

## Enterprise Education at the University of St Andrews

### Module Title: MU2006 Music Leadership (first run S1 2016-17)

#### Discipline: Music

**Module Descriptor:** This module will give students with existing music skills the opportunity to work with others to create, build and deliver a musical event. Working in groups, they will be given the opportunity to create repertoire, learn about leading rehearsals, and produce a final performance. All students will participate in all taught areas of the syllabus. Input from professional practitioners will help them to relate their learning to real-world situations. Assessment will track the life-cycle of their project, helping them to reflect on the skills they have used to bring their performance to an audience. The module will give students who are already active music-makers the opportunity to understand how to manage and lead a musical group project.

#### Context and Description:

1. What was the initiative? What was its purpose?

This module as a whole was developed to address a gap in provision for students with good practical skills, identified through successful engagement with first year music modules and/or Music Centre activity, who wanted to develop further skills relevant to group music making rather than or in addition to solo performance. The ensemble skills developed here are transferrable to many other professional areas. Students are required as a group to develop a programme for a live music event, to put this on at the end of term, and to reflect throughout on organisational aspects such as task leadership and resource allocation.

Assessment is innovative, based on realistic, 'real world' activities:

- a) Imagining and planning a group music-making event during the semester, taking into account group aptitudes and resources. (17%).
- b) Submitting a detailed plan for the event project based upon a Creative Scotland grant application (33%). In line with the real-world application, students are assessed on the artistic and creative quality of their proposed project, their plan to reach people, their plans for project management, and their plans for managing resources. Prior to the formal submission, formative assessment is provided on a live 'project pitch' based on the application.
- c) Performing the final event in front of staff and peers (usually in the Younger Hall auditorium) (17%)
- d) Critically reflecting upon the process and outcomes of the project in a detailed reflective report (33%)

2. How did you develop and deliver it? Were there any partners/additional support?

The module is led by two members of staff with significant real-world experience in music leadership, particularly in leading choral and instrumental ensembles outside and inside educational contexts. It also benefits from seminars by visiting professionals working in a variety of contexts, as well as input from Music Centre administrative staff with expertise in programming and hosting live events. Students also benefit from hands-on involvement in the running of St Andrews Voices Festival, which takes place in the ILW in semester 1 (options to volunteer in event management tasks). In 2017-18, the Director of the Knowledge Transfer Centre was also invited to attend the formative application presentations.

### How do students develop their capabilities on this module?

1. **Creativity and innovation**  
: at its heart, this module presents students with an opportunity to imagine, plan and perform an original music-making event. Creative tasks necessarily include developing a coherent concept for the event, finding and arranging new repertoire, and developing strategies and materials for promotion. The module requires students to work creatively as a group, and also individually.
2. **Opportunity recognition, creation and evaluation**  
: students must necessarily work creatively, taking into account the unique make-up and abilities of their group, the wider context of their music-making event, and the finite resources available to them. The reflective report allows students to critically reflect upon the successes and challenges of the project. Difficulties encountered make for fertile reports.
3. **Decision making supported by critical analysis and judgement**  
: decisions about repertoire, management of resources, task allocation, etc all require delicate negotiation and acknowledgement of others' strengths and weaknesses as well as one's own.  
: the lifecycle of the project – from project planning, resource application, delivery of event, and post-event evaluative report – reflects the life-cycle of most real-world arts projects, albeit with the challenges of a very short delivery period (11 weeks) and a pre-set group of personnel (those enrolled for the module and assigned to the tutorial group).
4. **Implementation of ideas through leadership**  
: the group autonomously decides (with tutor support) how to allocate tasks appropriate to their project to each person. These might include arrangement, equipment logistics, promotion, and has also included things like dress, lighting, and staging. Each task area needs a 'leader' who will proactively make it happen, and liaise with the rest of the group. Some groups have found it helpful to have one overall team coordinator who manages e.g. rehearsal schedules.

5. **Reflection and action.**

: learning emerges from practical tasks throughout the semester, with ongoing reflection by group members in the weekly tutorials.

: formative feedback opportunities are built into each stage of the module assessment, culminating in the final reflective report. This in itself provides **students** with self-awareness, which they can carry forward into their extracurricular music making activities after the module has finished, and which will hopefully feed into other areas of their university work.

6. **Communication and strategy skills**

: project planning and task allocation – see above.

**Assessment:**

See above – using practical experience to build skill awareness is integral to module design.

**Challenges:**

‘Leadership’ is a multifaceted concept, and a key aim of this module is to challenge students’ prior notions of what leadership actually means. For example, students may find it challenging to identify what is ‘leadership’ rather than ‘organisational’ competence. The tutors help them to see the connections between the two areas.

Amongst the many opportunities, group work inevitably also involves challenges for members. For example, students may find it challenging to manage large personalities in group work. The structure of the tasks helps them to contain this, and tutor support helps them to find effective ways of working together. Assessment design also allows these issues to be productively explored in reflective writing.

Creating a live music-making event from scratch, and pulling together all the resources needed to make it happen successfully is inherently challenging for students. Allowing students the opportunity to meet, and to successfully overcome these challenges is the core purpose of our Music Leadership module.

**Impact:**

1. What impact has it had and for whom?

From 2016-17 and 2017-18, three past students have emerged as Music Centre class president and vice presidents; one holds a core position in the On the Rocks Festival and is a leading member of the Opera Society; one is going on to study music in Berklee College, US; one has been organising wardrobe for different student-run drama productions; others are key members of Music Centre scholarship or auditioned ensembles.

2. How have you measured and evidenced the impact?

Grades – all passed so far, high levels of group engagement and project ownership,

average grade 2016/17 (14.87) and 2017/18 (15.45) – some fine tuning of assignment 1 followed the first year of delivery.

MEQs – reflects that students find the course engaging, well-organised, and that it has equipped them with skills and experience that will be useful to them in the future.

3. How has the work contributed to enterprise education?

Experience of delivery of practical event open to the whole community. Proposals from students this year accepted to provide a small grant for basic materials.

4. Give examples of feedback (from Students, Staff, others)

• **2016-17 MEQ:**

I enjoyed the talks offered by the professional practitioners. It was interesting hearing from professionals involved in music leadership in the real world, and I appreciated the effort that went into the talks. I also appreciated their inquiry into our own group project and the personal advice offered to us.

- It was very interesting to learn about non university activities and opportunities and to be able to understand our own learning in relation to different situations.

**2017-18 MEQ:**

- The small group + set of lecturers\tutors meant a comfortable atmosphere and everyone's investment + divided roles gave room to grow. Bede's classes v informative + Interesting
- Simply being able to have strong input in my group's project helped me increase my own knowledge and skills. Granted that this skill is subjective year by year probably on how cohesive the group actually is, my group voiced their ideas comfortably, with every point given respectful criticism until we all came to a group agreement.
- I thought there were many aspects about this module that increased my confidence-trusting people to complete their roles (including myself), planning and justifying our event to many different people, and arriving to the final performance knowing all the work that had been done to get there. As a musician, I was able to perform a type of music that I had never done previously and that was great to come on the other side and know that I had learned new techniques. As an event planner, I was able to help plan a new event in St Andrews with the others and in many ways, we all led the organization of the sessions, roles, and group in general. This entire experience was something that I knew I could do before the event happened, but I didn't realize how proud I would feel of the work that happened in the module.
- The freedom given in all decisions regarding the event was greatly appreciated. The continuous help provided by Dr. Ferguson and Dr. Williams was really helpful in ironing out details which we as creators could not have addressed. The lecturers invaluable feedback was immensely important in giving the group confidence in our initiative and helped us create an event and performance we were satisfied with.
- As we were given almost total creative freedom, it genuinely felt that the end product was a result of our own work, which was very rewarding.
- We bonded most doing set-making late on so maybe a way to make people bond earlier on... scraping the barrel there as it's a BRILLIANT module with great core tutors and while, of course, academic in nature, is also a very friendly atmosphere and the enthusiasm from staff catches - goes beyond just wanting to get a good grade... Very glad I did it - sure skills will come in useful later and had fun :)
- All in all, perhaps even a small budget would help make some aspects of the project easier (this is not to say that the module itself would be easier, but when dealing with

people regarding equipment outside those involved in the course, any money going towards things as small as taxi transport when moving PAs and mics might have been appreciated).

- I think that there could be room for a small budget for the group, but I do also think that the lack of a budget made members of the group reach out to the many sources in St Andrews to come out with spending very little of their own money (other than some decoration pieces and biscuits).
- The module was really well organised with the concepts addressed at appropriate times through the course of the semester. A suggestion could be to add a review session after the event to recapitulate the event and the details.

### Future Development (Potential)

1. What are the next steps, if any?

Implement small grant – and supervise expenditure (accounts), as per MEQ suggestion below”

