

NETMCDO 2010 Session Reports (Part 2)

Sessions include:

- **Reinvention**
 - **Unconventional Presentation**
 - **Redefining the Marketplace**
 - **Making the “Day Job” Sexy**
 - **Cultural Relevance**
 - **How Career Services Integrates with Performances, Gigs, and Outreach**
 - **Public Relations for Today’s Musician**
 - **To what extent has the marketing message of our schools of music evolved to reflect careers in music more broadly defined?**
 - **Getting Support from your Institution’s Administration**
 - **Funding for Career Service Program**
 - **The Holistic/Wholistic Musician**
 - **Faculty Involvement with Career Development**
 - **Use of Internet/Social Media to Promote Career Services**
 - **Musician as Entrepreneur**
 - **How to get people to come to stuff?**
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Name of Session: Reinvention

Convener: Adrian

Participants: Marion Liebowitz, Edna Landau, Ar Adler, Keith Hampton, David Cutler, Jennifer Rupert, Courtney Blackwell, Roseanne, Kathy Covert

Discussion and Recommendations Outline:

Reinventing Personal Growth
 How to (re)-engage audience groups
 Career Paths: constant re-invention
 Re-invention allows for re-direction of energies.

Fear of Change
 Don't want to leave fear of wonderment.

Can you plan for change?
How to be positive about negative change. . .
 What if you pulled your future out of the hat?
 Sense of joy that you have comes from what you have, or "plane of reality."
"The Emotional Life" and "Atlantic Monthly" articles on Happiness
How do you schedule time to "do the dreaming?"
How do you dream about possibilities?
 Plans B,C,D,E. . . are not failures.
How do you get students to get beyond the identity of a person?
How do you train for opportunity?
How do you train for no opportunity?
How do you foster a sense of self-identity?
How do you center on a core?

Millennial generation:
 Lazy Students
 Entitlement
What are the expectations of 12 years of public ed, higher ed, or homeschooled?
Grading systems are set up to teach the wrong things. . .
Do well in school leads to expectation of success in life. . .
Learning how to deal with various phases of reinvention.
 Uncertainty of future. . .
Failure is when you stop trying.
Important for people to have mentors.
How do you deal with the roadblocks. . .
Failure=Opportunity
How you read the signals that life throws you.
"Move at the speed of pain."
Being told you "can't" or "won't" can turn around.
 Prove otherwise.
How do faculty interact with possible failure of students?

“You” are the expert on “You.”

Faith/hope/

World has a place for you.

How to deal with diversity?

How to set up framework for having sounding boards when dealing with adversity?

Transforming

*Important to know when you are not a counselor.

Business plans. . . ~Process ~Time

Time and Patience. . .

Things that happen, happen for a reason.

Jim Hart –Norway

School – Tetan Norvel?

Can you teach failure?

Type A-Failure from Action

-Failure from Inaction

Name of Session: Unconventional Presentation

Convener: Jeff Nyth

Participants: Dan Swenson, Diana Roberts, Rich Marshall, Casey Molino Dunn, David Cutler, Marian Liebowitz, Bonnie Slobodien, Edna Landau, Sung-ah Han, Heather Camparelli, Ellen Schlaefer, Alexa Birdsong, Victoria Riley, Kathy Covert, Kip Cranna, Courtney Blackwell, Kathy Liperote.

Discussion and Recommendations Outline:

Unconventional concerts don't have to just be new music.

Sometimes nonconventional venues come from simply being open to whatever performing opportunities present themselves.

Not just about more audience, it's about bringing classical music back into the mainstream.

"I don't want to be background music" is a bias that needs to be examined.

Helps people see the value of a live performance: we have to help young audiences see that they can have an experience that is unique and distinct from the ones they can have online or on their iPod.

One good way: collaborate with other organizations (arts organizations and non-arts organizations) to find non-traditional venues or combine music with other arts or put it in other contexts.

Marty Wollesen has done great things with an alternative venue at the University of California, San Diego .

How does repertoire get changed/adapted?

-only one movement, or talking between them.

Being "in the background" was good enough for Mozart!

-i.e.: the "concert hall" paradigm is a 19th C. paradigm!

Music has to remain #1 priority: this isn't about "dumbing down" the experience or not valuing the music – it's actually just the opposite: valuing the audience's experience enough to do whatever it takes for them to have a meaningful connection with the music.

One way to approach with students:

-get them to know the music intimately first.

Marketing: look at Peter Gelb and the approach he's taken at The Met: he took a lot of heat at first, but he has opened up new audiences across the country.

Sometimes there are compelling venues right under our noses.

True: there are sometimes logistical concerns that wouldn't otherwise exist.

-(Instrument Moving, Acoustics, etc.)

The experience should be purpose-specific.

- Know the space.
- Know the audience.
- What is the context?

Downtown venues (i.e.: outdoors) can be underwritten by local businesses. (i.e.: Lunchtime concerts.)

San Diego runs a booking service that sends students out to gigs throughout the community and sees that they are paid.

Nowadays we need musicians who are open to trying new things, who have other talents (acting, movement), and who are willing to re-envision the way they interact with their audience.

Name of Session: Redefining the Marketplace (Why the word “musician” isn’t in Groves.)

Convener: Dawn Bennett

Participants: Sung-ah Han, Alexa Birdsong, Ellen Douglas Schlaefer, Dan Swenson, Katherine Knight, Kip Cranna, Richard Marshall, Casey Molino Dunn, Keith Hampton, Diana Roberts, Susan Helfter, Heather Campanelli, Kathy Liperote.

Discussion and Recommendations outline:

Defining the marketplace can disempower the student because it can limit their scope. Rather, they could be the “purchaser” of their own opportunities within an undefined environment. “One size fits one” is a useful saying!

How can students define their dreams unencumbered from hierarchies, etc.?

The group accepted that the market is ill-defined. This can be good, however, because it can encourage students to develop their own niche. A useful strategy used by several people is to ask students to consider things they like to do beyond music. And those dreams will change!

The question of validity, or success, was raised with respect to the variety of options in music.

“Window shopping” music roles was a great suggestion—being able to try different things whilst at college. The theme of “happiness” underpinned the discussion—the importance of being intrinsically satisfied with your life in music. This has to ultimately be the goal.

Your personal life is one of many factors that will impact a career, so having a variety of interests and skills is crucial.

For students focused on performance there needs to be opportunities to develop their strengths and interests so that whatever they choose, in addition to performance, has some relevance to them as a whole person.

Finding a balance between work/s and life often means allocating time and resources to multiple tasks, and those tasks will almost certainly change.

How often do students ask themselves how much income they want to earn? Status? Family? Steady income? Parents ask these questions, but there is a generational shift in career expectations between parents (baby boomers) and Gen Y.

Faculty opposition to considering non-performance still exists, but was attributed (mostly) to ensuring that students’ time is protected and recitals refined! However, faculty can be so busy that they have no time to be engaged in the bigger picture.

The challenge of demonstrating the relevance of non-performance skills was raised, and was aligned with the recent US Health Care debate. The group felt that students are generally unaware of the issues around health insurance.

The concept of a 'job' was replaced with that of forging a life in music—Shifting careers is the norm for most people, but life is the constant element.

We finished with the point that the marketplace, however students define it, needs to be part of students' lives throughout their higher education. The point was also made that the lack of music education in our schools is a major influence on changing audiences now and into the future. Within this context there remain a myriad of opportunities for musicians who are innovative and creative. In seeking to redefine success as a musician, we noted the difference between a performer and a musician. The absence of musician in Groves enables students to define it for themselves.

And the marketplace? The marketplace is individual and ephemeral. It can be manipulated and reinvented at will. Thank goodness!

Name of Session: Making the “Day Job” Sexy

Convener: Elisa Seeherman.

Participants: Thresa Swadley, Anna Ogier-Bloomer, Julia Bingham, Jane Bottomer

Discussion and Recommendations Outline:

There are misconceptions about what exactly the “day job” is.

Its doesn't have to be an unrelated, “crappy” job.

Resources: Career Guide for Creative and Unconventional People (books), Career Solutions for Creative People.

Maybe come up with something else to call it. . .Survival job? Lifeline job? Other thing I do? Creative Professional.

Every job they take can potentially lead to better, new opportunities—you meet great people, enhance your skills.

Reframe it positively—these jobs make the student/alum more versatile.

Some type of programming where alumni who would be deemed to be at a “successful” point in their career, talk about their career path and include the non-music jobs they had, how they were valuable, and led them to where they are now.

-Ideas: alumni panels, alumni lunches, web video interviews.

Phrase “Putting your career together” –its something we build, not something we just have.

How do we in Career Services approach this? Use the current economy to validate the need.

They are creative people and we need to encourage them to think creatively about their careers.

Craigslist is a great resource.

Students can be demoralized by this kind of job, so find the positive—encourage them to find a job in an environment aligned with them and with people they want to be around.

*roadtripnation.com

Look at their big goal, then break it down into the components and other types of jobs where they can get/use those skills and be on the path toward their larger goal.

Teach students to take their own initiative.

Often, in hindsight, it makes sense. But at the time, they have no clue.

As long as they continue to pursue their artistic/creative goals.

Remember Maslow's hierarchy of needs—food, shelter, clothing.

Also, sometimes good if your job in totally unrelated field because you'll still have your energy to dedicate to your creative outlet.

Name of Session: Cultural Relevance

Convener: Victoria Riley

Participants: Georgia McBride, Bonnie Slobodien, Mary Kinder-Loiselle

Discussion and Recommendations Outline:

Artist needs to ask questions.

Host needs to inform guest artist of culture.

Books—stores (travel section)

Cultural idiosyncrasies—see website.

Make everyone aware of regional/ethnic differences.

Role-playing for students/host an international dinner/a panel.

Fostering sensitivity/patience.

Clubs/restaurants/movies—can be good learning resources.

Time, language, clothing, food, personal spaces, etiquette (all examples of cultural differences.)

Protocol training—eye contact, business cards, hand signals.

“Asking” for things is difficult for foreign students.

Rehearsal is important.

Respect is important.

Name of Session: How Career Services Integrates with Performances, Gigs, and Outreach

Convener: Mary Loiselle

Participants: Kitty Kingler, Ellen D. Schlaefer, Kim Haack, Keith Hampton, Jan Bottomer, Kyoko Takenami, Motomi Tsugami, Kasumi Minoguchi, David Maves, Ar Adler

Discussion and Recommendations Outline:

Encourage career discussion by faculty as part of their studio work. (Career paths, summer festival applications, etc.)

Add to recital requirements – Oral presentation and written program notes.

Sequential gig activities – start with informal gigs (coffee houses, etc.) and graduate to more formal and significant gigs, graduate from volunteer to paid.

Require classroom instruction in tandem with gigs (and outreach.)

Staff/faculty on site supervision of gigs/outreach.

Pair younger students with those more experienced (including faculty and alumni) with gigs/outreach.

Require press kits before students are eligible to do gigs.

Have students shadow the booking/preparation process, then do on their own (gigs + outreach.)

Have students create and maintain a “service portfolio” to record all community performances and activities.

Coordinate the gig/outreach activities organized separately by staff, faculty/studios, career office – a strategic, integrated process for the students.

Have a teacher referral service for students, for which students apply and demonstrate skills.

Name of Session: Public Relations for Today's Musician

Convener: Casey Molino Dunn

Participants: Bonnie Slobodien, Rich Marshall, Alexa Birdsong, Courtney Blackwell, Janet Rarick, Andrea Davidson, Julia Bingham, Sung-ah Han, Edna Landau, Kathy Liperote, Casey Molino Dunn

Discussion and Recommendations Outline:

Participants shared their PR experience and interests.

Topics included:

How to promote events through traditional and non-traditional

Emerging/Electronic Media

Knowing the field and your local media and beyond

Developing relationships with media, detailed pitching, generating interest through focused efforts, establishing detailed timeline that includes follow-up (having information/release cross reporters' eyes more than once, pitching to multiple folks at each outlet, when possible.) Going by the book and also out of the box; for example, look for local organizations' newsletters, not just big papers.

Creating and maintaining a public image:

When to post on YouTube, creating PR materials, gaining coverage by being ahead of the curve, having press materials ready to go.

Knowing what you are "selling"/developing a brand and keeping it fresh, unique, and innovative. Perhaps without being over the top.

Discussed trends and relationships with various media. i.e.: TV timeline often much more in the moment than print media, perhaps more likely to respond to a media alert close to the event.

Sometimes different formats for different media, adapting your message but also making sure your materials answer basic questions and also spur interest.

Example: Working to get calendar listing sometimes requires different format/timeline/follow through than pitching the feature. . .although can frequently use some of the same materials.

Working with publicists and management:

Developing relationships with them and their development of relationships with artists and media.

Looking for team players

Someone who is resourceful/communicative

Understands the field and what they are helping to publicize/manage.

Last Tuesday during our NETMCDO session "Public Relations for Today's Musician" we briefly discussed NYC blogs that are closely related to our clients and their work. There was a request to share a quick list...

While not exhaustive, you can find an outline of highlights (including links to more comprehensive listings and some additional commentary) here:

<http://www.octaveperformingarts.com/nyc-arts-blogs-highlights>

and a few more:

<http://www.groupon.com/>

<http://manhattanusersguide.com/>

<http://www.thrillist.com/list/New+York>

A couple of additional thoughts / comments:

- No surprise, some of these blogs came up in other conversations during the conference and many appear regularly on the NETMCDO listserv.

- I've found that one challenge can sometimes be getting a sense of actual readership of each blog.

- Since it is like a mini-blog, Tweeting is obviously closely related... fortunately Twitter's features make it somewhat easy to find performing art tweets and related networks.

- As we discussed during our session, thinking outside the box and working to inform as much of the local media as possible certainly makes a big difference, especially with event promotion. For example, if there is a crossover connection, it is often worth exploring pitching the array of more "general" blogs (and other media outlets), including those that feature more "popular" genres (and perhaps using some PR moves that a rock band might utilize). I listed a few of these more general and crossover blogs above.

Notes from NETMCDO 2010

Name of Session: Getting Support from your Institution's Administration

Convener: Anna Ogier-Bloomer

Participants: Elisa Seeherman, Debbie Brooks, Ar Adler, Jennifer Rupert, Rosanne Sonatore

Discussion and Recommendations Outline:

Why is it that every school deals with the problem of not being given the attention and empowerment to implement the changes we need?

How do we show people what great work is happening in individual sessions with students?

How to get support from your administration:

- Work with curricula—make new courses, online.

- Challenge if career services housed in Student Affairs VS Academic Affairs.

- Bring in revenue: grants.

- Unpaid extra help: interns in counseling.

- Bring big names to the attention of the higher-ups—be able to identify important clients, corporations, etc.

- Be good at interfacing with the public.

- Get numbers to share on office usage or placement—give reports that show what is being done.

- Look at alumni who are multiple job-holders, who are doing a job in the arts, etc.—survey one year out.

- Elisa at U of Arts created her own survey for arts (had a 12-15% response rate).

 - Then Elisa researches those who don't respond and adds to the survey.

Ways to work with the Administration:

- Create/make money.

- Save money.

- Do things to make the school look good.

- Prevent the school from looking bad.

- Show concrete and numerical/statistical evidence.

Talk to other departments that have received support and ask how they were able to garner support.

Name of Session: To what extent has the marketing message of our schools of music evolved to reflect careers in music more broadly defined?

Convener: Susan Helfter

Participants: Julia Bingham, Thresa Swadley, Georgia McBride, Dawn Bennett, Katherine Knight.

Discussion and Recommendations Outline:

Characteristics of Gen X and Gen Y shift in image of "music career."

It depends on your perspective and priorities. We have several perspectives represented here but are more alike than dissimilar. The voice of "admin" is not represented.

Dissonance between parents and children/students on what is success.

Most important thing to learn—transferable skills.

Conversations with parents happen on a one-on-one basis. Has the larger mission, aim or marketing of our schools evolved to address some of "real" outcomes generated by our graduates? Not so much. Schools highlighting their own niches, not trying to be all to everyone.

"Bachelor of Performance" degree VS "Bachelor of Music." Ethical issue to provide diversity and broad skills for BM students, otherwise should be a BPerf degree.

Prepare for music (broadly defined) career. Develop/create as you go.

Foundational learning.

What percent of faculty are on board with broadening definition of success for students and for the institution?

Small percent there are gatekeepers of the information and decisions.

50% of faculty enthusiastically onboard at one school, from informal conversation.

Is there another/better delivery mechanism for career services, from the perspective of what best serves students? The question needs to be asked from time to time. We seek to answer addressed from the

"Muddling" in music career.

Much was learned through professional organizations like CMS, but later in career. Not when in music school.

One view is that the time spent on the kernel of music making is a very good use of time. It influences and grounds what we do in the future. If this is how the 18-20 year old undergrads spend time—it in and of itself is very valuable.

Goal of career services: consider strongly aligning students with professional organizations with which they can interface throughout the career! Students are with us at schools for 4 years, with pro career for years and years!

Name of Session: The Holistic/Wholistic Musician

Convener: Keith Hampton

Participants: Mary Loiselle, Jan Bottomoer, Adrian Daly, Janet Rarick, Angela Beeching

Discussion and Recommendations outline:

“Composing a Life” – M. Kinder’s title; more than the art.

www.Sheeba.ca—creative financing and distribution, a model for artist pricing

Holistic=health and wellness.

Wholistic=well rounded academics, multiple disciplines, art and business, work/life balance.

“The Complete Musician” – Cleveland (Adrian)

“Get a job—get a life.”

Navigating Music Careers: ownet.rice.edu/~navmusic

“Performance Psychology: Training VS Trusting” video

John Elliot: performance skills, phystology

M. Selignen: “Learned Optimism.”

Uncover “secret” ideas/motivations/projects.

Strategies:

- Courses

- Workshops

- Interacting with Clinical Services

- Advising

- Sense of Community

- Institutional culture that fosters identity, diversity, wellness

- Benefits of leadership roles & outreach projects, student/peer mentors

- Benefits of service.

Key Topics:

- Mindfulness

- Injury prevention

- Physical therapy

- Mental health

- Relationships

- Bodywork

- Stage presence/performance anxiety

- Motivation and burnout

- Subjectivity/Objectivity

- Negative thinking

- Faculty or other unattainable models

- The Craft as Identity

Stigma of psychological questions

Synthesis: reflection and mission

Performing on stage: managing a career (fear/trust)

Cultural differences

Authenticity

Name of Session: Funding for Career Service Program

Convener: Marian Liebowitz (SOSU)

Participants: Georgia McBride (Loyola), Ellen Douglas Schlaefer (Univ. South Carolina)

Discussion and Recommendations outline:

Georgia: Career Coaches: College of Music and Fine Arts

Her position funded by a grant from HVD grant and related to Hurricane.

How to find in future? Economic Stimulus?

Charge career fair participants and exhibit fee.

Provost funded CILEM (University of South Carolina)

Connect with Career Development Office

(Big institutions have Career Development Offices that don't know how to serve musicians.)

Name of Session: Faculty Involvement with Career Development

Convener: Julia Bingham

Participants: Heather Camponelli, Dawn Bennett, Roseanne Sonatore, David Maves, Les Sabina, Keith Hampton, Alexa Birdsong, Kazumi Minoguchi, Motomi Tsugami, Kyoko Takenomi

Discussion and Recommendations outline:

Faculty and Private instructors have a lot of pull with students.

Go where the faculty are:

- Outreach

- Performance

- Take classes with

- Invite to lunch

- Attend events where they are

- Know what they're doing outside of campus

 - (Other cross-disciplinary pursuits; own non-profit)

- Go into classroom to let students/faculty know about the services

Understand students to reach them.

Faculty can invite students to perform with them and interact with ensembles and managers.

3 minute "speed dating": Faculty/Student resume review/interview.

Brown bag lunch "career talks" (one hour—different stories/faculty each time.)

Featured faculty career of the month with fun facts.

Ask them to help with advising (rotate faculty so that its not a huge time commitment for any one.)

Blog with relevant topics.

Faculty present to students after sabbatical.

Don't need many champions in each faculty group—once you reach them they will spread the word!

Recent retired faculty.

Invite class into career center.

Name of Session: Use of Internet/Social Media to Promote Career Services

Convener: Debbie Brooks

Participants: Bonnie Slobodien, Katharine Knight, Kathy Covert, Edna Landau, Jeffrey Nytch, Andrea Davidson, Dan Swenson, Diana Roberts, Ar Adler, Janet Rarick, Jan Bottomer, Thresa Swadley.

Discussion and Recommendations outline:

Basic Communication Principles

Format:

Invitation only/Administrator

Group/Event/Individual Accounts

Fan page VS Group page VS Profile

Facebook (interactive) VS Email (to promote joining/membership)

Institutional Portfolio/Blackboard=

Interactive extra-house community

Sometimes each department will have a component within.

Discussion of email etiquette: different based on constituent age group/culture.

Internet etiquette:

Has not changed much in the past few years, but:

For communicating with people in their 50's and 60's, (these are often people in positions of power that students interact with), address emails with Dear Mr. or Ms. _____

End with a thank you.

Emailing with this older generation always requires a reply. If you don't know the answer to their question, reply with "I received your email and will get back to you by _____, or I am working on this and will be in touch.

Reminder for Facebook, etc.: Professional behavior.

Linked-in.com= Especially for professional networking.

Based on "6 degrees of separation" –

Allows people/organizations to tap into members' professional networks, and grow their network exponentially.

How do you get students to join: Student list serve.

When and how to communicate: Timing important, event by event emails with graphics/pictures/color.

Tuesday AM is the best time to send emails.

Student use computer in your office to get them to sign up/join.

Link fan page to department page.

Student to student recommendation.

Events pages.

Linking Twitter, Linked-in.com, Facebook.

Feedback: Do Social networking sites generate interest or are they just necessary to have in this day and age?

Challenges: administrative time.

Other issues:

Facebook encourages students to have professional email addresses/pages since you can't use the same email on two accounts—such as personal page/professional page.

The Hows: Technical stuff.

Use for Alumni/Current Student interaction.

Privacy Settings and “backdoors”

Free website creation at weebly.com.

Additional notes from Janet Rarick for this session

Remember that everything you post online is accessible.

Insurance companies browse the internet pages for information about prospective customers, even if you think you have removed the content.

Watch out!

Use of all new media must be professional and with courtesy.

Facebook:

Don't use your personal facebook page to promote your career. Use another account for business.

Don't copy or paste someone else's friends list.

Don't use all CAPS on Facebook, as this is yelling online. They will disable your account.

More on Social Networking Sites:

Use Linked in accounts in addition to Facebook. This site has job postings.

In the classroom, Facebook is good for discussion groups, and better than email for this purpose.

Facebook: use The Wall to generate focus for an event.

You can have an administrative account with Facebook. This encourages professionalism in email addresses.

Plaxo is a more professional social network site.

Twitter is designed for iphone and following events in realtime. It is good for peer to peer interaction.

Weebly.com is a website where you can set up your own website with ease (for creation or hosting).

Get alumni on Facebook for social networking.

Name of Session: Musician as Entrepreneur

Convener: Jennifer Rupert

Participants: Anna Ogier-Bloomer, Victoria Riley, Heather Campanelli, Courtney Blackwell

Discussion and Recommendations Outline:

It is about empowerment and confidence. Mentality, identity=creative professional or entrepreneurs or business owner rather than starving artists. From Victim to Proactive.

Students need examples, mentors, models.

Getting successful alums back to talk about how they did it.

Community and Social Support.

Promote each other

Cross-disciplinary connections can be helpful

Interview alums for this info—ask and answer relevant questions—resource sheets.

Entrepreneurial skills to learn and/or outsource

Grantwriting and other skill sets.

Developing a plan.

Professional Services (paid, via community)

Develop resource list of professionals.

How to get students to listen?

Have a panel discussion immediately after a performance and lock the door.

Name of Session: "How to get people to come to stuff"

Convener: Georgia McBride

Participants: Diana Roberts, Dan Swenson, Elisa Seeherman, Susan Helfter, Kathy Covert, Reiri Kojima, Debbie Brooks, Jeffrey Nych, Jennifer Rupert, Dawn Bennett, Anna Ogier-Bloomer, Heather Campanelli, Victoria Riley.

Discussion and Recommendations outline:

Backgrounds of participants are either promotion of performance events and career development events.

Encourage students to promote their own events.

Have seat fillers for last minute events that need to be filled—created for London Theatre scene—has carried over to Universities. Membership fee/month.

First timers—if it was your first performance with them, you got in free. If you brought two or more first-timers next time, you got in free again.

Include an outside children's organization to get people there.

Funding organization funded tickets for students in accordance with a lecture program. If senior citizens attended lecture, they received a ticket to the concert for \$2.00.

In eating establishment promote event for discount if the person was eating in the café.

Bring performances out of the hall to the audience, rather than expecting audience to come to the hall.

Take workshops to classes.

Have students involved in putting on events and workshops.

Bring in a big name to talk about the less "sexy" topics.

Make sure topics are actually interesting.

Workshop on taxes was really successful for students.

Supply food and drinks (have it show up at the end.)

Survey with \$1.00 in it—pay them to come—raffles.

Put energy into naming events, but keep it simple.

Faculty involvement and support.

Students don't always have time to attend. Offer virtual workshops (web and podcasts), make it interesting.

Career development should go out into public spaces on campus.

Campus departments need to pay students to get involved in the community.

Invite alumni to attend workshops.

Prepare students with etiquette at etiquette dinners.

Career Service partnered with Admissions and put on a panel for newly admitted students.

Walk-in hours all at a conference table; alumni are included.

Career services could get into dorm spaces.

"Pizzas with the President" where the president discusses specific topics about Career Development—students said they'd love to hear successful alumni.

Know your audience—what they want and what they need to hear.

"So you want to be a(n) . . .(Entrepreneur, Designer, Performer)" Series—older students talk with younger students, alumni attend as well, as part of First Year Experience.

Marketing Methods:

Goal of event? Target group? How do we achieve? Where is target group located?

Find peak times to email promo.

2nd and 4th weeks are always good to promote—always promote event in the month of the event.

Flyering, one-on-one promotion, knock on doors in dorms.

Put posters up at an odd angle.

Blog with a blog counter—has worked well.

Student Government/Affinity Groups—partner with them.

Partner with city-wide organizations—explore unusual possible partnerships (churches, etc.)