



Creative Musicians As Entrepreneurs

Polifonia WG4 Conference, Hague, 20th Sep 2014

Gerard J. O'Donovan

poli*fonia*



Institiúid Teicneolaíochta Chorcaí
Cork Institute of Technology

A younger me ?



- **Creative industries provide 2.6% of EU GDP and provided 5.6 million jobs, the equivalent of 3.1% of EU employment.**
- **Creative industries in the EU are growing on average rate of 9% per year.**
- **Globally last year Apple sold its 25 billionth song.**
- **Creative entrepreneurs are on the rise!**

“The people who succeed will be those with the boldness to do something in a totally different way” - Rachel Elnaugh



The Opportunities

- **As educators we have an onus to give students the opportunity to think for themselves and show them what is possible**
- **We can do this by creating an entrepreneurial mindset and embedding entrepreneurship in our education system**
- **We can challenge, inspire and motivate students, by making enterprise learning fun and allowing them discover lots of possibilities that compliment their core study**

The opportunities for our music students

- **To become an entrepreneur and choose self employment as a career choice**
- **To contribute in a positive way to society**
- **To look at future trends and see what is possible**
- **To collaborate with other fields to innovate**
- **To offer something that has global appeal**
- **To offer choices and career satisfaction**

Musicians Have Already Good Entrepreneurship Traits



- **Good Listeners**
- **Connect with their audience**
- **Failure is a daily routine, its called practice**
- **Improvise**
- **Innovate**
- **Story Telling**
- **Embrace the Struggle**

Panos Panay



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- What will you do after graduation?
 - PERFORM OR TEACH
- If they have an idea?
 - DON'T KNOW WHERE TO START OR WHERE TO GET SUPPORT

- If I lost a finger in the morning as a classical musician and could not perform what else could I do?
- If I do not make it to the top orchestras what will I do?
- If I had to start a business with my music skill set what would it be?
- How would I know if it was a good idea?
- Where would I research my idea?
- Who would help me?
- How would my offering be different than others?

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- REFINERY29



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CLASSICAL MUSIC HOLIDAYS

Glyndebourne Touring Opera 2014

Date: October - November 2014

We will shortly be providing details of Glyndebourne Touring Opera. It will be similar to holidays offered in 2012. Click here to see. [More »](#)

CLASSICAL
MUSIC
HOLIDAYS



Malta - Baroque Music Festival 2015

Date: January 2015

Although only a small island, Malta has world class buildings. For nearly three centuries the Knights of Malta defended the island and ensured its prosperity by acts of piracy, legitimised by their claims of providing protection against Muslim infidels. The remarkable defences they built are still in place as well as their public and guild buildings. Malta is also the home to the earliest recorded human habitations in the Mediterranean. The Baroque Music Festival in January makes use of some of the Baroque buildings for concerts of period music. Further details of this festival will be available in 2014. It will be very similar to the tour we offered for 2013 and to see this tour please click. [More »](#)

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NOTES AND
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BBC Cardiff Singer of the World 2015

Date: 13 - 22 June 2015

Help to choose the stars of the future, who will join Karita Mattila, Bryn Terfel, and many others like Jacques Imbrailo, the star of Glyndebourne's *Billy Budd*, Ekaterina Scherbachenko and Andrei Bondarenko, the stars of their current *Eugene Onegin*. The BBC Cardiff Singer of the World aims to catch the moment when singing in the contest will give trajectory to a career. In 2015 the new Artistic Director, David Jackson, from the Royal Welsh School of Drama and Music, and well known to audiences for his pre-concert talks, is aiming to enlarge the events at the Festival. [More »](#)



French Horn Headphones



Social Enterprises



Evelyn's vision for Cork Music Works is that people with a disability will hold a respected place in the field of music performance and expression.

Cork Music Works was set up by Evelyn and music therapist Judith Brereton in 2002 to provide music making and performance opportunities for people with a learning disability.

Evelyn was awarded a Ph.D. in 2006 for her research on 'Social Inclusion in Music Education' from UCC. She was involved in developing access programmes – 'Exploring Education through the Arts' – for Cork Institute of Technology at the new Cork School of Music (2007-2009). This work culminated in the publication of a report 'Music as Tool for Social Inclusion' by Cork City Council.

Cork Music Works provides weekly workshops for adult and teenage clients from Cope centres in the city, Enable Ireland and various centres of the Brothers of Charity. Vocals, percussion and movement are the central activities with an emphasis on improvisation and creativity.



www.corkpops.ie



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T-Shirt v Suit ?



- **Successful creative entrepreneurs embrace both creativity and business.**

“Turnover is vanity, profit is sanity and cash is reality”
Adage

- <http://www.trendhunter.com/trends/concerthall-dortmund-concert-milk>

- Finance – costing, income target, taxes, revenue models and streams, financial terms, business plan, raising finance – **Money is not a dirty word!**
- Legal – Intellectual Property, Copyright, Contracts, Company Formation, Reputation
- Communication Skills – Networking and presentation skills
- Social Media & New Technology Awareness
- Marketing & Public Relations


Crowdsourcing

by David Erick Ramos

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San Antonio, TX World Music

Funded! This project was successfully funded on April 27, 2013.



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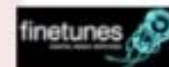
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SOUNDS VENEZUELA IN FULL SWING

Posted on **June 26, 2012** by [louisewilliamssouthbank](#)

Our weekend of free events, workshops and performances is almost finished! We have had a fantastic couple of days exploring the power of art and music to change the world. We have had great responses from loads of people who were here to take part, [including this blog](#), on Sinfini Music. On the matter of Saturday's concert, [The Guardian](#) said that Dudamel displayed "instinctive virtuosity" and [Bachtrack](#) commented that "the power he brought to the music was astonishing".

We are finishing the weekend with a bang with tonight's sold out concert by the Simón Bolívar Symphony Orchestra of Venezuela and Gustavo Dudamel. Watch the live stream of the sold out concert here: [www.guardian.co.uk/bolivarlive](#) and join in the conversation on twitter tonight using [#bolivarlive](#).

You can now watch Saturday's concert in full on the [Southbank Centre Classical Music microsite](#) until the end of the summer!

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Filed under: [Festival of the World](#) Tagged: | [Classical](#), [classical music](#), [Royal Festival Hall](#), [Sounds Venezuela](#), [Southbank Centre](#)

« [THE SIMÓN BOLÍVAR SYMPHONY ORCHESTRA ARE HERE](#) [Surprise encore at the Simon Bolivar Symphony Orchestra last night](#): BRYN TERFEL »

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The header features a large portrait of Yllka Istrefi, a woman with long brown hair wearing a black turtleneck. To the left of the portrait, the name 'Yllka' is written in a white, stylized script. Below the name, the text 'UK based Classical Pianist' is displayed in a white sans-serif font.

Yllka Istrefi
UK based Classical Pianist

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CONCERT REPERTOIRE

I remember a long time ago, when I was still studying with Ben Kaplan, I was asked to give a recital in a local venue in North London and was trying to sort out the repertoire for the concert. I told Ben I wanted to play Beethoven's sonata Op.110 and will never forget his response: [...]

[Continue reading...](#)

AN ARTICLE IN THE ARCHER NEWSPAPER

The April edition of the Archer Newspaper of the East Finchley in London has published an article about me. They have expressed interest in me because I live in the area!

[Continue reading...](#)

TWITTER

An article about me on April edition of Archer newspaper.
<http://t.co/H77oPKmyQe>
10:45:04 AM April 18, 2013

You can listen to my performances of #Rachmaninoff study and a sonata by #Scarlatti on: <http://t.co/CjEjBfW3y6>
More #videos coming soon!
01:00:26 PM April 12, 2013

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Idil Biret

A a -

After recording all Beethoven's piano works over the past two decades, the Turkish pianist discusses the challenges posed by his music

You started your Beethoven series in the 1980s with Liszt's transcriptions of Beethoven's symphonies. Why did you start with these rather than the sonatas? When I was a child I used to play four-hand transcriptions of Beethoven's symphonies with my mother. Later I played by ear and made my own transcriptions, then in Nadia Boulanger's keyboard class [at the Paris Conservatoire] we used to sight-read Liszt transcriptions. When I was asked to make the recording of the Beethoven symphonies I had to be careful as I already had my own transcriptions in my mind. But I was absurdly fascinated by these pieces.

How do they compare to the sonatas?

What Liszt did with the transcriptions are like the continuation of Beethoven after the *Hammerklavier* Sonata. They sound exactly like later Beethoven piano writing. I didn't even think once that it was a transcription – even though Liszt had been extremely careful to be faithful to the score – I had the feeling that it was directly for the piano. The only problem is the Ninth Symphony, where you should have three or four hands!



So Liszt did a good job...

I think we're a little bit unjust to Liszt today because if you listen to his pupils like Arthur Schnabel they didn't play in a virtuoso way. They played in a very big musical kind of way, with big lines. It's not a virtuoso playing – the music is the first thing. With Liszt we have been a bit dazzled by his virtuoso side but his later works are not at all virtuosic. He had this of course, but what he did later was to become more and more modest with virtuosity.

And in the last few years you've recorded Beethoven's sonatas for the first time. Do you have a favourite?

The 32 sonatas are like 32 planets, so different. The richness and the fantasy of Beethoven is a real joy for a pianist to record. I absurdly adore the *Hammerklavier* and it's an incredible world by itself. I would tend to say that all the sonatas are gravitating around this one. It's like a sun.

What are the challenges of recording all his

music?

The main thing is to be very near the score, what Beethoven has written. And after the *Waldstein*, or *Appassionata* even, I think the conception of Beethoven exceeds the possibilities of the piano. When I think of the big expanses that exist between the two hands, one in the bass and the other in the very high reaches of the piano and nothing

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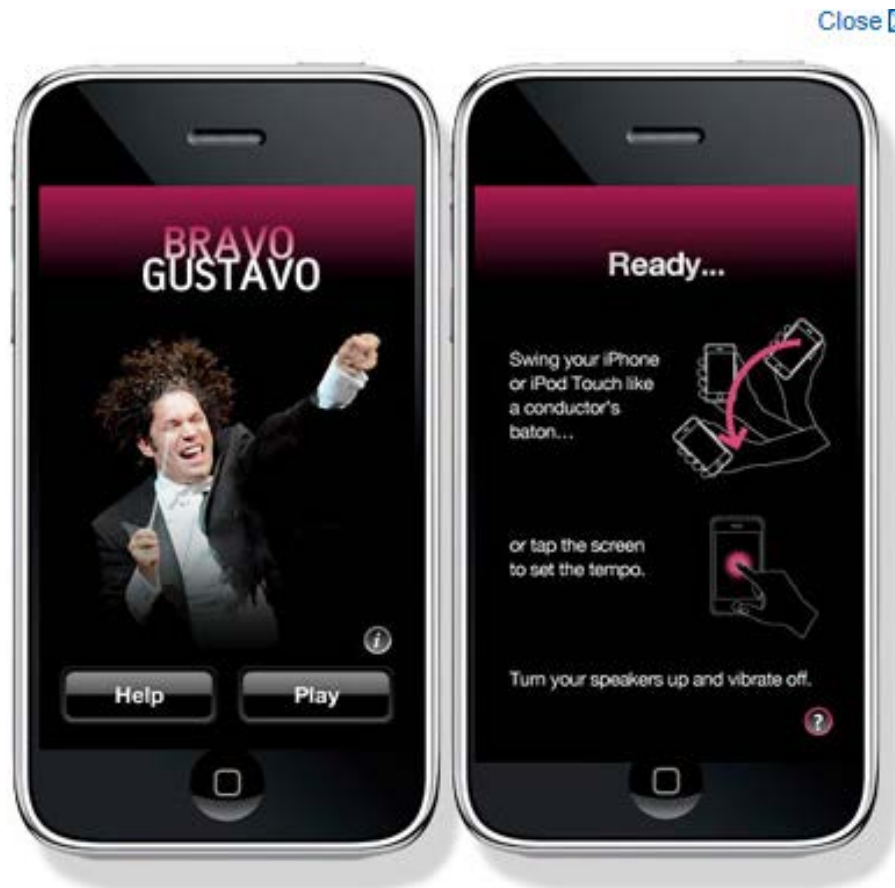


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paul brantley, composer

Paul Brantley biography



"Only the song through the land hallows and heals" -- a line from Rilke -- has become a creative mantra for Paul Brantley, a composer whose music is played by major artists all over the world. Reflective of his varied performing life as a cellist and conductor (wide-ranging classical, experimental, jazz and pop), Brantley's compositions also respond to a multitude of influences, but are ultimately expressive of a unique, syncretic spirit.

The texts Brantley has been drawn to set -- all in their original languages -- are



photo by Greg Kessler

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Background

Summary

A native of Cork, Paul O' Connor is completing his final year of a degree at the Cork School of Music, where he specialises in **classical** vocal performance under teacher Robert Craig. Prior to this he trained with Mary MacSweeney and with Boomerang Theatre Company. He's a receiver of the Haulbowline Theatre Award and has had masterclasses with Robin Tritchler, Ross Campbell, Michela Forgione and James Gray amongst others.

Paul's **classical** endeavors have seen him perform on many platforms. Most recently he played Tamino in Mozart's 'The Magic Flute' in Wexford and was a soloist in Cork Operatic Society's hugely successful 'Pagliacci' at the Everyman Palace Theatre, Cork. He has performed as tenor soloist in Handel's 'Messiah' alongside Mary Hegarty and the East Cork Choral Society, and has worked with the Cork New Music Ensemble, premiering a contemporary song cycle composed for him by C.S.L. Parker, as well as singing in countless concerts and recitals. Though he regularly performs as a soloist, Paul is also an avid **choral singer**. He's a current member of the renowned Madrigal '75 Vocal Ensemble, the Voice Effect of Cork **Opera** House, and has also sung with the Fleischmann Choir.

Musical Theatre has played a substantial role in Paul's short but extensive career to date. He is co-founder of the award winning CIT Musical Theatre Society and has countless roles under his belt including Anthony in Cork Operatic Society's 'Sweeney Todd' at Cork **Opera** House and at the Everyman Palace Theatre, Roger in 'A New Brain' at the Half Moon theatre, Benny in 'Guys and Dolls' at the Curtis Auditorium, Jon in 'Tick, tick...BOOM!' at the Stack Theatre, Mr. Snow in 'Carousel', and many more besides. Most recently Paul played the lead role of the Baker in Sondheim's 'Into the Woods' at the Curtis Auditorium in early 2013.



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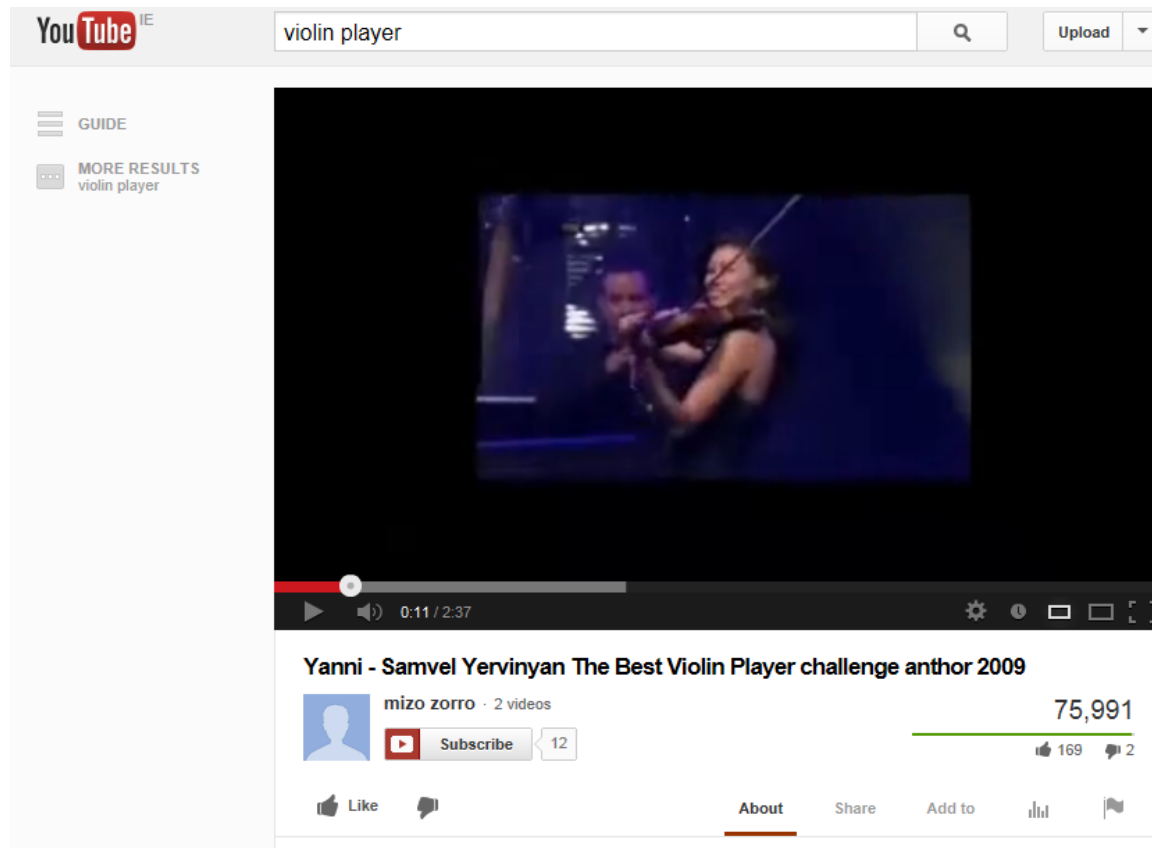


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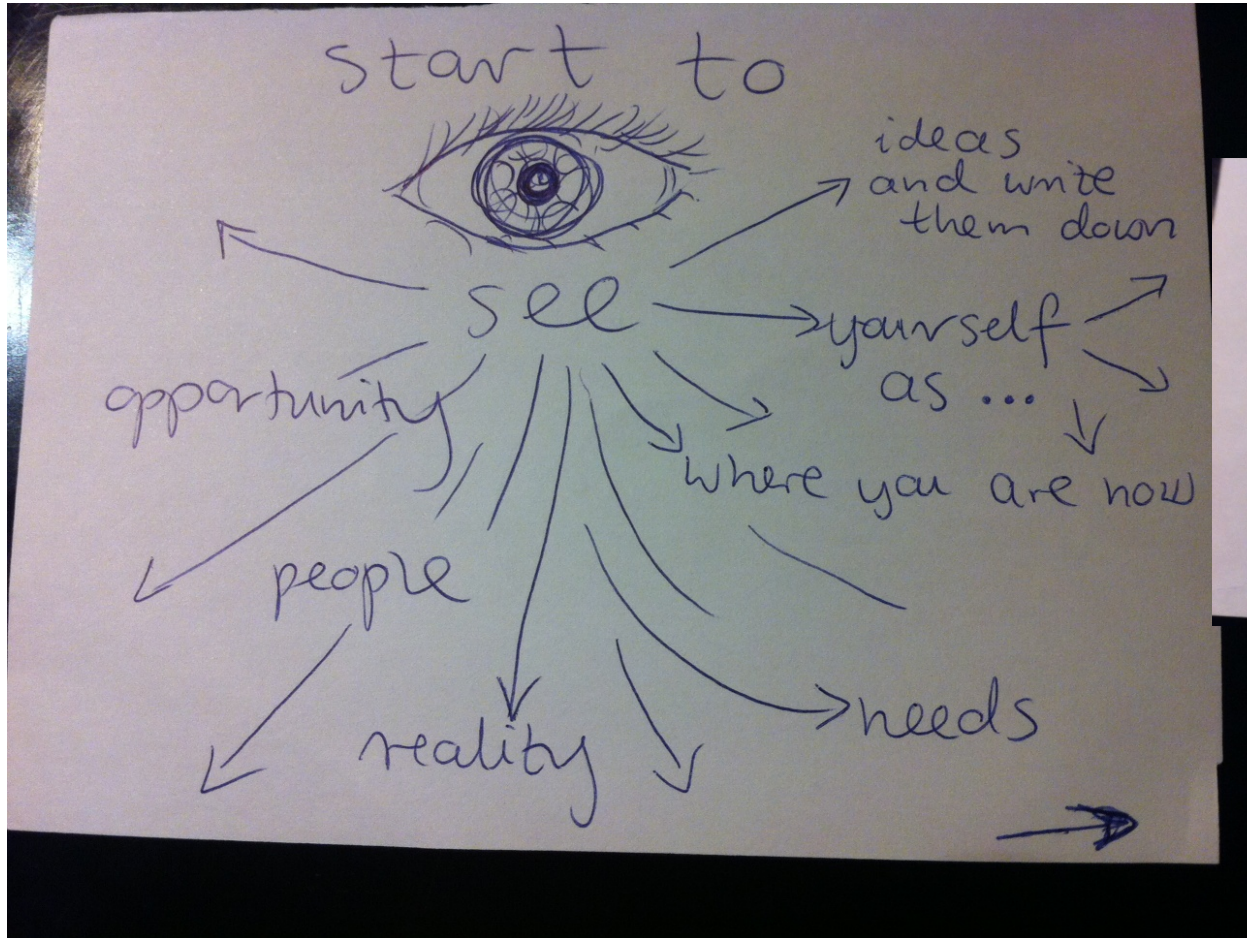
<http://www.youtube.com/watch?v=oQAHBLipK8Q>



Final Thoughts

- See entrepreneurship adding value and not as a threat
- Embed entrepreneurship in your curriculum
- Buy in from the top and state your vision/goals
- Find internal champions/team or bring in expertise
- Showcase alumni and guest speakers
- Put some targets and metrics in place
- Learn from best practice, no use in re-inventing the wheel
- Think of non traditional modes of delivery. inter-disciplinary and global collaboration

Final Thoughts





Thank You

Gerard O' Donovan

Head of Faculty of Business and Humanities

Cork Institute of Technology, Cork, Ireland

Email: gerard.odonovan@cit.ie

Linkedin: www.linkedin.com/in/godonovan

Twitter: [@CIT_Business](https://twitter.com/CIT_Business)

Skype: [gerard.o.donovan](https://www.skype.com/people/gerard.o.donovan)



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Group Exercises

Challenge 1

- An idea for a new music app

Challenge 2

- An idea using your music competency for a social enterprise

Challenge 3

- If you were Artistic Director for Nike, suggest some ideas for a new cultural programme