

NETMCDO 2016  
**EMERGING  
ARCHETYPES**



**LOS ANGELES**  
**MAY 24 & 25**



<http://www.musiccareernetwork.org/>

2016 CONFERENCE THEME

## Emerging Archetypes: Micro-Niche to Global Reach

Exploring new profiles of music careers and their impact  
from a Left Coast vantage point

We will discuss the many aspects of music career development and entrepreneurial issues in panel discussions, small breakout groups, and large group discussions.

### 2016 Conference Planning Committee

Angela Myles Beeching	John Blanchard
Casey Molino Dunn	Elizabeth Nicastro
John Steinmetz	Nate Zeisler

### We thank the Colburn School for supporting the 2016 NETMCDO Conference.

Sel Kardan, President and Chief Executive Officer  
Dr. Adrian Daly, Provost  
Emily Lair, Community Engagement Student Worker  
Bon Appétit and the Colburn Café  
Scheduling, production, and facilities teams

### About the School

The Colburn School is a leading performing arts school where a renowned faculty provides instruction to dedicated students of all ages. Since 1950, we have equipped students with the skills, support, and opportunity to achieve their highest goals in music, dance, and drama. Our alumni have achieved global recognition as members of major orchestras; as award winning chamber, solo, and recording artists; and as inspiring teachers.

Located in downtown Los Angeles, our campus neighbors Walt Disney Concert Hall, The Music Center, the Museum of Contemporary Art, and The Broad. The Colburn School's exceptional facilities include a café, performing arts library, and three acoustically superb performance spaces, including Herbert Zipper Concert Hall.

### WiFi

1. Connect to CSPA\_Guest
2. When prompted, please fill in your name and email address. The secret word is "Marimba"

### Parting Thought

"No one is YOU. That is your SUPERPOWER."  
-Dallas Travers

COLBURN  
  
SCHOOL

# Table of Contents

4	Conference Agenda Tuesday, May 24 Wednesday, May 25
7	Bios Conference Facilitator Conference Planning Committee Conference Panelists
21	Institutional Survey
23	Participant Contact Information
26	Relevant Articles
33	Local Food and Drink
36	Grand Avenue Events May 23–26
38	Join the NETMCDO Listserv
40	Highlights of Related Conferences and Gatherings

## Conference Agenda

### Tuesday, May 24

- 8:15–9 am Check-in begins. Breakfast served at 8:30
- 9–9:30 am **Introductions and Activity: Name Your Superpower**  
With our intrepid facilitator composer, bassoonist, and bon vivant John Steinmetz, this icebreaker will introduce a vital topic as you meet your colleagues.
- 9:30–10:30 am **Challenging Our Greek Gods**  
Who are our traditional art music Greek gods? This activity will define our gods, listing the most common features bestowed upon them.
- 10:30–10:45 am Break
- 10:45 am–12 pm **Not Your Typical Artist**  
Elizabeth Hinckley, Vijay Gupta, and Matt Sandler help us gain a deeper understanding of the strengths and weaknesses of our artistic gods.
- 12–1 pm Lunch, provided
- 1–2 pm **Challenging our Assumptions: Real World Scenarios**  
We'll examine case studies to better understand the successes and problems inherent in existing career archetypes.
- 2–2:15 pm Break
- 2:15–3:15 pm **Role Playing Session**  
Working with Colburn School drama instructor Debbie Devine, participants will engage in a whole group activity that will prepare them to role play in small groups about pressing issues facing career development officers.

3:15–3:30 pm Break

3:30–5:20 pm **Teaching Demos**  
Learn from your peers with three rounds of teaching demos:

	Olive Rehearsal Hall	Mayman Hall	Olive 272
3:30–4:00 pm	Monique Mead	James Doser and Michael Anderson	Dana Fonteneau
4:10–4:40 pm	Janet Rarick	Quinton Morris	
4:50–5:20 pm	Mark Clague and Jonathan Kuuskoski	Patricia Pollett	

5:30–6:30 pm **Reception**  
Join us for top flight cocktails with Colburn School President and Chief Executive Officer Sel Kardan and Provost Dr. Adrian Daly. Enjoy a great view of Walt Disney Concert Hall and a relaxing drink to decompress from the day's activities.

## Wednesday, May 25

9–9:30 am **Idea Marketplace**  
Exchange the latest finds, resources, and ideas in career development and entrepreneurship.

9:30–10:30 am **Hollywood Calling? Film Industry for Musicians**  
Get an up-close and personal look at how artists make a living in Los Angeles in the 21st century. Featured panelists: Allison Agsten, Phillip Ayling, and Gary Kuo.

## Conference Agenda

- 10:30–11:15**      **Research Update: Data to Fuel Your Work**  
Hear about recent research projects and their implications for your community engagement and career development work. With panelists Glenna Avila, Susan Helfter, and Priska Neely.
- 11:15–11:30 am**      Break
- 11:30–12:15 pm**      **Powering Up: New Models for a New Age**  
Examine the places in our work where we may feel stuck and explore new approaches. We'll uncover the super powers, habits, and skills we possess that students need and appreciate most.
- 12:15–1:45 pm**      Lunch on your own
- 2–3 pm**      **Audience Engagement: Getting Real**  
We will embark upon a series of interactive exercises with current music students to explore how best to connect with audiences and build community.
- 3–3:15 pm**      Break
- 3:15–4:45 pm**      **Open Space**  
This part of the conference is designed to help you identify your priority issues. Small groups will delve into your topic areas of choice so that you leave the conference armed with ideas and action steps.
- 4:45–5:30 pm**      **Wrap-up and Talking Stick Closing Ceremony**  
As many veterans can attest, this tradition is as vital a part of our conference as any of the sessions. Please try and arrange your travel plans so that you can stay until at least 5:30 pm. Better yet, stay an extra night and join us for cocktails and dinner.

## Bios

### CONFERENCE FACILITATOR

#### John Steinmetz

John Steinmetz, faculty member at University of California, Los Angeles, teaches bassoon, chamber music, and a graduate seminar on notation for performers. John recently retired as a player; he was principal bassoonist of several local orchestras, a member of XTET and Camerata Pacifica, and a long-time participant in the Oregon Bach Festival and the Apple Hill Summer Festival. On soundtracks for movies and TV, he accompanied pirates, aliens, dinosaurs, cartoon characters, lovers, and people saving the world from destruction.



Among Mr. Steinmetz's recent compositions are *Dr. Dobrow's Trumpet* for solo trumpet and audience; *Whispers* for flute, bassoon, and piano; and *Sorrow and Celebration* for reed quintet and audience. His compositions have been released on CDs from multiple labels; commissions have come from the Los Angeles Chamber Orchestra, Santa Rosa Symphony, Pacific Serenades, and, recently, large consortia of musicians.

As a consultant to Apple Computer, Disney Imagineering, and Naxos Records, Mr. Steinmetz collaborated on research into computers and learning; he edited a collection of music for parents and teachers of elementary school children; and he wrote on teaching methods, technologies of learning and expression, and issues in music performance. His article "Resuscitating Art Music" has been widely reprinted, and *Chamber Music* has published his articles and book reviews. Naxos Records publishes his pamphlet for new concertgoers, "How to Enjoy a Live Concert." Mr. Steinmetz has given master classes, pre-concert lectures, workshops, and speeches for arts conferences, music schools, boards of directors, and summer festivals. On his web site, [johnsteinmetz.org](http://johnsteinmetz.org), he posts articles about music, learning, teamwork, and technology.

## Bios

### CONFERENCE PLANNING COMMITTEE

#### Angela Myles Beeching

Angela Myles Beeching, author of the acclaimed *Beyond Talent: Creating a Successful Career in Music*, directs the Center for Music Entrepreneurship at Manhattan School of Music and is also a visiting professor at Kunitachi College of Music, Tokyo. Previously, Ms. Beeching directed the New England Conservatory Career Services Center and was a consultant to the Indiana University Jacobs School of Music. She maintains a thriving consulting practice and has led workshops at Eastman School of Music, The Juilliard School, Peabody Institute, and the Colburn and Oberlin conservatories of music. She has also presented at conferences for the National Association of Schools of Music, the Association of Performing Arts Presenters, and the National Conference on Keyboard Pedagogy. A Fulbright Scholar and Harriet Hale Woolley grant recipient, Ms. Beeching holds a doctorate in cello performance from Stony Brook University. She lives gluten-free in Boston and New York and her vices include an addiction to hard-boiled detective novels.



#### John K. Blanchard

John K. Blanchard is currently Institutional Historian and Director of Archives at Manhattan School of Music. He most recently held positions at MSM with responsibilities in alumni affairs, development operations, annual fund, and the school's Student Philanthropy Program, which he created. He also previously served as head of the school's placement and career services office from 1993–2006. He has lectured on the development of effective job search materials, appearing as a guest speaker at the New World Symphony in Florida, The Juilliard School, Chamber Music America, and The Royal College of Music (London). He has been quoted in articles for the *New York Times*, *Chamber Music Magazine*, *New York Post*, and *Martha Stewart* magazine, as well as in the musicians' guide *Beyond Talent*. He is co-founder and annual co-host for the Network of Music Career Development Officers. He holds a Master of Music degree from Manhattan School of Music, where he was a scholarship student of flutist and conductor Ransom Wilson. Mr. Blanchard has previous professional experience in public relations, artist management, college admission, graphic design, audio and video editing, and website construction.



## Casey Molino Dunn

As the Deputy Director of Manhattan School of Music's Center for Music Entrepreneurship, Casey Molino Dunn collaboratively produces professional development workshops, manages career-enhancing services, and teaches as part of the collegiate faculty. He has co-hosted NETMCDO conferences, served as a Career Advisor for Chamber Music America, and previously held positions at Eastman School of Music, The Juilliard School, and Hunter College. In coaching a range of artists, Mr. Dunn utilizes his background as a publicist, producer, and performer (vocalist, pianist, and actor). His recent performance highlights include *The Magic Flute* (Papageno) in New Hampshire, Sondheim's *Passion* (Torasso) in Florida, Lippa's *I Am Harvey Milk* at Lincoln Center, Opera on Tap's "Playground Series," plus work as a chorister with New York City Opera. Mr. Dunn is the Director of Music at Ogden Memorial Presbyterian Church in Chatham, New Jersey and produces Chatham's "Concerts on Main," a series he launched in 2013. He and his husband recently celebrated the arrival of their first child.



## Nate Zeisler

Nate Zeisler envisions a world where students majoring in the arts have a clear path to a sustainable career, where creative minds are empowered and inspired to rule the workforce, and where access to the arts is not just for the privileged few, but for all. As the director of community engagement and career development at the Colburn School in Los Angeles, Mr. Zeisler builds a pipeline of sequential arts learning for hundreds of children in greater Los Angeles so that children of all backgrounds may experience a performing arts education, and he supports the careers of world-class artists and passionate entrepreneurs, offering career advice and action-based learning opportunities that prime them for the 21st century workforce. When he's not passionately developing programs and careers at the Colburn School, you can find him checking out the SoCal tidal pools with his wife and two children, contributing to this blog, and (painfully) attempting to surf. Read how Nate enjoys his crazy life at [nathanielzeisler.com](http://nathanielzeisler.com), and find out how you can build great community engagement programs and develop your career.



## Bios

### Elizabeth Nicastro

Elizabeth Nicastro joined the office of Community Engagement and Career Development at the Colburn School in Los Angeles in January of 2016. In her current position, she cultivates community engagement opportunities for students from across the institution and provides career advice to Colburn's conservatory students, helping them prepare for sustainable, creative careers. Previously, Ms. Nicastro worked as a consultant with Booz Allen Hamilton in Washington, DC, serving military and government clients, building expertise in communications and process improvement. A graduate of Schreyer Honors College at the Pennsylvania State University (PSU), her interest in career development officially began with her thesis, in which she explored career options for music majors outside of performance and education. In addition to her position at Colburn, Ms. Nicastro presents workshops to students in local music programs about career options and joined the Mentoring With Honors Program, the Scholar Alumni Society Board, and the PSU School of Music Board of Directors in an effort to stay connected to her alma mater and be involved in career conversations for its many students.



## CONFERENCE PANELISTS

### Allison Agsten

Allison Agsten is director of The Main Museum of Los Angeles Art, a new downtown institution devoted to the art of Los Angeles. Previously, as curator of public engagement at the Hammer Museum, she led a pioneering program devoted to creating an exchange between visitors and the museum through works of art. Ms. Agsten also oversaw the museum's artist board, initiated the Hammer's visitor services department, and organized a major offsite partnership with Art + Practice, an art and social services nonprofit in south LA. Prior to her time at the Hammer, Ms. Agsten was director of communications at the Los Angeles County Museum of Art (LACMA), spearheading a number of projects related to accessibility, including Reading Room, a first of its kind program to make rare LACMA publications available for free online. She is considered a key architect of that museum's early influential social media initiatives. Prior to joining LACMA, Agsten covered the arts as a producer in CNN's Los Angeles bureau.



### Glenna Avila

Glenna Avila is an artist, educator, and arts administrator. She is dedicated to the arts, young people, and communities, which she considers a component of her arts practice. She is currently the Wallis Annenberg Director of Youth Programs and the Artistic Director of the Community Arts Partnership (CAP) program at California Institute of the Arts (CalArts). She was the founding director of the CAP program and has worked to bring it to national attention since 1991. Prior to her position at CalArts, she worked for 14 years with the City of Los Angeles Department of Cultural Affairs as director of several community art centers. She received her Master of Art in art from the University of New Mexico and her Bachelor of Art in art from the University of California, Los Angeles. She has exhibited her work throughout the United States.



## Bios

### Debbie Devine

Debbie Devine has been an award-winning theater director and a respected leader in the field of arts education for over three decades. She has been the chair of the drama department of the Colburn School for over 20 years. She is also a theatrical director with the Los Angeles Philharmonic and is thrilled to be directing in the gorgeous space that is Walt Disney Concert Hall.

Ms. Devine is the co-founder and artistic director of LA's 24th Street Theatre, which has created award-winning professional theater and model arts education programs for thousands of students and teachers since 1997. Ms. Devine's work as an actor has earned her three Drama-Logue Critics Awards, a Robby Award, an *LA Weekly* Award, *LA Parent* Magazine's Best Westside Children's Theatre Award, and the Women In Theatre Award for Outstanding Achievement in the Los Angeles Theatre.

Ms. Devine recently earned Los Angeles County Arts Commission's Professional Designation in Arts Education, and is the recipient of the University of Southern California Rossier School of Education's Innovation and Leadership Award, and won The Music Center's 2001 Bravo Special Mention for her work in Arts Education. She is also the proud recipient of the 2011 Inspiring Women Award, presented by the LA Sparks and Farmers Insurance.



### Vijay Gupta

Vijay Gupta joined the Los Angeles Philharmonic in 2007 at the age of 19 after completing a master's degree in music from Yale University and a bachelor's degree in biology from Marist College. Mr. Gupta frequently appears on the philharmonic's Chamber Music and Green Umbrella series, and is actively engaged in various LA Phil educational outreach initiatives. Mr. Gupta is a passionate and dedicated advocate for the presence of music in ostracized communities. He founded and serves as artistic director for Street Symphony, a nonprofit organization dedicated to bringing free live music to men, women, and youth living in homelessness and incarceration. A gifted spokesperson for human and mental health advocacy through a musical medium, Mr. Gupta is a TED Speaker, and a 2011 TED Senior Fellow.



## Susan Helfter

Susan Helfter is an artist educator known for work in musical community engagement. At the University of Southern California's Thornton School of Music, Ms. Helfter is chair of teaching and learning and director of community engagement programs where 125 Thornton students engage 9,000 local children and community members in music yearly. Ms. Helfter's research projects, publications, and interests include performer-as-musical-facilitator, community music, and musician identity. An active performer and past winner of the Canadian National Music Festival, Ms. Helfter's love for community music began while growing up in rural Manitoba playing with her family brass quintet, intergenerational piano-playing, and the Prairie Redcoats community band.



## Elizabeth Hinckley

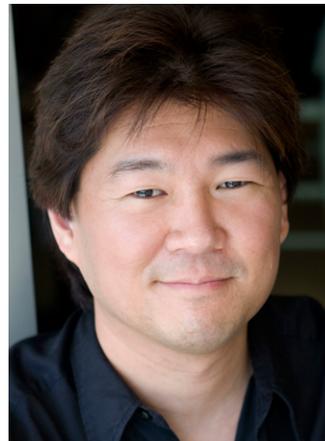
Elizabeth Hinckley passionately believes dynamic cultures make great organizations and better lives. As the founder of DefCult, a communications and organizational development consultancy, she leads large-scale initiatives and workshops related to change, project and process development, crisis, and “intrapreneurship.” Ms. Hinckley has worked at the intersection of the arts and communications for over twenty years, as both a musician and administrator. She served as director of public relations for Atlantic Records and then the Los Angeles Philharmonic, where she oversaw the opening of Walt Disney Concert Hall. Ms. Hinckley later launched the culture division of Rogers and Cowan, a global PR firm, and served as an adjunct faculty member for seven years in the University of Southern California Annenberg School of Journalism. Under DefCult's umbrella of arts projects, she serves as co-creator and editor of 21CM.org, a magazine and collaborative platform for emerging professional musicians. She is also in development on the redesign of a symphony education department and an arts festival initiative with the Seattle Public Library and Art Museum.



## Bios

### Gary Kuo

Violinist and Emmy Award–winning composer Gary Kuo began his musical studies at the age of eight in his home state of Connecticut. Shortly after receiving his undergraduate and graduate degrees from The Juilliard School and the University of Miami respectively, Gary worked as a Los Angeles session musician where he performed on over 100 motion picture soundtracks including *The Rock*, *Clear and Present Danger*, and *Finding Nemo*. In addition, he has played with dozens of artists, including Pearl Jam, Harry Connick, Jr., and Aerosmith. Mr. Kuo’s work as composer has been heard in concert halls and on over 130 television programs including *National Geographic Explorer*, *The Dog Whisperer*, and the iconic daytime dramas *As the World Turns* and *All My Children*, for which he won six Emmys. He received recognition for his score to *Another Night* from the First Run Film Festival sponsored by *New York Magazine*, and has appeared on camera for a number of projects including print work, commercials for United Airlines, Honda, and Visa, the feature film *Wild Bill*, the sitcom *Veronica’s Closet*, the drama series *Alias*, and videos for Faith Hill and Sting. As an artist sponsored by several manufacturers of musical instruments, audio equipment, and software, Mr. Kuo also serves as an instructor at Biola University and La Sierra University, teaching both violin performance and composition. This fall, Mr. Kuo began producing music regularly for *The Young and the Restless*, currently the highest-rated daytime drama on American television..



### Priska Neely

Priska Neely is KPCC’s arts education reporter. Priska covers education in music, dance, performing and visual arts, as well as community arts programs. She examines innovation, equity, and integration in arts education and holds educators accountable to state law requiring students receive access to arts instruction. Prior to joining KPCC, Ms. Neely was a producer at NPR’s *Weekend All Things Considered*. She coordinated film and television coverage for the show and reported stories for the network, mostly about entertainment and robots. Before that, she was part of the team at NPR’s live, call-in show *Talk of the Nation* in Washington, DC. Ms. Neely was born and raised in Silver Spring, Maryland, and studied journalism at New York University. When she’s not working on a story, Ms. Neely moonlights as a singer-songwriter.



## Matt Sandler

Matt Sandler is a saxophonist and entrepreneur. Seeing how technology could affect musicians, Mr. Sandler founded Chromatik to connect the world's music-makers as the "Spotify for musicians." Chromatik enables musicians to play, learn, and share their favorite music via sheet music, guitar tabs, lyrics, and more. Millions of musicians in over 120 countries play with Chromatik applications, including *American Idol* and Bruno Mars. Mr. Sandler is a frequent speaker at conferences and universities, notably Stanford University, South by Southwest, New York University's Tisch School of the Arts, National Association of Music Merchants, University of California, Los Angeles Herb Alpert School of Music, Digital Entertainment World, and SF Music Tech Summit. Mr. Sandler has been featured in *Forbes*, *Billboard*, *Mashable*, *FOX Business*, *TechCrunch*, *Inc* magazine's "Top 30 Under 30", *Entrepreneur* magazine's "Top 100 Brilliant Companies", *LA Business Journal's* "Top 20 in Their 20s", and *Business Insider's* "Top 30 People to Watch in Tech". Prior to Chromatik, Mr. Sandler was a professional saxophonist and held A and R roles at KROQ 106.7FM and Capitol Records. Mr. Sandler received his Bachelor of Arts in Music Performance from University of California, Los Angeles.



## Bios

### TEACHING DEMO ARTISTS

#### **Organizational Challenges for Tomorrow's Musical Leaders**

*This session will focus on the application of the case study method to music institutions of all sizes and missions, where students analyze the real issues that face today's musical arts organizations.*

#### **Michael Alan Anderson**

Michael Alan Anderson is associate professor of musicology at the Eastman School of Music, where he has taught since 2008, specializing in medieval and Renaissance music. He also serves at the editor of the *Eastman Case Studies* series at the Paul R. Judy Center for Applied Research at Eastman's Institute for Music Leadership. Mr. Anderson is a two-time winner of the Deems Taylor Award from ASCAP for outstanding writing about music, and he was recently named the 2016 winner of the Louis Botto Award for Innovative Action and Entrepreneurial Zeal, given by Chorus America for his work with the early music ensemble Schola Antiqua.



#### **Jim Doser**

Jim Doser is an educator, administrator, musician and entrepreneur. As Director of the Institute for Music Leadership at Eastman School of Music, he has developed the Eastman Career and Leadership Certificate: Online and the Eastman Case Studies. Doser teaches classes in entrepreneurial thinking, career skills, and leadership issues in music. For 20 years he was co-owner of Tritone Music, Inc., a company specializing in jazz instruction for adults. Mr. Doser received a Bachelor of Music in music education and Master of Music in jazz, and the Performer's Certificate from Eastman, and is recipient of the Smithsonian Award in Education for his work on the Smithsonian's exhibit The Jazz Age in Paris.



## How to Turn Inspiration into a Successful Career Plan

*In this session, Ms. Fonteneau will explore how to help aspiring professional musicians create a career plan that is informed by his or her own inspiration rather than fear based competition or imposed external standards.*

### Dana Fonteneau

Dana Fonteneau is rapidly establishing herself on the world stage as a thought leader for musicians on such topics as success, health and wellness, innovation, and empowerment for sustainable careers in music. As a former concert cellist, Ms. Fonteneau's chamber music career formed by studying directly with founding members of the Amadeus, Juilliard, and Borodin string quartets. After studying at the Oberlin Conservatory, Ms. Fonteneau went on to study with Bonnie Hampton at the San Francisco Conservatory of Music where she graduated with a Bachelor of Music in cello performance and a Master of Music in chamber music performance. Now a licensed somatic psychotherapist in the state of California (MFC49425) and founder of the WholeHearted Musician™, Ms. Fonteneau devotes her time to empowering musicians to have a fulfilling and financially sustainable life in the arts. She has been in residence at the Apple Hill Center for Chamber Music and guest presented for San Francisco State's psychology department, the San Francisco Conservatory of Music, California All-State Music Educators Conference, Rice University, Sonoma State University, and Chamber Music America. Her writing can be found in *Strings Magazine*, *Chamber Music* magazine and *San Francisco Classical Voice*. Her first book, *It's Not (JUST) About the Gig: A Musician's Guide to Creating the Mindset for Career Success AND Fulfillment* is available for purchase on Amazon.com.



## Bios

### Pedagogy of the Portfolio Career

*Presenting the perspective of the new Excel program at the University of Michigan*

#### Mark Clague

Mark Clague studies all forms of music-making in the United States, especially in Chicago, focusing on the functional aesthetic of music and the relationship between music and society. He serves as executive editor for *Music of the United States of America* (MUSA), a scholarly series of critical scores representing the diversity and excellence of composition in the United States. He has presented papers at national meetings of the American Musicological Society, the Society for American Music, the Society for Ethnomusicology, the Center for Black Music Research, and Feminism and Music Theory. His articles appear in the *Black Music Research Journal*, *International Dictionary of Black Composers*, and the *Encyclopedia of Chicago History*. His awards include a Mellon Fellowship in the Humanities. He was a bassoonist with the Chicago Civic Orchestra and a substitute performer with the Chicago Symphony. Mr. Clague, who joined the Michigan faculty in 1997, received a Bachelor of Arts and Master of Arts from the University of Chicago. He received his PhD in June 2002 with a dissertation titled *Making Music, Building Culture: Chicago's Auditorium Theater and the Civic Imagination, 1885–1929*.



#### Jonathan Kuuskoski

Jonathan Kuuskoski is the assistant director of entrepreneurship and career services at the University of Michigan School of Music, Theatre & Dance, where he implements their extensive EXCEL Program. From 2012–15 he served as director of entrepreneurship and community programs at the University of Missouri School of Music, where he designed and led all aspects of their music entrepreneurship program and oversaw Community Music @ Mizzou, which annually employed 60 students while reaching 2,500 community members. Mr. Kuuskoski also serves on the faculty at the University of Massachusetts-Amherst Arts Extension Service and is a member of the New Muse Piano Duo (with pianist Paola Savvidou), which actively commissions and performs works by living composers for piano four-hands and two pianos.



## Satisfied or Loyal?

*In this session, Monique will demonstrate the principle of “adding value” to everyday interactions, offering techniques that build loyalty with audiences, presenters, funders, and others in which we hope to do business.*

### Monique Mead

Mentored by Leonard Bernstein, Monique Mead has inspired people of all ages to discover their passion for classical music, using her combined talents as a violinist, presenter, and educator. Known in Germany for pioneering the interactive concert concept in 1997, she has since appeared regularly with the Munich Radio Orchestra, RIAS Chamber Choir Berlin, Cologne Philharmonic, and Düsseldorf Symphony, among others, and has established long-term partnerships between orchestras and schools in more than 20 German cities. In 2003, Ms. Mead’s work expanded to the US, where she has collaborated with the Pittsburgh Symphony, San Diego Symphony, and numerous music festivals along with fellow advocates Jon Kimura Parker, Manfred Honeck, Leonidas Kavakos, Lars Vogt, and Nicola Benedetti, among others. In 2012, she founded the music entrepreneurship program at Carnegie Mellon School of Music, where she enjoys training talented musicians with big ideas for the future of classical music.



## The Rise of the Artist-Entrepreneur: Putting the Starving Artist Mentality to Rest

*Where did the idea that artists can't make money off their art come from? In this competitive market, musicians of all genres must be entrepreneurial. Many artists have great ideas, but are unsure of how to translate that into a workable income. Dr. Quinton Morris leads this session on how to cultivate your artistic vision and personal values.*

### Dr. Quinton Morris

Dr. Quinton Morris enjoys a multifaceted career as concert violinist, educator, and entrepreneur. Career highlights include solo guest appearances with the Seattle Symphony, three consecutive years of sold out recitals at Carnegie Hall, 11 years as artistic director of The Young Eight String Octet, a visiting research scholar post at the University of Texas at Austin, two recordings with the renowned Naxos International Records, and a TEDxSeattle talk on “The Age of the Artist Entrepreneur.” He is currently the director of chamber and instrumental music and associate professor of violin and chamber music at Seattle University. Dr. Morris began his studies at Xavier University of Louisiana, where he studied pre-law and violin privately with Rachel Jordan. He holds a Bachelor of Music degree from The North Carolina School of the Arts and a Master of Music degree from The Boston Conservatory. He also earned a Doctor of Musical Arts degree at The University of Texas at Austin, where he studied violin with Daniel Ching, first violinist of the Miró String Quartet.



## Bios

### **Building Basic Skills for Advocacy in the App Generation**

*How can our students learn to communicate positively and succinctly with themselves and with the public? Through a series of short conversational interactions, participants will experience a step-by-step process that lays the groundwork for creating effective elevator speeches, concert bios and personal websites.*

#### **Janet Rarick**

Janet Rarick, associate professor of music career development at Rice University's Shepherd School of Music, coaches chamber music, teaches classes in professional development, performance skills, and directs outreach activities. She is program administrator for the Music Career and Skills Enhancement Courses, an innovative initiative for performance majors in the master's degree program. Ms. Rarick is the creator of Navigating Music Careers, a website that explores many aspects of building and sustaining a career in music performance. She developed and produced the Shepherd Careers Forum, a student-centered national conference that explored new directions in classical music performance. Outcomes from this groundbreaking forum included a conceptual framework of recommendations for institutions of higher learning designed to help students meet the challenges of our 21st century arts environment.



### **Entrepreneurship and Music Career Skills**

*In this session, Patricia Pollett will share a demo of an element of her experience with a new course she has started.*

#### **Patricia Pollett**

Patricia Pollett is one of Australia's leading string players. Well known as an advocate of new music for the viola, she has commissioned, performed, and recorded numerous solo works by leading Australian composers. She was honoured for this work with an APRA Australian Music Centre Classical Music Award for the Most Distinguished Contribution to the Presentation of Australian Composition by an Individual. Patricia has performed as soloist and chamber musician with major Australian ensembles and orchestras, and has extensive international performance experience, particularly with the Italian string ensemble I Solisti Veneti. A founding member of the contemporary ensemble Perihelion, Ms. Pollett launched with her new ensemble White Halo in 2014, also resident at the University of Queensland. Ms. Pollett is in demand as a teacher, giving masterclasses for leading education institutions in Australia and overseas, including the Australian National Academy of Music and New York University. She has directed and tutored courses for the Australian Youth Orchestra and was a member of their board and artistic committee. Ms. Pollett is Professor of Music at the University of Queensland where she is director of performance and engagement at the School of Music.



# Institutional Survey

Attendees submitted one survey per institution or organization, making sure to provide information that covered all attending representatives.

Name, position, and email for each NETMCDO 2016 attendee

## Institution Information

If your institution has a dedicated career development or entrepreneurship program, please share

- o Number of full-time staff
- o Number of part-time staff (non-student)
- o Number of student workers per semester
- o Total weekly hours of student help

Please list the titles of any music career development or entrepreneurship courses offered for academic credit.

- o For each, please indicate if it is undergraduate or graduate and elective or required.

Please list the average number of music career or entrepreneurship workshops per academic year that are not part of an academic class.

- o Please list the titles/topics.

Does your institution, organization, or program have partnerships with other academic departments, businesses, or departments? If so, please describe.

## Student Information

Overall institutional music enrollment, specifically the number of candidates currently enrolled in these programs

- o Bachelor degrees in music
- o Master degrees in music
- o Doctoral degrees in music
- o Other (Please specify: diplomas, certificates, etc.)

For each, please indicate the percentage of international students.

Please indicate below whether your music students have the option of pursuing an additional degree as well as their music degree.

Please indicate below whether your music students have the option of pursuing minors in addition to their music degree.

Please indicate below whether your music students have the option of pursuing added certificate programs in addition to their music degree.

# Institutional Survey

## Career Development Information

What services/resources does your career/entrepreneurship center provide?

- Individual Career Advising for Current Students
- Individual Career Advising for Alumni Students
- Individual Career Advising for the Public
- New Venture Project Assistance (Advising/Seed Money Grants)
- Internship Placement Opportunities
- Resume/Artist Bio Writing Help
- Professional Development Workshops
- Networking Events
- Mentoring Pairing Programs
- Performance Opportunity/Gig Circulation and/or Placement
- Online Job Listings Distribution
- Competition, Festival, Grant, and Scholarship Circulation and Support
- Other (please specify)

Do any of these services involve an extra cost to the user?

What resources or tools do you use to unlock pathways for students?

How do you assess the effectiveness of your programs?

Share an aspect of the career or entrepreneurship offerings at your institution that is particularly successful and why.

What is the biggest issue facing the musicians that your institution, organization, or program serves?  
What single change to your program would make the greatest positive impact on the musicians you serve?

# Participant Contact Information

## Attendees

**Arts Creativity Global America** | New York, New York

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**The Wholehearted Musician** | San Francisco, California  
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## Relevant Articles

### What I Didn't Learn in Music School

by Maggie Stapleton

If you're earning a comfortable wage and living a happy life doing Exactly What You Thought You'd Do With Your Degree(s), I applaud you. Sincerely! I am among the many people in the music world who are not, but I couldn't be happier with where I landed.

A brief history: I went to school for flute performance and, along the way, I learned a lot. Music history, how to maintain sanity after being in a confined, solitary room for hours on end, music theory, flute repertoire, patience (see "practice room"), a little jazz improv, pedagogy, large and small ensemble playing, and many other things that are specific to the field of music performance. Mission accomplished, right? Sort of. In the first year out of my master's degree, my desire to win a full time orchestral flute job (What I Thought I'd Do) was diminishing at a rate that didn't align with my increasing desire to lead a more diverse career and lifestyle.

So, what next? First, I'll share a few things I wish I'd learned in school: marketing, web design, sound recording, grant writing, and public speaking. I'm delighted that some institutions are extremely forward thinking in training what I'll call the "Whole Musician." Exhibit A: Paul Taub at Cornish College of the Arts teaches a career development class to junior and senior music majors which covers representation and promotion, fundraising, music business, recording, and graduate school applications. Exhibit B: Brian Chin at Seattle Pacific University leads a quarterly series for all music majors called "Futures in Music: A lecture series providing vocational exploration through engagement with renowned artists." Last week, students heard from Roomful of Teeth's Caroline Shaw and Cameron Beauchamp. Up next will be New Music USA's Kevin Clark, and later this year Seattle recording emperor David Sabee.

Awesome, right? I bet all former music majors out there are thinking, "I wish I had a class like that!" If you're still in school and there isn't such a course but you have some extra credits to fill, consider exploring the communications course listings. Volunteer or apply for internships. Looking for some extra cash? See if the recording engineer at your school is hiring student techs. Seek out an expert in one of these areas and ask to shadow them, or to have a coffee and ask them some questions. Most professionals will be willing and there's nothing to lose by asking.

These seem like such obvious ideas to me in hindsight, but in the trenches of playing in at least one too many ensembles, practice time, class, papers, group projects, and more practicing, it was hard to stomach the thought of adding something else. If you're like me and didn't seek the aforementioned opportunities, you are not imminently doomed. I can offer some coping mechanisms and philosophies:

- A creative and open mind is crucial to exploring career paths
- Proactively continuing your education is strongly advisable (whether through formal courses or informal mentorships)
- Timing and luck do account for some success

Those principles led to my current job as assistant program director at Classical KING FM where I co-founded Second Inversion and currently manage all its content and platforms. It's a project dedicated to rethinking classical music through a 24/7 audio stream, blog, Seattle event calendar, and collection of music

videos filmed in our studios and eclectic venues around town. After a year of four young KING FM staffers brainstorming, sketching logo designs, making contacts, and building the website and stream, it launched in 2014 out of our general manager and program director's desire to reach a younger, more diverse audience for classical music.

**Entrepreneurship** and **advocacy**—two buzz words from a session at the 2016 New Music Gathering called “The ‘How to Be’ of Being a New Music Musician”—are foundational to Second Inversion, and I've been thinking about them a lot ever since. While many agreed that the E word can have a bit of toxicity attached to it in the music world, Claire Chase reminded us of entrepreneur's Sanskrit meaning: inspiration from within. On advocacy, Claire went on to say, “It's doing something for oneself and the community in the same in breath and out breath.” NANOWorks Opera co-founder Kendall A. added, “Advocacy is the rising tide that lifts all ships.”

Second Inversion began as a grassroots, entrepreneurial project and has grown into a thriving, active community joined together by and advocating for the common interest of new and unusual music from all corners of the classical genre. I didn't learn about these things in formal ways in music school, but rather through trial and error (entrepreneurship) and relentless passion (advocacy). For new music to thrive, we need composers, performers, recording engineers, promoters, audience, donors, and advocates. We're all in this together and none of us could do our work—whether it's Exactly What You Thought You'd Do or not—without each other.

## Relevant Articles

### Preparing for a String Quartet Career – Some Useful Guidance

*The Omer Quartet passes on lessons learned during their first year of residency at Boston's New England Conservatory*

March 17, 2016

After seven years together as a quartet, we have learned that professional development is just as important as rehearsals and performances. This year, we embarked on New England Conservatory's Professional String Quartet Training Program, a two-year residency, which is providing a very unique paradigm through which to view our future as a group. Here are some of the lessons we have learned:

#### The Value of Individual Playing

Individual practice and projects help to strengthen your ideas for group rehearsal, and keep you technically challenged as a player. As students, we do not want to stagnate in our development as individual instrumentalists. We strive for a daily regimen of at least three hours of individual practice on top of rehearsing for four and a half hours. Everybody approaches this in different ways; we also try to perform a solo piece or collaborate with other musicians a few times a year.

*Tip:*

Plan your individual practice. Divide your work between solo pieces/individual projects and quartet parts. One benefit of being in a quartet is that you receive daily lessons from your three colleagues. Take this into the practice room—when practising, imagine having your three quartet colleagues there listening to you and what they would say about your playing.

#### In Rehearsal: Warm-ups

Group warmups are fundamental to our morning rehearsals. We have a menu of different warm-ups based on our chosen technical theme of the week. Currently, we start every morning with a few choral phrases and listen for group sound and blend. Then we play one phrase several times, each time focusing and imitating one individual's phrasing and way of playing.

*Tip:*

We have used the following techniques to work on different aspects of playing together:

- Play open strings together, which can help bow changes, bow speed unification, following a dynamic shape...just to name a few
- Play scales, focusing on intonation and balance.
- Play chords built on the scale degrees, concentrating further on intonation, feeling the part of the chord you play.
- Play an exercise each day from a great technique book by André Roy, entitled 'String Quartet Technique', which is especially challenging in terms of intonation and coordination.

These are just a few of the warm-ups we have compiled from many of our mentors, but they are constantly changing. By the time you read this, we will probably have started a new warm up routine!

### **In Rehearsal: Repertoire**

Our rehearsal format changes daily and this technique has been very beneficial: we work on one movement and then run into another movement in one rehearsal, then in the next rehearsal, we run the movement we worked and work on the movement we ran previously. We also always try to run through a few movements daily to simulate a performance.

#### *Tip 1:*

Try to evolve your rehearsal routine on a daily basis and be flexible. Rehearsal techniques may feel inspirational one day, but on another day dull and pointless. Be patient. There is no secret recipe to playing together.

#### *Tip 2:*

When a deadline is approaching and you need to learn a new piece quickly, we 'reverse plan'. First pick a date you'd like to have the entire piece ready by for a run through. Count how many days you have between now and then, and then put in benchmarks of when certain movements must begin. We like to start with the hardest movement first, then start other movements several days after each other.

### **Preparing for recordings**

Simulate a recording environment many times before the real recording session takes place. For our first real recording session – during which we were to record three big movements (a big mistake!) – we prepared by recording a movement every day, two weeks before recording day. In the end, this technique backfired. Because we had recorded every day, we became too confident and complacent and failed take the final 'real' recording seriously. For our next recording session we decided to simulate the recording environment a week in advance. In these mock sessions, we performed at least three takes of one movement to simulate a real recording session. This worked much better, and we felt very comfortable in the actual recording environment.

### **Outside of Rehearsal**

We have a lot of administrative tasks to work through as a quartet each month and we are very busy, so this can be a real challenge. We plan meetings that have a definite end time, so we aren't overwhelmed. This helps us clearly focus on the goals at hand. We also separate our meeting agenda out by short-term and long-term objectives to keep our intentions clear.

#### *Tip:*

Spend quality time with your quartet and have heart-to-heart talks. This keeps everyone inspired and creates a supportive environment for your music.

In conclusion, the lifestyle of a rehearsing young quartet is exhausting. Between rehearsing many hours, preparing for those rehearsals and practising, all the while maintaining some resemblance of a normal life, you are bound to get run down a bit. It's important to know when you need to recharge. Find those things that inspire your energy, enthusiasm, and clarity. Whether it's running, or yoga, or swimming, or going to the movies, or exploring a new restaurant, it's so valuable to have 'go to' ways of unwinding and recharging. Enthusiasm and curiosity have proved to be invaluable to our group and learning ways to stay fresh has made a big difference.

## Relevant Articles

### Power of the Project-Based Life

by Brian Chin

As a faculty member at Seattle Pacific University, conversations with music students around “What am I going to do with my life?” come up almost daily. The anxiety over which direction to go resonates deeply (as I imagine it does for most creatives) and, in an attempt to console while acknowledging the value of regularly asking this question, I find myself saying such pithy lines as:

“Artists should constantly ask themselves why they do what they do.”

and

“If you aren’t seriously asking yourself why you are doing this at least once a year, you probably aren’t doing it right.”

While intended optimistically, these aphorisms strike a relatively cynical tone compared to my actual intentions and beliefs.

After years of these conversations, however, I have a few observations. Our mainstream American ideas around work and success are a bit misguided and are reflected in the silent (and not so silent) messaging of the university and conservatory systems themselves. While the ivory tower in many cases really is the bastion of independent thought, critical thinking, and fearless experimentation that we want to believe it is, from the perspective of a parent’s bank account its goals need to be much more pragmatic.

As higher education is slowly responding by retooling programs to address the much-needed vocational skills necessary to thrive in the 21st century, we are also going to need to rethink our philosophies around how we conceive of our careers and our methods of making money.

Young musicians in particular are overtly encouraged to follow their “passion” but cautioned that they must realize that they will probably starve along the way. Maybe they should consider that business degree so that they can have a desk job to cover expenses and then keep music as a hobby. Or perhaps they should go into education because it’s just too hard to compose or be a performer—as if choosing one path would negate the other.

This way of thinking creates a duality mindset implying that our creative calling into the arts is at odds with the realities of making a living and so we are encouraged to choose one (I can be either a teacher or a performer, I can be a composer or in arts leadership). I think that the fundamental problem here is that these ideas all stem back to a flawed concept of work and success. Somewhere, deep down, we as a people idolize the idea of the single paycheck and the lifetime job. It goes something like this:

Step 1—Get into a good college, pick a track, and pop out the other side with skills and credentials.

Step 2—Get a job that will support your lifestyle and become your identity/source of your life’s purpose.  
Step 3—Retire happy at 65 with full pension and healthcare, closing the book on your life’s work and a job well done.

The problem, of course, is that this is overly simplistic and, honestly, not really how it works for most people. Yet our capitalist system encourages this mentality and our universities are becoming increasingly more vocationally focused to meet the demand for increased value for dollars spent. This builds tremendous pressure to “go get that job” and to demonstrate your success as a musician with big commissions or a single W2 (teachers/orchestra musicians), or—maybe easier—with fame. This sets up a system, however, that is really hard to thrive in when the 21st century is so far trending in the opposite direction. As someone who spent years on the audition trail, I came to realize that the landscape really wasn’t what I had thought and that I had so much more in me to give.

#### **Vocation and Career might not have to be identical**

Typically we all view vocation and career as virtually the same thing and both words are usually used in the context of describing how we bring home the bacon. We often use the words vocational training and career development interchangeably and confusingly talk about our vocational careers, that in some contexts describes a way of making money that is within our chosen discipline.

This is admittedly a slippery slope, but I think that there can be great value for 21st-century musicians in reframing the differences between vocation, career, and our perceived relationships to money.

If our careers are defined as our overall work in a chosen discipline or disciplines, then think of vocation as the big picture vision of who we are and our overall vision (or purpose, or calling) for our lives. Vocation becomes a larger, more holistic view that includes both the work of our careers and the whole of who we are. This includes what we do for money, what we do with our off hours, who we choose to connect with, who we love, and how we choose to spend our time in music. For example, I would describe my vocation as growing to become the best human I can and to help make the world a better place by advancing the cause of music and art. A lofty mission statement such as this is very broad and many diverse careers could support and uplift the values of this vision.

In contrast to vocation, try thinking of career as the sum of our daily practices and the thousands of individual projects we create along the way. These projects could be as simple as putting on a concert or building a teaching studio or as elaborate as building a business or working for a tech corporation for thirty years. With this definition, our careers can even involve the noble blood and sweat of our daily routines and struggles. Steven Pressfield, in his beautiful book *The War of Art*, describes the daily battle with our own resistance as key to our professional careers. And thankfully, some of our projects are even monetized. But it is important to realize that our projects do not need to bring in money to be considered as part of our careers. Our careers are ultimately built up from what we do on a daily basis and our careers fit into the bigger picture of our vocations.

Not creating a clear distinction between vocation and career can lead us to conflate what we do with who we are, often with the even more damaging conclusion that how we make money defines who we are. We carry

## Relevant Articles

with us the embedded message that our “vocational skills” and “entrepreneurial training” are here to help us succeed in our careers and in our lives. However, it is so crucial to remember that we are more than what we do to earn a paycheck.

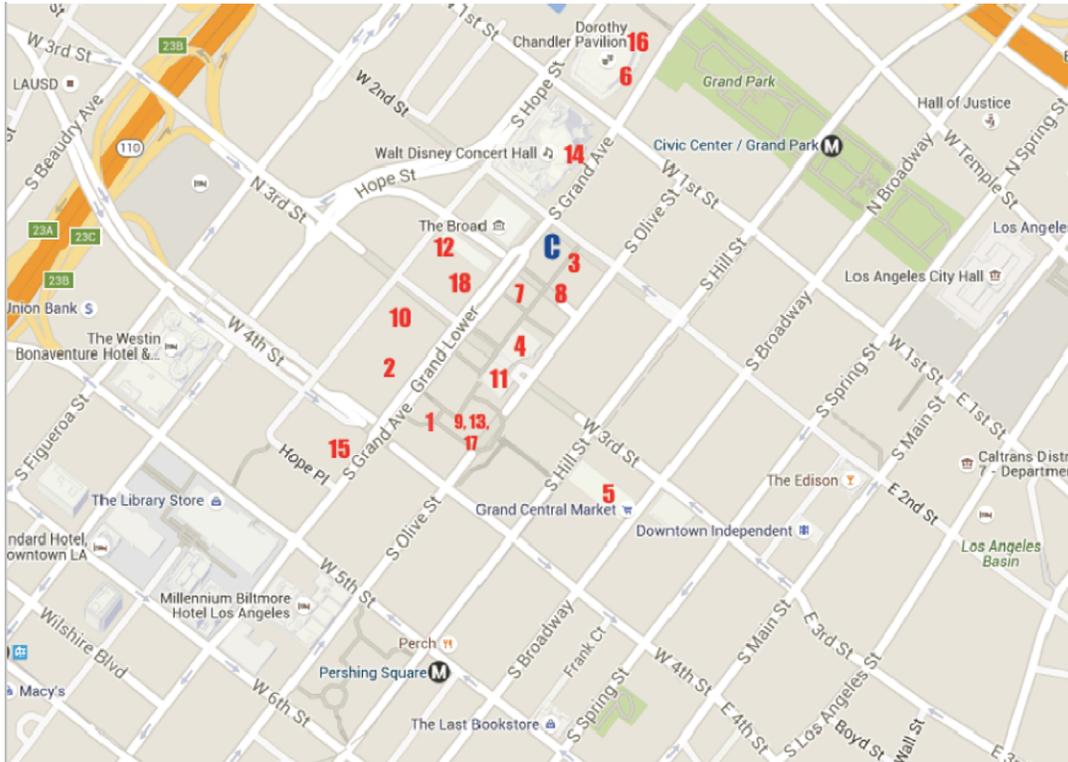
A great deal of liberation is possible when we view vocation as our big-picture vision, purpose, or calling, letting go of career and money’s tendency to dominate. In the big picture, I am a musician, a teacher, a friend, a husband, a father, a son, a neighbor. I cook, eat, drink, travel, love, go to concerts, and make music. I cry, whine, laugh, joke, and play. Oh...and yes, I do make a bit of money in there, too.

Meanwhile, my vehicle for making the moolah is constantly changing. Even with the cushy academic job (project), I have countless 1099s, W2s, and hand-written checks to process. Artistically, I get my fix from a diverse range of projects from playing with the symphony downtown to recording a flamenco record, composing for my new music ensemble, or running a non-profit. No doubt all of these activities add to my career as a musician but not all of these bring in money—in fact, often times, they cost me money. The money factor is simply unrelated. Sometimes it is connected to what I do, but it does not define my career. Someday, I might adapt my career and may go get a desk job or open that restaurant. I used to think this meant that I was falling short of success, but now I just don’t believe it. No doubt if the way I make money changes, I will still be generating a plethora of projects to advance my cause of music and art. My career is just bigger than how I make money. It is built upon a series of projects, sometimes one-week long, sometimes spanning years. By linking these projects in interconnecting circles we can build toward a brilliant career. Look at Charles Ives and J.S. Bach... those two understood this concept of career and vocation.

Thinking of our work this way helps with the frantic urgency we feel around publicly proving ourselves by supporting ourselves financially with our chosen profession. We struggle daily between the concepts of patience and urgency—and I would argue that we have it backwards most of the time. We want to rush into our success with our fancy new entrepreneurial skills and spend much time and energy nurturing the idea of our rigid career tracks. Yet, because of our anxiety over career, money, and demonstrable success, the real work of actually pursuing the creation of our art is often done with a lackadaisical, distant, or fearful approach. By reframing the scenario around a project-based life, we can now approach each day, and the challenge of one particular project, with urgency and fervor. And what we do with our present day ultimately becomes our life in music. This way we can find the patience with our careers and earn the peace of mind that comes with fully and intentionally engaging in today’s work.

Maybe it is strange, but I think that satisfaction in our crazy profession comes down to deeply embracing the concept of a project-based life. What would it look like if we all changed the way we view our careers? What would music schools look like if we changed the way we message vocation? I plan to work and to create until the day I die, and honestly, my project list is longer than anyone could complete in three lifetimes. I dream of being able to quit my higher paying projects so that I can work harder at others. I believe that the quicker we can all lose the idealized fantasy of American success the better. If, instead, we fully embrace the ideas and the flexible glamour of the project-based life, the question of “what am I going to do with my life” moves from some imaginary point in the future to “what am I going to do with today.”

## Local Food and Drink



#	Name	What	Address	Hours
1	Blue Cow Kitchen Bar	Seasonal, locally sourced New American small plates and sandwiches, plus cocktails and an outdoor patio	350 S Grand Ave, Los Angeles, California 90071	Monday–Friday: 11 am–10 pm; Saturday: 5–10 pm; Sunday: Closed
2	California Pizza Kitchen at Wells Fargo	Chain eatery serving up inventive pizzas plus pastas and salads in a modern setting.	330 S Hope St, Los Angeles, California 90071	Monday–Friday 11 am–9 pm; Saturday–Sunday: 11:30 am–9 pm
3	Colburn Café	Seasonal, local, ingredients from within 150 miles making the Café a perfect gathering spot to visit over breakfast, lunch, dinner or a cup of coffee.	200 South Grand Ave, Los Angeles, California 90012	Monday–Friday: 7 am–2:30 pm; Saturday: 8 am–5 pm; Sunday: 11:30 am–5 pm

## Local Food and Drink

#	Name	What	Address	Hours
4	Grand Cafe	Part of the Omni Hotel, this upscale-casual eatery serves Californian cuisine, plus a brunch menu.	Omni Los Angeles Hotel at California Plaza, 251 S Olive St, Los Angeles, CA 90012	Monday–Friday: 6:30 am–3 pm; Saturday–Sunday: 7 am–3 pm
5	Grand Central Market	Emporium hosting food vendors and florists, plus game nights, movies and other events, since 1917.	317 S Broadway, Los Angeles, California 90013 (Access also from Hill Street)	Sunday–Wednesday: 8 am–6 pm; Thursday–Saturday: 8 am–9 pm
6	Kendall's Brasserie and Bar	The theater crowd comes for upscale takes on classic French dishes, plus cocktails and outdoor patio.	135 N Grand Ave, Los Angeles, California 90012	Monday: 11:30 am–2:30 pm; Tuesday–Friday: 11:30 am–11 pm; Saturday 10:30 am–10:30 pm; Sunday 10:30 am–9:30 pm
7	Lemonade	Cafeteria-style chain serving a seasonal comfort food menu paired with many types of lemonade.	505 S Flower St, Los Angeles, California 90071	Monday–Friday: 11 am–3 pm
8	Mendocino Farms	Creative gourmet sandwiches, soups and salads, made with local and seasonal ingredients.	300 S Grand Ave, Los Angeles, California 90071 (In California Plaza)	Monday–Friday: 11 am–3 pm; Saturday–Sunday: Closed
9	Mixt Greens	Eco-minded local chain serving gourmet salads and sandwiches in a modern, counter-serve setting.	350 S Grand Ave D6, Los Angeles, California 90071 (In California Plaza)	Monday–Friday: 10:30 am–3 pm; Saturday–Sunday: Closed
10	Nick and Stef's Steakhouse	Luxe steakhouse known for its premium, dry-aged beef and Caesar salad, plus its outdoor terrace.	330 S Hope St, Los Angeles, California 90071 (In California Plaza)	Monday–Friday: 11:30 am–9:30 pm; Saturday: 5–10 pm; Sunday: 5:30–8:30 pm
11	Noe Restaurant and Bar	Asian-influenced New American	Omni Los Angeles Hotel at California Plaza, 251 S Olive St, Los Angeles, California 90012	5 pm–2 pm daily

#	Name	What	Address	Hours
12	Otium	New American cuisine, cocktails and high design are offered in an airy space next to The Broad museum.	222 S Hope St, Los Angeles, California 90012	Monday: Closed; Tuesday–Wednesday: 11:30 am–3 pm, 5–10:30 pm; Thursday–Saturday: 11:30 am–3 pm, 5–11 pm; Sunday 10:30 am–2:30 pm, 5–10:30 pm
13	Panda Express	Fast-food chain for Chinese standards, including some health-conscious options.	2CAL Plaza, 350 S Grand Ave, Los Angeles, California 90071	Monday–Friday: 10 am–4 pm; Saturday–Sunday: Closed
14	Patina	French Restaurant	141 S Grand Ave, Los Angeles, California 90012	Monday: Closed; Tuesday–Saturday: 5–9 pm; Sunday: 4–9 pm
15	Pez Cantina	Beach-inspired decor and a coastal-theme Mexican menu keep this sleek eatery relaxed and light.	401 S Grand Ave, Los Angeles, California 90071	Monday–Friday: 11 am–10 pm; Saturday 5–11 pm; Sunday: Closed
16	Spotlight Cafe	Traditional American Restaurant	The Music Center, 135 N Grand Ave, Los Angeles, California 90012	Monday: 11 am–2 pm; Tuesday–Saturday: 11 am–8 pm; Sunday: 12 pm–12 am
17	Starbucks		350 South Grand Ave, Los Angeles, California 90071	
18	Vespaio	Swanky, nautically themed spot serving Cal-Italian eats in an expansive space with patio seating.	225 S Grand Ave, Los Angeles, California 90012	Sunday–Thursday: 11:30 am–10 pm; Friday–Saturday: 11:30 am–11 pm

## Grand Avenue Events May 23–26, 2016

### **Monday, May 23**

#### **8:30 pm Studio: Spring 2016**

REDCAT's quarterly program of new works and works-in-progress highlights new forms of dance, theater, music and multimedia performance in a wide-ranging evening that celebrates the vitality of LA's next-generation artists making work for the stage.

REDCAT, 631 West Second Street, Los Angeles, California 90012

[redcat.org/event/studio-spring-2016](http://redcat.org/event/studio-spring-2016)

### **Wednesday, May 25**

#### **7:30 pm LA Opera with Speranza Scappucci, Puccini's La Boheme**

Dorothy Chandler Pavilion, 135 North Grand Avenue, Los Angeles, California 90012

[laopera.org/season/1516-Season-at-a-Glance/la-boheme](http://laopera.org/season/1516-Season-at-a-Glance/la-boheme)

### **Thursday, May 26**

#### **7 pm MOCA Curators Lecture Series: Lynne Cook**

Location: MOCA Grand Avenue

Fifteen minutes before the program begins tickets will be released to non-members. One ticket per person on a first come, first served basis. Early arrival is recommended.

[moca.org/program/curators-lecture-series-lynne-cooke](http://moca.org/program/curators-lecture-series-lynne-cooke)

#### **8 pm LA Phil with Gustavo Dudamel, Mozart, and Part**

Walt Disney Concert Hall, 111 South Grand Avenue, Los Angeles, California 90012

[laphil.com/tickets/mozart-part-angels/2016-05-26](http://laphil.com/tickets/mozart-part-angels/2016-05-26)

*Other*

**The Broad contemporary art museum**

Advanced tickets are sold out. Admission for the onsite standby line is first come, first served, based on availability. The wait time in the onsite standby line is 30 to 45 minutes on an average weekday.

221 South Grand Avenue, Los Angeles, California 90012  
thebroad.org

**Museum hours**

Monday	CLOSED
Tuesday	11 am–5 pm
Wednesday	11 am–5 pm
Thursday	11 am–8 pm
Friday	11 am–8 pm
Saturday	10 am–8 pm
Sunday	10 am–6 pm

**MOCA Museum of Contemporary Art, Los Angeles**

MOCA Grand Avenue  
250 South Grand Avenue, Los Angeles, California 90012  
moca.org

**Museum Hours**

Monday	11 am–6 pm
Tuesday	Closed
Wednesday	11 am–6 pm
Thursday	11 am–8 pm
Friday	11 am–6 pm
Saturday	11 am–5 pm
Sunday	11 am–5 pm

## Join the NETMCDO Listserv

Sign up for the Yahoo newsgroup NETMCDO listserv, a tool for us to exchange ideas and articles. You can get suggestions on workshops and career course offerings as well. You can also select how often you receive messages.

How to join NETMCDO's Yahoo listserv:

### 1. Get a Yahoo ID

Do you have a Yahoo ID? If not, you'll need to set it up. It's free and easy, and is required before you click on the link in the invitation to join. If you have a Yahoo ID, skip to 2.

### 2. Sign up

- a) Visit yahoo.com with any web browser
- b) Click the Sign In link near the top of the page
- c) Click the Sign Up link
- d) Fill out a profile. Be aware that you can include as much or as little identifying information as needed. Yahoo profiles are available to the world to see so we recommend no identifying info other than the bare minimum needed by Yahoo to create a profile.

### 3. Get an invitation from our moderator

You will need an invite from moderator Leslie Scatterday at the Eastman School of Music. Contact [lscatterday@esm.rochester.edu](mailto:lscatterday@esm.rochester.edu) to request an invitation. (Casey Molino Dunn at Manhattan School of Music, [cmdunn@msmny.edu](mailto:cmdunn@msmny.edu), is the backup moderator and can help out if you get an out-of-office from Leslie.)

You'll receive an official invitation from the moderator that will walk you through the process of joining this Yahoo group.

Once your ID is set up, you can click on "Join This Group," found at the bottom of the invitation message.

You should then see a welcome message or sorts about the group with another link to "Join This Group."

Click this second link and you will be taken to a form that will set up how you want to participate in the group, including how you want to receive the group email, if you want messages in text or web format, and so on.

You will need to complete the CAPTCHA by typing in letters at the bottom of the page to match an image. This is a spam protector in place by Yahoo. Type it in, click the final join button at the bottom of the screen, and you should be all set as a member. The links given and available at this point are intuitive and easy to use.

#### **4. Further Assistance**

If you have any problems with this process, contact moderators Leslie Scatterday at [lscatterday@esm.rochester.edu](mailto:lscatterday@esm.rochester.edu). (Casey Molino Dunn at Manhattan School of Music, [cmdunn@msmny.edu](mailto:cmdunn@msmny.edu), is the backup moderator and can help out as needed.)

## Highlights of Related Conferences and Gatherings

### 21CMPOSIUM

[21cmposium.21cm.org/](http://21cmposium.21cm.org/)

### Chamber Music America

[chamber-music.org/programs/conference](http://chamber-music.org/programs/conference)

### College Music Society

[music.org](http://music.org)

### New Music Gathering

[newmusicgathering.org/](http://newmusicgathering.org/)

### Paul R. Judy Center & Conference

[polyphonic.org/prjcenter/](http://polyphonic.org/prjcenter/)

### SEA: Self Employment in the Arts

[selfemploymentinthearts.com](http://selfemploymentinthearts.com)

### Society for Education, Music, and Psychology Research

[sempr.org.uk/conferences](http://sempr.org.uk/conferences)

### Society of Arts Entrepreneurship Educators

[societyaee.org](http://societyaee.org)

### USASBE: United States Association for Small Business and Entrepreneurship

[usasbe.org](http://usasbe.org)

Integrated results of a Europe-wide questionnaire on entrepreneurial training in conservatoires:

### Lifelong Learning in Music: Educating for Entrepreneurship

[musicalentrepreneurship.eu](http://musicalentrepreneurship.eu)