

NETMCDO 2012 Session Reports

Overarching question: How do we help musicians succeed with both art and money?

These sessions were created using Open Space Technology on the second day of our conference; this document does not contain summaries of all conference sessions.

Each report in this document gives the following information about a session convened by a conference participant:

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Name of session:

Identifying alumni who perceive themselves as successful

Convener: Sarah Bellott

Participants: Sarah Bellott, Dan Swenson, Julia Bingham

Discussion & recommendations outline:

- How to find them? NEC student; alum dialogue meetings where they can tell you being an “expert.” Asking faculty who from your studio grads seems happy
- “Unsuccessful” alumni-worth talking to / presenting/ learning from failure Anville – The story of Anville – “unsuccessful” panel? How to create a safe atmosphere to talk about failure? Following up – the challenge of keeping in touch with alumni who have stopped by
- NEC Blog – inviting recent grads to post. Chance to talk about the process
- IDEA – cheap and nutritious meals for the young musician! Event-code & then eat together.
- Linked In – Yan finds helpful.
- Worstgig.com – maybe a place to find unsuccessful alumni!
- Career chat – a chance to talk about another milestones
- Speedmentoring – 10 min w/ each mentor

Name of session:

Creating Financially Sustainable & Artistically Rewarding Careers in Music

Convener: Astrid Baumgardier

Participants: Ben Sosland, Kim Foster Wallace, Mei Wang, Courtney Blackwell, Jessica Meyer, Sarah Ballott, Bonnie Slobonian, Jane Cho, Rineke Smilde

Discussion & recommendations outline:

1. Define “Financial Sustainability” for yourself & consider:
 - a. Geography
 - i. NY: lots of opportunities, great musicians, VERY expensive
 - ii. Consider relocating to smaller cities where you can create a lot of opportunities. The cost of living is much lower.
 - b. Quality of life
 - i. Family
 - ii. How much \$ do you need to make?
 - c. Learn financial skills
 - i. Basic budgeting
 - ii. Revenue streams
2. How to think that & achieve artistic satisfaction
 - a. Know your values, passions, strengths & skills
 - b. Reframe success. Define it broadly: there are many paths to success
 - c. Be flexible, learn & grow
 - d. Be aware of trade-offs & accept your realities as you make artistic & financial decisions.

Name of session:

Funding sources on the internet

Convener: Bonnie

Participants: Justin, Elisa, Mary, Edward

Discussion & recommendations outline:

- Pledgemusic.com – tell them what you need, how much \$ you think you need, they will take a %. Write up a description, send it to your own contact list database. People then pledge. Site keeps you & public advised daily. Holds onto people's credit cards until total amount is met, then submits. Deal is only "on" if you reach your goal.
- Kickstarter.com – similar to pledgemusic, for all types of creative projects
- It's all about your own network!
- Great idea for undergrads – gets them organized, gives the legitimacy
- Could just google "fundraising"
- Artistshare.com
- Usaprojects.org
- Facebook donations apps for pages (fans) - Donate, Fundrazr, Piryx

Name of session: Cultivating faculty buy in

Convener: David Cutler

Participants: Midori Takeishi, Julian Ross, Leslie Scatterday, Martha Hilley, David Cutler, Edward Smaldon, Dina Pannabecker Evans

Discussion & recommendations outline:

- Incorporate faculty into discussions
- Anecdotal evidence: technological advances at Northern IL
 - Using data, celebrate success, increase awareness of upper administration, exhibit value to faculty
- Career services as benefit of faculty
 - Helps faculty stay current
 - Creates more successful alumni
 - Helps with recruiting
- Push through student government in support of career services/e-ship
- Eastman – student employees choose alumni for “spotlight” listing on website – major faculty member listed in online article
- Leadership needed at different levels
 - Up from students; down from the dean level
- Connect with faculty from other schools across campus
 - Business
 - Computer science

Name of session: Specific ways musicians can keep performing after graduation and get paid to do so.

Convener: Jessica Meyer

Participants: Leslie Scatterday, Mary Loiselle, Astrid Baumgardier, Julian Ross, Patricia Robinson, Stephen Robinson, Rachael Smith, Kim Foster Wallace, Janet Raviche, Edward Sinaldone, Phil Bravo, Rineke Smilde

Discussion & recommendations outline:

- Outreach & examples. New possibilities for performing
- Creating small/flexible ensembles to go out
- Find press attention
- Music for autism network
- This improves your performance
- Networking is critical
- And a good website
- Full-time day job for a “living” is difficult for people who want to perform.
- Be a good colleague and be courteous
- Integrity: what can I offer you?
- Having a sharing attitude
- Making students aware of a professional attitude
- How do you buy in the faculty?
- Prepare before the meeting!
- There is a lot of money for special needs.
- Young audiences, library concerts,
- Showcases regional, Long Island, New Jersey, e.g.
- House concerts, “Give before you get” (national network for house concerts) concertsinyourhome.com
- Orchestras → outreach skills can be important to get a job
- Competitions are very good networking opportunities, as are festival
- Event music for churches
- Hospitals/ elderly performance opportunities
- Mistakes are ok

Name of session: Building your audience/ Marketing

Convener:

Participants: Martha Hilley (Taxe), Jane Cho, Midori Kakeishi, Kathy Covert

Discussion & recommendations outline:

- Start with local hospitals, community houses, nursing homes
- Start with local hospitals, community houses, nursing homes
- Start building relationships with people. Writing down everyone you know, and start connecting personally. Have meetings, coffee, dinner, drinks.
- Building the program tailored to the audience.
- Make programming ideas that fit the audience.
- Collaborating with other arts or any organization.
- Start small and again making personal connection is the key.
- Home concert! Have your uncle/aunt or anyone produce a home concert and also ask the audience to come back for next concert.
- It's not about you! Always think about how to serve the audience and your fan, supporter...

Name of session: Funding for 1st CD – Different approaches to getting money from people you know & people you don't know

Convener: Julie Bingham

Participants: The right people (Mary Loiselle, Stephen Robinson, Patrice Robinson, Dan Swenson, Phil Bravo, Laura Lipino)

Discussion & recommendations outline:

- Build your fanbase/ play out/ create opportunities @ DIY venues
- Face-to-face
- Social media
- Reach out past your most immediate circles
- Provide an incentive
- Consider it a “pre sale” – give CD after it's made
- Generate money from CD release party/ playing concerts
- Do something unique (handwritten letter?) – personalized video
- Give them a reason to believe in project – why is it important to you?
- Figure out who your audience is – who are you making it for?
- Sell at concerts / online/ release tracks individually in unique way
- Believe that people will contribute out of the goodness of their heart (esp. family, friends of family, people you connect with in community – hairdresser, church, doctor, dentist)

Name of session:

Advices for a new career center: Best practices & things that didn't work

Convener: Mei Wang

Participants: Peter Thoresen, Jan Bottomer, Ashley Starkins, Ann Peterra, Paul

Discussion & recommendations outline:

Introduced our background

- Project Jumpstart: one workshop/week w/ faculty
- Student advising committee
- One-on-one advising
- “buzz from the last workshop” – web present – video online – “10 min of the snapshot” post it online – “4 min” interview beforehand.
- “how to measure the impact” → assessment survey → alumni
- Webinar
- Figure out your own priorities, what's your vision, (mission statement)
- Faculty advisor committee, get them to teach some workshops.
- Workshop topic: money (fundraising, anything w/ a star faculty, web present)
- Twitter → quick concise info like “job of internship posting”

Name of session: Reality

Convener: Elisa

Participants: Justin, Ann, Aundrea

Discussion & recommendations outline:

Reality TV – students trying to circumvent the system

- Attitudes are formed in high school, haven't received much criticism, always told they're good
- Can be a "shock" when they get to college and realize they aren't as good as they thought.
- Why not? Give it a shot! Nothing ventured, nothing gained.

Unrealistic Expectations

- Students think it's about technique & talent
- We are not headhunters!! We provide you the tools.
- Employers expect us to screen/refer students.

Portfolio.mcnallysmith.edu – self-developed portfolio system for the faculty, students, etc.

- Students want stability but not sure how to pursue it.

Name of session: Well... That doesn't work

Convener: Edward Smaldone

Participants: Kathy Covert, Peter Thoresen

Discussion & recommendations outline:

What doesn't work

- One size fits all → distinct needs of different specialties
- Staying in the music school – build connections w/ business program, e.g.
- Lumping UG & G together
- Intense week of “festival style” workshops – (switched to one day at a time)

Positive examples

- Entrepreneurship bootcamp
- Practical project for each month of chamber music
- Program notes extra credit

Name of session: Incorporating entrepreneurial principles in the classroom

Convener: Dina Pannabecker Evans

Participants: Ben Sorland, Aundrea Billings, Laura Liepins, Courtney Blackwell Burton, Midori Takeishi, Martha Hilley, David Cutler, Casey Molino Dunn

Discussion & recommendations outline:

- In the studio
 - Peer teaching
- Reed-making as studio business
 - Finances – transparent to all in studio
- Design own printed programs/posters
 - Collaboration with artists – visual drama
- Student initiative vs. faculty push
- Studio class as venue for networking discussion
- Core curriculum – theory (musicianship)
 - Team composition/improve – record/video & put on YouTube
 - Each member makes a case for their involvement/creative input
- Iron composer – short deadline composition performed live
- Pitch for live music in Manhattan venue & restaurant
 - Students need to get own gig
- Attendance – building for recital audience & giving student credit for #'s
- Rearticulate degree recital requirements
- Peer learning
 - Written questions. Crumble paper into “snowballs” & throw across classroom – fielded questions answered by peers
- Experience/article reviews w/ guided questions
- Networking – each student has 3 questions (not necessarily related to music)
 - Team up students to find shared common traits/ interests
- Developing definition of entrepreneurship consistent through school
 - Student identifies what they want to do
 - Tools
 - Networking
- Find strengths through non-musical interests
- Students committing their own time – esp. ensembles

Name of Session: Unions

Convener: John Blanchard

Participants: Rachael Smith, Sarah Bellott, Janet Rearick, Casey Molino Dunn

Discussion & recommendations outline:

- Union issues in New York (City Opera), Louisville, Seattle, Detroit, Philadelphia
- Differences between AFofM, AGMA, SAG, Actors Equity
- Why sacrifice all the work for musicians for a higher wage?
- When should students/young alumni join? Jazz vs. Classical
- Should Union issues be openly debated at institutions?
- Freelancer's Union (<http://www.freelancersunion.org/>)
- Are Unions as useful as they once were; will that change in the future?
- Terms: musicians' committee; lockout; strike; workstoppage; collective bargaining agreement

Recommendations:

- Build relationship with local union
- Schedule onsite recruitment
- Stay apprised of local and national issues
- Remain neutral when discussing Union issues
- Have students do informational interviews with Union Reps/Staff
- Know what they offer and when members can turn to them