves toward online learning have promoted and continue to promote transdisciplinary education as an indispensable path forward. Time and technological advances have given us the perspective to see that many of our disciplines are more interconnected than scholars and pedagogues of the past may have thought. This interconnectedness allows us to develop individually-held senses of belonging within our students and a more solidified representation of arts entrepreneurship education. Online education provides inexhaustible resources and delivery methods for educators to provide multiple entry points for students. This piece makes a case for the notion that instruction via the internet enables students and educators to connect with people worldwide and provides additional ways to connect and engage with course material for individuals with varying learning styles. This piece also provides a model of a post-secondary course that can be used to explore arts entrepreneurship.

We have never been as connected with the world around us as we are today. The technologies emerging over the past decades bring us together as a global community and allow us to view events across the world in seconds with hand-held devices. Inside and outside of the classroom, technology has the power to connect the interests and experiences of students and facilitators in ways that promote connection, exploration, creativity and belonging.¹ Recent moves toward online learning continue to promote transdisciplinary education as an important path forward.² Time, technological advances and the internet give us the perspective to see that our disciplines are more interconnected than scholars and pedagogues of the past may have thought. Interconnectedness allows us to further create individually-held senses of belonging within our students, in addition to a more solidified representation of arts entrepreneurship education that tends to the intersectionality of our students – and thus – our classrooms.

¹ Renée Crawford, "Rethinking Teaching and Learning Pedagogy for Education in the Twenty-First Century: Blended Learning in Music Education," *Music Education Research* 19, no. 2 (2017): 195-213, <https://doi.org/10.1080/14613808.2016.1202223>.

² Michael Scriven, "The Concept of a Transdiscipline: And of Evaluation as a Transdiscipline," *Journal of MultiDisciplinary Evaluation* 5, no. 10 (2008): 65-66.

As human beings, we have a significant need to experience a sense of belonging and our current technologies allow us to instantly connect professionally, socially, even romantically.³ We can connect with colleagues across the globe using communities of practice such as Facebook groups, Reddit threads, professional organization discussion pages or email lists to place a call or question to further our understanding, research or need for connection. Numerous technologies that are current standards in our society were once innovative and perhaps even controversial in their initial acceptance. Pianos, pencil sharpeners and photography were all once “new to the market.”

A connection exists between sociocultural conditions and technological innovations that requires social need, social resources and a sympathetic social ethos in order for the realization of technology. Buchanan discussed how the ideas for airplanes, submarines and helicopters found in da Vinci's notebooks were not developed because the resources, capital, materials and skilled personnel were not available.⁴ Additionally, social acceptance of a technology is important in its longevity as the “social need must be strongly felt or people will not be prepared to devote resources to a technological innovation.”⁵ The time for a more widespread embrace of online learning environments and facilitation of them is upon us, as the reward for their facilitation is significant—especially in situations where the security of in-person class sessions is threatened.

The success of an online course depends on the instructor.⁶ Individuals with decision-making power (like educators and perhaps even entrepreneurs) may have an unconscious inclination or a psychological investment in upholding traditions or the status quo for reasons of convenience, habit, policy, customs, inertia, fear or rationalization.⁷ So, in arts entrepreneurship classrooms, even if we see the value in exploring transdisciplinary attitudes toward teaching and facilitation, it can still be difficult to open spaces in our syllabi for this exploration. Online education and the need to digitize materials, projects, deliverables and non-tangibles has put our field in a position to explore how the deliverables uniquely associated with sub-disciplines like music and design entrepreneurship bear considerable similarities.

What follows is an example of a course plan for an online arts entrepreneurship course. It provides students an opportunity to interact online with the content, their peers and the instructor.

³ Abraham Harold Maslow, "A Theory of Human Motivation," *Psychological Review* 50, no. 4 (1943): 370-396, <https://doi.org/10.1037/h0054346>; Solomon E. Asch, *Social Psychology* (Englewood Cliffs, NJ: Prentice Hall, 1952); Lev S. Vygotsky, *Mind in Society: Development of Higher Mental Processes*, ed. Michael Cole et al. (Cambridge, MA: Harvard University Press), 1978; Roy F. Baumeister and Mark R. Leary, "The Need to Belong: Desire for Interpersonal Attachments as a Fundamental Human Motivation," *Psychological Bulletin* 117, no. 3 (1995): 497-529, <https://doi.org/10.1037/0033-2909.117.3.497>; Gregory M. Walton and Geoffrey L. Cohen, "A Brief Social-Belonging Intervention Improves Academic and Health Outcomes of Minority Students," *Science* 331, no. 6023 (2011): 1447-1451, <https://doi.org/10.1126/science.1198364>; Priyanka B. Carr and Gregory M. Walton, "Cues of Working Together Fuel Intrinsic Motivation," *Journal of Experimental Social Psychology* 53 (2014): 169-184, <https://doi.org/10.1016/j.jesp.2014.03.015>.

⁴ Encyclopedia Britannica, "History of Technology," by Robert Angus Buchanan, accessed December 13, 2021, <https://www.britannica.com/technology/history-of-technology>.

⁵ Ibid.

⁶ Mansureh Kebritchi, Angie Lipschuetz, and Lilia Santiago, "Issues and Challenges for Teaching Successful Online Courses in Higher Education: A Literature Review," *Journal of Educational Technology Systems* 46, no. 1 (2017): 4-29, <https://doi.org/10.1177/0047239516661713>.

⁷ William Samuelson and Richard Zeckhauser, "Status Quo Bias in Decision Making," *Journal of Risk and Uncertainty* 1, no. 1 (1988): 7-59.

Participants are intended to be from various fields and the diversity of interdisciplinary attributes would be beneficial. The following course example is designed to work with any learning management system (LMS) for a course meeting synchronously once a week on Wednesdays. The online nature of the course enables accessible, engaging and equitable sharing of ideas and content.

The course centers on artifact and discussion forums in order to stimulate interaction and utilize the nature of the online environment. While the students engage with these forums in similar ways, what is expected of each student's initial submission to each forum is the distinguishing factor between the forum types. In artifact forums, the prompts are designed to illicit tangible deliverables from the students. Examples of these deliverables could be biographies, demo recordings, choreography plans and graphic designs. In discussion forums, participants will be asked to offer their perspectives on the intersection of the readings, in-class discussions and personal experience. The course culminates in a reflection paper and a comprehensive project that includes 10 deliverables of the students' choosing from the artifact forums, a video infomercial and an execution plan.

	Activity/Topic	Assignments Due For Next Class
Module 1	Introduction <ul style="list-style-type: none"> Syllabus overview Personal introductions A discussion of what arts entrepreneurship is and why should we study it 	Record a video introduction and post it to the Introduction Forum. Artifact Forum: See learning management system (LMS) for topic. Discussion Forum: See LMS for topic; discussion response to prompt due by Sunday evening at 11:59pm. Then, post at least two responses by 11:59pm on Tuesday prior to class. (This is the protocol for posting to all types of forums.)
Module 2	What do careers for arts graduates look like? <ul style="list-style-type: none"> What are ways that we can compare and learn from various disciplines? 	Artifact Forum(s): See LMS for topic Discussion Forum(s): See LMS for topic
Module 3	Identifying opportunities <ul style="list-style-type: none"> An exploration of portfolio careers The intersection of art and business 	Artifact Forum(s): See LMS for topic Discussion Forum(s): See LMS for topic
Module 4	Determining differentiating factors in the marketplace <ul style="list-style-type: none"> Ways to set yourself and your product apart Ways to get things done - productivity and understanding progress 	Artifact Forum(s): See LMS for topic Discussion Forum(s): See LMS for topic Submit plan for specific project to be used for the comprehensive project (to Artifact Forum)
Module 5	Networking <ul style="list-style-type: none"> Authentically connecting with others 	Artifact Forum(s): See LMS for topic Discussion Forum(s): See LMS for topic
Module 6	Online promotion <ul style="list-style-type: none"> Bios Photos EPKs/E-portfolios 	Artifact Forum(s): See LMS for topic Discussion Forum(s): See LMS for topic
Module 7	Methods of creation and distribution <ul style="list-style-type: none"> Tools artists are using to create 	Artifact Forum(s): See LMS for topic Discussion Forum(s): See LMS for topic
Module 8	Marketing <ul style="list-style-type: none"> Social media strategies 	Artifact Forum(s): See LMS for topic Discussion Forum(s): See LMS for topic

	<ul style="list-style-type: none"> • Communities of practice • Consistency and other lessons to be learned from mainstream marketing 	
Module 9	Programming questions <ul style="list-style-type: none"> • Which programming choices will work for which audience? • Press kits and more on promotion 	Artifact Forum(s): See LMS for topic Discussion Forum(s): See LMS for topic
Module 10	Making meaning <ul style="list-style-type: none"> • Creating engaging programming 	Artifact Forum(s): See LMS for topic Discussion Forum(s): See LMS for topic
Module 11	Performances and stage presence <ul style="list-style-type: none"> • Overcoming performance anxiety • Achieve flow state 	Artifact Forum(s): See LMS for topic Discussion Forum(s): See LMS for topic
Module 12	Getting more gigs <ul style="list-style-type: none"> • Establishing fees and fee negotiation 	Artifact Forum(s): See LMS for topic Discussion Forum(s): See LMS for topic
Module 13	Managing money <ul style="list-style-type: none"> • Budgets • Taxes • Funding projections 	Artifact Forum(s): See LMS for topic Discussion Forum(s): See LMS for topic
Module 14	Fundraising <ul style="list-style-type: none"> • Corporate sponsorship • Grants • Crowdfunding 	Artifact Forum(s): Comprehensive project Discussion Forum(s): See LMS for topic *Comprehensive project and reflection paper due by the final class
Module 15	Reflection	

Figure 1. Example of an Online Course Plan

Reflection is a critical element in learning and teaching, as it requires a consideration of choices and beliefs while encouraging an understanding of self and provides potential guidance for continued growth.⁸ Figure 2 depicts a rubric to evaluate the above course's final reflection and comprises three components: depth of reflection, structure and evidence and practice.

Digital environments require a different learning approach from traditional in-person contexts, providing an opportunity for divergent, critical and creative thinking that can lead to advancements and innovation that traditional approaches are unable to provide, as they are often too steeped in tradition for such opportunities.⁹ Online education enables us to accommodate more learning styles by instantly providing the same information in various ways such as video, audio, text and through interactive elements. It also allows us to clearly depict the overlap that has always existed between typically discrete artistic disciplines. The various learning styles and skill levels that interactive online learning engages make it an advantageous medium through which instructors can deliver content and connect.¹⁰

⁸ Gisela H. Van Rensburg, et al., "Creative Strategies to Support Student Learning through Reflection," *South African Journal of Higher Education* 32, no. 6 (2018): 604-18.

⁹ Ann Heirdsfield, et al., "Online Learning Environments: What Early Childhood Teacher Education Students Say," *Journal of Early Childhood Teacher Education* 28, no. 2 (2007): 115-126, <https://doi.org/10.1080/10901020701366699>.

¹⁰ Ikseon Choi, Sang Joon Lee, and Jong Won Jung, "Designing Multimedia Case-Based Instruction Accommodating Students' Diverse Learning Styles," *Journal of Educational Multimedia and Hypermedia* 17, no. 1 (2008): 5-25.

	4	3	2	1
Depth of Reflection ____/4	Response demonstrates an in-depth reflection on, and personalization of, the theories, concepts and/or strategies presented in the course materials to date. Viewpoints and interpretations are insightful and well-supported. Clear, detailed examples are provided, as applicable.	Response demonstrates a general reflection on, and personalization of, the theories, concepts and/or strategies presented in the course materials to date. Viewpoints and interpretations are supported. Appropriate examples are provided, as applicable.	Response demonstrates a minimal reflection on, and personalization of, the theories, concepts and/or strategies presented in the course materials to date. Viewpoints and interpretations are unsupported or supported with flawed arguments. Examples, when applicable, are not provided or are irrelevant to the assignment.	Response demonstrates a lack of reflection on, or personalization of, the theories, concepts and/or strategies presented in the course materials to date. Viewpoints and interpretations are missing, inappropriate and/or unsupported. Examples, when applicable, are not provided.
Structure ____/4	Writing is clear, concise and well-organized with excellent sentence/paragraph construction. Thoughts are expressed in a coherent and logical manner. There are no spelling, grammar or syntax errors.	Writing is mostly clear, concise and well-organized with good sentence/paragraph construction. Thoughts are expressed in a coherent and logical manner. There are several instances of spelling, grammar or syntax errors.	Writing is unclear and/or disorganized. Thoughts are not expressed in a logical manner. There are many instances of spelling, grammar or syntax errors.	Writing is unclear and disorganized. Thoughts ramble and make little sense. Spelling, grammar and/or syntax errors throughout the response do not allow for meaning to be made.

Evidence and Practice ___/4	Response shows strong evidence of synthesis of ideas presented and insights gained throughout the entire course. The implications of these insights for the respondent's overall teaching/performing practice are thoroughly detailed, as applicable.	Response shows evidence of synthesis of ideas presented and insights gained throughout the entire course. The implications of these insights for the respondent's overall teaching/performing practice are presented, as applicable.	Response shows little evidence of synthesis of ideas presented and insights gained throughout the entire course. Few implications of these insights for the respondent's overall teaching/performing practice are presented, as applicable.	Response shows no evidence of synthesis of ideas presented and insights gained throughout the entire course. No implications for the respondent's overall teaching/performing practice are presented, as applicable.
TOTAL ___/12				

Figure 2. Example of a Rubric for an Online Course

The internet enables students and educators to connect with people around the world, provides additional ways to connect and engage with course material for individuals with varying learning styles and facilitates new ways to interact with music besides performance. Online education provides limitless resources and modes for deliverables for us as educators to provide multiple entry points and expand insights, experiences and approaches. Although different from our traditional approaches, digital learning environments enable effective and engaging ways to connect. Societal issues and technological advancements will continue to emerge and challenge our field; while doing so, they also provide an opportunity to examine and expand on the systems in practice.¹¹ The prevailing system in practice across most of the academy is one of discrete artistic entrepreneurial learning environments, whereas trends toward online learning encourage a transcendence above what Beckman and Essig have held as the subdisciplines of arts education.¹² We have to embrace this new elevation with what Hanson refers to as "comfort with uncertainty," a quality emerging from his research on arts entrepreneurship education as a hybrid of opportunity recognition and ideation/creativity.¹³ We owe it to our students to think more broadly and petition for this larger, more comprehensive look at arts entrepreneurship, which will likely create more spaces for belonging inside and outside of our classrooms.

¹¹ Randall E. Allsup, "Philosophical Perspectives in Music Education," *Critical Issues in Music Education*, ed. Harold Abeles and Lori Custodero (New York: Oxford University Press, 2010), 39-60.

¹² Gary D. Beckman and Linda Essig, "Arts Entrepreneurship: A Conversation," *Artivate* 1, no. 1 (2012): 1-8, <https://doi.org/10.1353/artv.2012.0000>.

¹³ Josef Hanson, "Developing and Evaluating the Arts Entrepreneurship Profile: A Systematic Approach," *Journal of Arts Management, Law, and Society* (2021): 1-18, <https://doi.org/10.1080/10632921.2021.1919586>.

Bibliography

- Allsup, Randall E. "Philosophical Perspectives in Music Education." In *Critical Issues in Music Education*, ed. Harold Abeles and Lori Custodero, 39-60. New York: Oxford University Press, 2010.
- Asch, Solomon E. *Social Psychology*. Englewood Cliffs, New Jersey: Prentice Hall, 1952.
- Baumeister, Roy F., and Mark R. Leary. "The Need to Belong: Desire for Interpersonal Attachments as a Fundamental Human Motivation." *Psychological Bulletin* 117, no. 3 (1995): 497-529. <https://doi.org/10.1037/0033-2909.117.3.497>.
- Beckman, Gary D., and Linda Essig. "Arts Entrepreneurship: A Conversation." *Artivate* 1, no. 1 (2012): 1-8. <https://doi.org/10.1353/artv.2012.0000>.
- Buchanan, Robert Angus. "History of Technology." *Encyclopedia Britannica*, 18 Nov. 2020. <https://www.britannica.com/technology/history-of-technology>. Accessed 13 Dec. 2021.
- Carr, Priyanka B., and Gregory M. Walton. "Cues of Working Together Fuel Intrinsic Motivation." *Journal of Experimental Social Psychology* 53 (2014): 169-184. <https://doi.org/10.1016/j.jesp.2014.03.015>.
- Choi, Ikseon, Sang Joon Lee, and Jong Won Jung. "Designing Multimedia Case-Based Instruction Accommodating Students' Diverse Learning Styles." *Journal of Educational Multimedia and Hypermedia* 17, no. 1 (2008): 5-25.
- Crawford, Renée. "Rethinking Teaching and Learning Pedagogy for Education in the Twenty-First Century: Blended Learning in Music Education." *Music Education Research* 19, no. 2 (2017): 195-213. <https://doi.org/10.1080/14613808.2016.1202223>.
- Hanson, Josef. "Developing and Evaluating the Arts Entrepreneurship Profile: A Systematic Approach." *Journal of Arts Management, Law, and Society* (2021): 1-18. <https://doi.org/10.1080/10632921.2021.1919586>.
- Heirdsfield, Ann, et al. "Online Learning Environments: What Early Childhood Teacher Education Students Say." *Journal of Early Childhood Teacher Education* 28, no. 2 (2007): 115-126. <https://doi.org/10.1080/10901020701366699>.
- Kebritchi, Mansureh, Angie Lipschuetz, and Lilia Santiago. "Issues and Challenges for Teaching Successful Online Courses in Higher Education: A Literature Review." *Journal of Educational Technology Systems* 46, no. 1 (2017): 4-29. <https://doi.org/10.1177/0047239516661713>.
- Maslow, Abraham Harold. "A Theory of Human Motivation." *Psychological Review* 50, no. 4 (1943): 370-396. <https://doi.org/10.1037/h0054346>.
- Samuelson, William, and Richard Zeckhauser. "Status Quo Bias in Decision Making." *Journal of Risk and Uncertainty* 1, no. 1 (1988): 7-59.
- Scriven, Michael. "The Concept of a Transdiscipline: And of Evaluation as a Transdiscipline." *Journal of MultiDisciplinary Evaluation* 5, no. 10 (2008): 65-66.
- Van Rensburg, Gisela H., et al. "Creative Strategies to Support Student Learning through Reflection." *South African Journal of Higher Education* 32, no. 6 (2018): 604-18.
- Vygotsky, Lev S. *Mind in Society: The Development of Higher Mental Processes*. Edited by Michael Cole et al. Cambridge, MA: Harvard University Press, 1978.
- Walton, Gregory M., and Geoffrey L. Cohen. "A Brief Social-Belonging Intervention Improves Academic and Health Outcomes of Minority Students." *Science* 331, no. 6023 (2011): 1447-1451. <https://doi.org/10.1126/science.1198364>.