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**BECOMING AN ARTISTIC ENTREPRENEUR: THE NUTS AND BOLTS OF
RUNNING A SUCCESSFUL ARTISTIC VENTURE**

by

Collette Nicole Cook

**Capstone submitted in partial fulfillment of
the requirements for graduation with**

UNIVERSITY HONORS

with a major in

**Music Performance
in the Department of Music
and
Business Administration
in the Department of Business**

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Spring 2019

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Logan, UT

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Abstract

The music industry is shifting away from the traditional concert in traditional venues. New and innovative concert experiences are beginning to be designed to continue to find ways to speak to new audiences. As a musician, entrepreneurial skills are becoming more and more mandatory in creating a long-lasting career. Despite the thousands of people who graduate around the country with a music degree each year, the number of traditional music jobs as a major symphony orchestra member or touring soloist are becoming more and more difficult to land, causing many graduates to have to find work in a different field in the interim or as a long-term solution. Unfortunately, a study done by the Strategic National Arts Alumni Project's (SNAAP) *2017 Annual Report: Arts in Alumni in Their Communities* identifies major gaps in music curriculum in teaching career-building skills for musicians to flourish in creating their own career. Astrid Baumgardner, Lecturer & Head of Office of Career Strategies at Yale University School of Music, said, "Success in the music world today is not a linear process. Rather, it is highly creative and requires that musicians master a lot of skills on top of their musical talent."¹

This project walks through business skills that musicians need to know in order create their own careers such as creating a business plan, developing an entrepreneurial mindset, financing a venture, forming a legal entity, and creating value for a targeted market. In addition to the information provided, there are also activities that students can participate in to further their knowledge and skill.

¹ Astrid Baumgardner, "The Mindset of Today's Music Entrepreneur:" *Astrid Baumgardner*.

Acknowledgements

I would like to thank Russell Fisher and Robert Waters for their mentorship and support throughout this project. I would also like to thank the Fry Street Quartet for their dedication and individualized attention and expertise they provide to their students. I would like to thank the USU Honors Program for providing me with inspiration to start this project. Finally, I would like to thank my parents and Cameron for their un-ending emotional support throughout my life and especially my time at Utah State University.

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Introduction

I started my freshman year in college as a violin performance major. I had played the violin for the majority of my life and, upon entering college, I decided that I wanted music to be a part of my life forever. In the Caine College of the Arts, I have had the chance to learn how to create beautiful music as a violin soloist, chamber musician, and orchestra member. I've learned how to write diminished 7th chords, how to sing an octatonic scale, how to orchestrate all kinds of music, and about music history from Vivaldi to Stravinsky.

However, those things weren't enough for me when it came to really thinking about what I wanted from my education and as a career. I didn't believe that that knowledge and skill alone was enough to make me—or any musician for that matter—have a successful career as a musical artist. I questioned whether or not the “starving artist” lifestyle was truly the fate of everyone who resided in the music building from dawn until dusk practicing to make their music “perfect”.

The music industry is shifting away from the traditional concert in traditional venues. New and innovative concert experiences are beginning to be designed to continue to find ways to speak to new audiences. As a musician, entrepreneurial skills are becoming more and more mandatory in creating a long-lasting career. Despite the thousands of people who graduate around the country with a music degree each year, the number of traditional music jobs as a major symphony orchestra member or touring soloist are becoming more and more difficult to land, causing many graduates to have to find work in a different field in the interim or as a long-term solution. Unfortunately, a study done by the Strategic National Arts Alumni Project's (SNAAP) *2017 Annual Report: Arts in Alumni in Their Communities* identifies major gaps in music curriculum in teaching career-building skills for musicians to flourish in creating their own career. Astrid Baumgardner, Lecturer & Head of Office of Career Strategies at Yale University School of Music, said, “Success in the music world today is not a linear process. Rather, it is highly creative and requires that musicians master a lot of skills on top of their musical talent.”²

I want to make it clear that my hand guide is not intended to give a step-by-step manual on creating a multi-million-dollar company. The purpose of these is to remove barriers that music individuals put up between themselves and personal career building such as, “I do not know where to start”, or “I do not have a business degree and therefore do not have the necessary skillset.” It is to provide a set of stepping stones that, if followed, will inspire arts students to create their own ventures and have the tools they need to feel confident in doing so. Throughout this handbook, I have included specific activities and outside readings for readers to complete in order to get the most out of this resource.

Reflection of Arts Entrepreneurship Workshops

The Caine College of the Arts at Utah State University is filled with about 600 talented art and music majors with dreams of pursuing positions in orchestras and creating their own musical groups and running their own studios, amongst other artistic endeavors. I am in awe of their

² Astrid Baumgardner, “The Mindset of Today's Music Entrepreneur:” *Astrid Baumgardner*.

drive and dedication to perfecting their talents. However, there is not a program in place in the Caine College of the Arts to help these students learn about the practical, entrepreneurial, and business skills they will need to create a career for themselves in today's cutthroat art and music industry.

For my honors capstone project, I designed and presented three "The Art of Entrepreneurship" workshops for the students of the Caine College of the Arts to help them begin to develop practical business skills necessary to shaping their career. These workshops focused on three building blocks of entrepreneurship—the entrepreneurial mindset, business execution through forming a business plan, and marketing. I also compiled my research and workshop content into a more thorough and extensive hand guide that is comprised of activities, readings, and information about different aspects of starting one's own career in the arts.

The first workshop, The Entrepreneurial Mindset, had three main objectives: to have students understand what arts entrepreneurship is and why it is important; have students formulate a business idea of interest; and understand what the proper mindset of an entrepreneur is and how it can be developed. In this class, I shared research done by Indiana University's SNAAP study and my own study I had done to show the importance of building entrepreneurial skills. Topics included what is arts entrepreneurship, developing the entrepreneurial mindset, the growth versus fixed mindset, idea creation, and developing a personal mission statement and vision statement. I took time for each student to reflect on three questions in order to formulate their mission statement: what is important to you, what are you good at, and where do you see yourself in five years. This allowed each student to apply the information we talked about and helped them to envision themselves as entrepreneurs and feel like it was something within their realm of possibilities.

The second workshop's (Business Execution) objectives were to know what a business plan consists of; learn tools to write your own business plan; and understand different ways to finance your venture. Topics in the workshop included what a business plan is, getting to know your industry, building an effective team, types of entities, and funding methods. In this workshop, the class worked together to write a business plan for a hypothetical business. I received a lot of appreciative feedback indicating that this hands-on approach helped students to be engaged and learn more than if they were to have just listened to me speak about these subjects that were so foreign to them.

The third workshop's (Marketing) objectives were to know what the marketing mix is; be able to define your target audience; and to know what action items to take to promote your business. Topics in this workshop included defining the marketing mix, defining your target audience, creating value for your customer, personal branding, engaging your audience, and promotional methods such as building a website and using social media. In this workshop, we looked at various promotional materials for artists to determine what makes marketing noteworthy. We also took a hypothetical business and created a three-circle model to help determine its value and how it could further add value for a customer. This was the most lecture-based workshop.

The feedback I received very positive. Students were engaged in my presentations and enthusiastic about learning to start ventures that they already had in mind. There were many

thoughtful questions asked, indicating a desire to really learn. I had many students approach me to talk about business ideas that they had and how excited they were to apply the things they were learning in my workshops. Many thought that an entire semester class on music business would be beneficial to the music program.

Despite the positive feedback, if I had the opportunity to go back and redo my presentations or have more time to present, there are a few things that I would change. I found that people really enjoyed interacting with each other and applying the information that was being given. I would have planned more of this interaction, as well as provided hand outs and worksheets for people to fill out for their own business ideas either while I was talking or to fill out at home. Many people commented that they wished we could have had more time to go into depth about some of the subjects or touch on subjects that we did not have time for. I think I could have spent a bit less time on certain topics such as branding or the studies, and more time on other topics. I am glad that I have created a hand book to distribute that includes my research on arts entrepreneurship that is more thorough and in depth than what I could cover in my workshops.

The original scope of this project was not nearly as large as what it turned out to be. After getting the results back of a survey I distributed amongst art and music students, I found that the need for my workshops was even bigger than I had anticipated. I also realized that my passion for this subject was bigger than I had anticipated, fueling me to learn more and expand my project. I found it exhilarating to expound upon information I had gathered in my business coursework and not only learn to apply it to my other field of music, but learn to articulate that information that would make sense to my fellow musicians. It was an excellent cross-curricular project that integrated both my passion for business and music. It has inspired me to continue to share information about arts entrepreneurship through a blog so I will be able to continue to help musicians learn and grow their businesses.

The State of the Classical Music Industry

Over the past few decades, there have been numerous articles from numerous sources citing the anticipated death of the classical music industry. Charlie Albright, from CNN, stated, “somehow, classical music has become inaccessible and unwelcoming”.³ There are all sort of new classical concert etiquette rules popping up that are making the symphony more inaccessible and diminishing the relationship between artist and audience.

Many symphonies throughout the country are beginning to offer “pops concerts”, which are an effort to attract new audiences to the symphony through playing popular and cultural music. However, I asked Peter Lloyd and Kurt Muroki, professional bassists that I met at the New York String Orchestra Seminar in New York, if they thought that pops concerts were “derogatory to the art form” and was interested in their responses. Lloyd felt that having too many of them was demoralizing to musicians who spent their life finessing their skills to play great works like Strauss and Tchaikovsky. Muroki, on the other hand, said that as performers, we should be grateful to play any sort of music on stage for our living. These differing views further the

³Albright “Classical music is dying...and that’s the best thing for classical music.” *CNN*. 2016

argument that there is a growing gap between what musicians and the public want from the art form, causing strains on how it is perceived.

Another cause of “death” is expressed in a book compiled by the Pew Research Center, *Millennials: A Portrait of Generation Next*, where he suggests that because this generation is so focused on social media and are filling their need for a social community through that, they are not as proactive about finding social activities outside of that, such as live arts performances.⁴ To further the problem, there many artists posting material on social media, which on one hand is helping them gain exposure to new audiences, but on the other hand is providing some of the otherwise-paying public with enough exposure to not feel the need to spend money to see the artists in person.

A 2011 report by The League of American Orchestras on Orchestra Repertoire reflects the trend of a waning classical music audience, affirming that none of the top 25 most frequently performed composers are still living.⁵ According to Botstein, “without ‘fresh blood’, the classics become stale, the orchestra stagnates, and the concert hall becomes a museum.”⁶ Throughout the past several decades, as attendance and consumption of classical music has undoubtedly waned and full-time ‘traditional’ employment with established performing and educational institutions has grown less stable and continually more competitive, I argue that there is still a place for classical musicians in society, although, how they present themselves may be changing. As the journalist Rabideau stated in 2015, “Rather than fearing the trends of shrinking traditional career paths, we must embrace a willingness to invent our own most promising futures and craft an excitedly uncertain future for our music.”⁷

Arts Entrepreneurship

“...outside the practice room, music students should be immersed in working with tools that will truly help them shape the future by getting out of their own heads and empathizing with people who need music.” ~Manzi

The word “entrepreneurship” is often associated with business schools and connotes creating business opportunities for oneself rather than finding opportunities within an already-established organization. It allows for flexibility—not “instability”—in one’s career by allowing for control over one’s own time and resources. According to Gray, “Entrepreneurship provides the tools to recognize opportunity, solve problems, create value, and motivate change within disparate professional landscapes.”⁸ It is often a scary word for people in the arts industry because they often feel that their world is very different from the business world in terms of intents and abilities. Although living in two different spheres, the worlds of entrepreneurship and arts have a greater intersection than one might think. The journalist Rabideau stated,

⁴ Pew Research Center, *Millennials: A Portrait of Generation Next*. Pew Research Center: 2010.

⁵ League of American Orchestras. *ORR Report 2011*.

⁶ Botstein, “The Future of the Orchestra.” *The Musical Quarterly*, 189-193.

⁷ Rabideau. “Entrepreneurship and the Artist-Revolutionary.” *21 CM*. November, 2015.

⁸ Gray. “Teaching Music Entrepreneurship in the Chamber Music Classroom: A Cross-Disciplinary Curricular Framework.” Doctoral Dissertation, University of Iowa, 2017, 32.

“What artists and entrepreneurs share is the ability to address complexity and thrive while playing in the messy, fertile space of uncertainty, ambiguity and promise.”⁹

Entrepreneurship—the act of creating opportunities for growth and development—is not limited to those who are sitting in an Economics 1010 or Accounting 2020 class.

Entrepreneurship can be applied to every industry, and my purpose is to demonstrate its importance in the classical music industry and show how it can be applied.

Arts entrepreneurship differs from entrepreneurship taught in business schools in the fact that it plays with two sides of a coin—learning technical business skills that are necessary for developing a venture, such as marketing and finances; and also artistic development side, focusing on improving their art form. There must be a balance of both elements in order for the artistic venture to flourish. Gary Beckman, a prominent figure in music business, states that an artistic entrepreneur is “one who capitalizes on opportunities by creating innovative solutions to existing problems.”¹⁰ Entrepreneurship should act as an extension of creativity to every aspect of the artistic experience, rather than an activity that takes away from the creativity of art-making. Applied well, entrepreneurial thinking should empower both creators and performers to devise new and persuasive ways to reach their markets – and unlock value for their art in the process.¹¹

Entrepreneurship in the classical music industry is not a new concept. In the 1800’s, Ludwig von Beethoven decided to go against the normal musician life of relying on commissions from a royal court and begin writing and selling his music directly to publishers. Shinichi Suzuki started a music school in Matsumoto, Japan in 1946 called the Talent Education Research Institute and developed a new method of teaching children how to play the violin. In 1998, Yo-Yo Ma established Silkroad, a “collective of artists from around the world who create music that engages in their many traditions”¹² in order to preserve cultural traditions through classical music.

Although arts entrepreneurship is not a new concept, what is new is that responsibility for entrepreneurial action needs to be more consciously cultivated in an organized way among all music professionals, meaning that many more music professionals need to understand the basics of business skills and be busy wherever they work in the kind of developmental effort associated with entrepreneurship.¹³ Over the past decade, there has become a huge surge in the need for arts entrepreneurship due to shifts in the classical music industry.

A study done in 2017 said that there are now 94 institutions—including Manhattan School of Music, the New School, and the University of Colorado—offered arts entrepreneurship courses, certificates, or degree programs. Many educational institutions have created general programs for arts entrepreneurship through existing business schools, which can provide a certain extent

⁹ Rabideau, “Entrepreneurship.”

¹⁰ Beckman. “What Arts Entrepreneurship Isn’t.” *Journal of Arts Entrepreneurship Research*, 2015.

¹¹ Nytch. (2018). *The entrepreneurial muse: inspiring your career in classical music*. New York: Oxford University Press, 84.

¹² “Biography,” Yo-Yo Ma, accessed April 13, 2019, <https://www.yo-yoma.com/biography/>.

¹³ Hope, 6, “Entrepreneurial Action”

of information. However, the focus of business curriculums is quite different than the focus an arts organization would take. Specific curriculums need to be established to meet the specific needs of budding artists and musicians. Other schools have created their own centers for Arts Entrepreneurship including University of Colorado at Boulder. These are big steps in working towards creating learning opportunities for music students to learn how to create their own careers in the changing landscape of the classical music world.

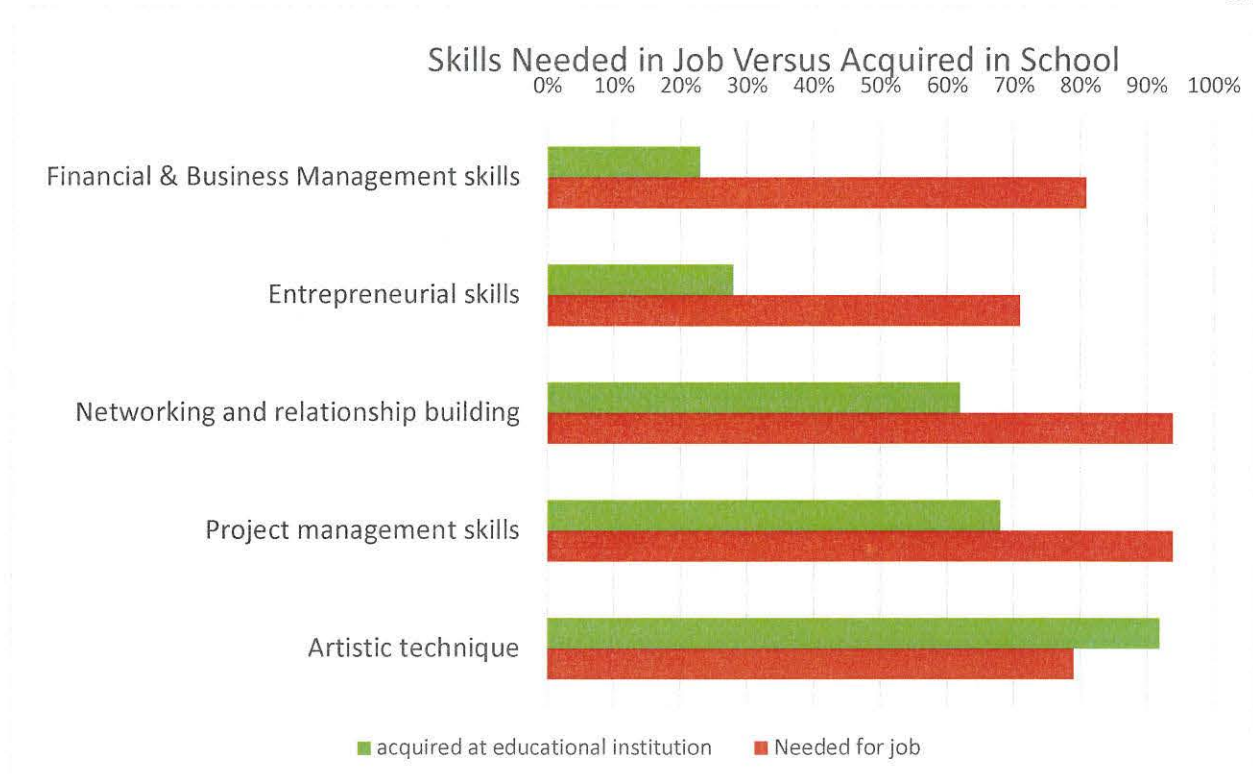
Need for the Project

A survey released by Indiana University in 2017 called the Strategic National Arts Alumni Project (SNAAP) surveyed over 92,000 arts alumni, collecting data about the lives and careers of arts graduates. In the study, they found that roughly 70% of arts alumni have primary employment within the arts and about 80% of arts alumni have been self-employed at some point in their career.¹⁴

Additionally, a study done by the National Endowment for the Arts in 2013 stated that 61% of artists with a second job were self-employed and 35% of primary artists were self-employed, in comparison to the national statistic of 10% of the workforce being self-employed (NEA).

Unfortunately, according to the SNAAP study, there were huge deficits between the amount of business and entrepreneurial education participants received through their college and what they actually needed in the workforce, as seen in the graph below. For example, 80% of respondents said they needed financials and business management skills in their careers, but only 22% said they received those skills through their university studies. Only 26% felt like they were receiving education about entrepreneurial skills through their school, while 71% said they needed it in their careers.

¹⁴ Skaggs, R., Frenette, A., Gaskill, S., & Miller, A. L. (2017). Artists in their communities (SNAAP Annual Report). Bloomington, IN: Indiana University, Strategic National Arts Alumni Project.



I wanted to see if Caine College of the Arts students were having a similar experience to the arts alumni surveyed for SNAAP. I conducted my own survey of the students in the Caine College of the Arts amongst all of the undergraduate arts + design, music, and theater arts students, which was estimated to be about 600 students. I received 89 responses, giving me a response rate of about 14.83%. Therefore, I can be 95% confident that the responses I received will fall within a margin of error of + / - 10% with a standard deviation of .5.

Some limitations to my study are that some people may not have looked at their email (the way the survey was distributed) within the time frame of my survey. Respondents also self-selected to participate.

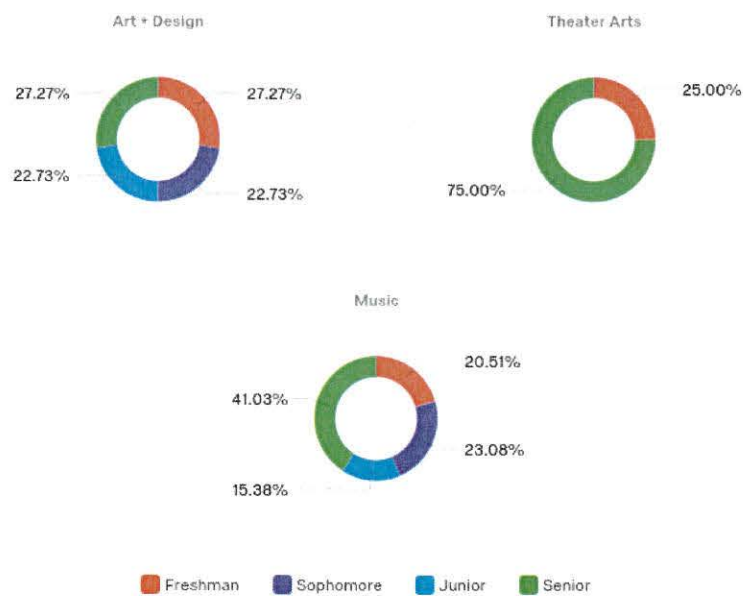
These the questions I asked in my survey:

1. What year are you in school?
2. What is your area of study in the Caine College of the Arts?
3. Are you planning on pursuing a career in your field of study after graduation?
4. Are you interested in starting your own artistic venture as a primary source of income?
5. How confident do you feel in your ability to start an artistic venture that would serve as your primary source of income?
6. How important do you feel like arts entrepreneurship skills are in your field of study?
7. When it comes to running your own artistic venture, how proficient do you feel like you are in: preparing a budget a financial literacy, advertising, preparing business documents, interviewing, networking, creating engaging presentations, fundraising, management and leadership

8. What specific business skills would you like to learn more about in order to further your artistic ventures?
9. Do you feel like you are gaining the practical skills you need in the Caine College of the Arts to run your own artistic ventures?
10. What can your educational institution do to better help in developing the practical skills their students need to run artistic ventures?

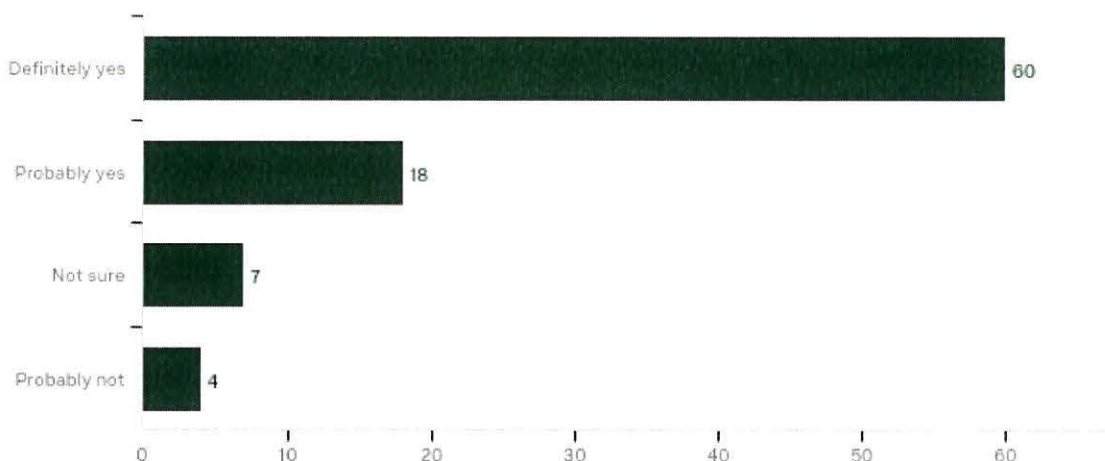
I got complete responses from each of the fields of study in the Caine College (44 Art + Design, 4 Theater Arts, and 40 Music) and the responses were well-distributed between school years (32 seniors, 16 juniors, 19 sophomores, and 21 freshmen). I do not feel like I got an accurate representation from the theatre department to extrapolate my findings to them as a whole, therefore I did not include their responses in the rest of my data.

Area of Study and Year in School



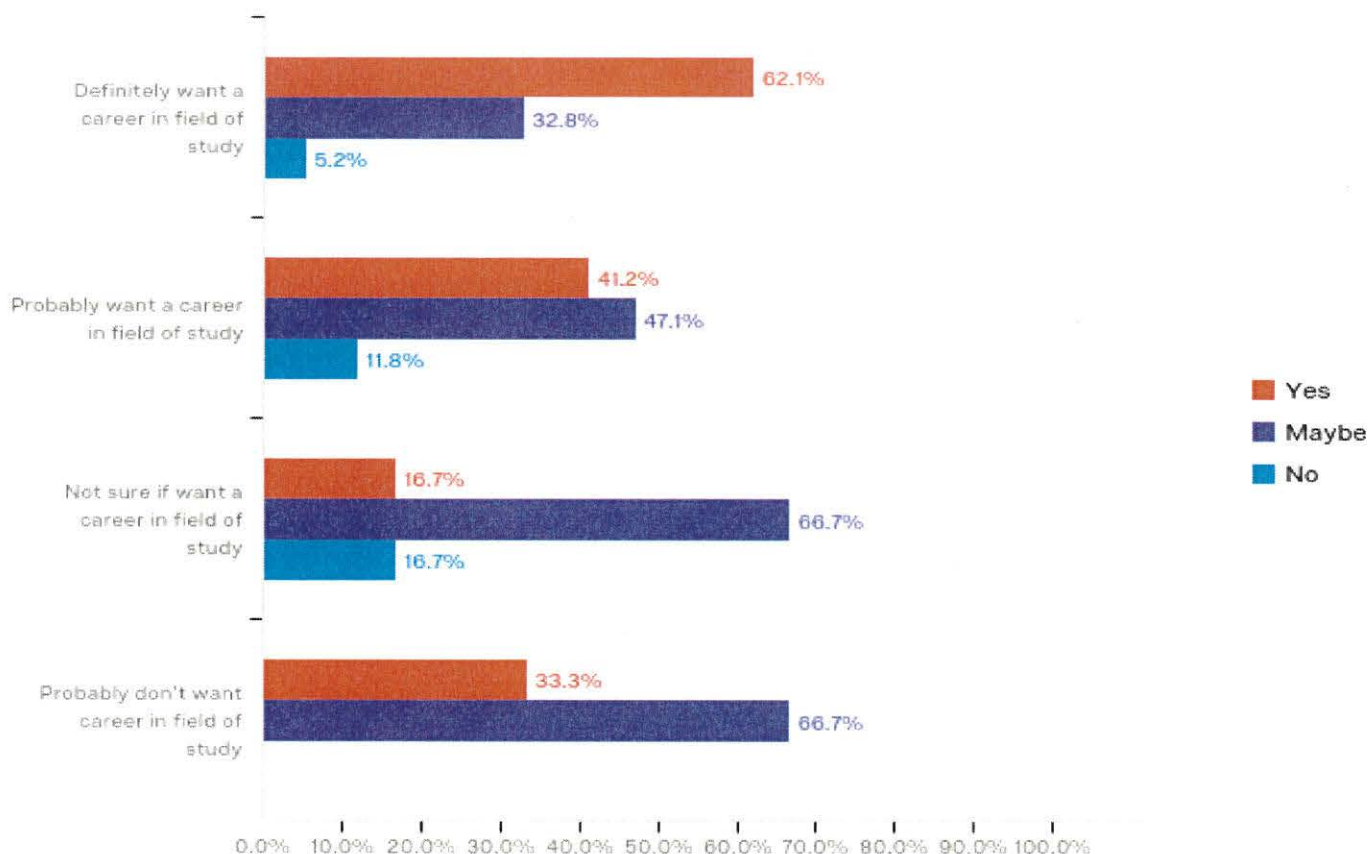
87.6% of respondents said that they were definitely or probably planning on pursuing a career in their field of study.

Are you planning on pursuing a career in your field of study?



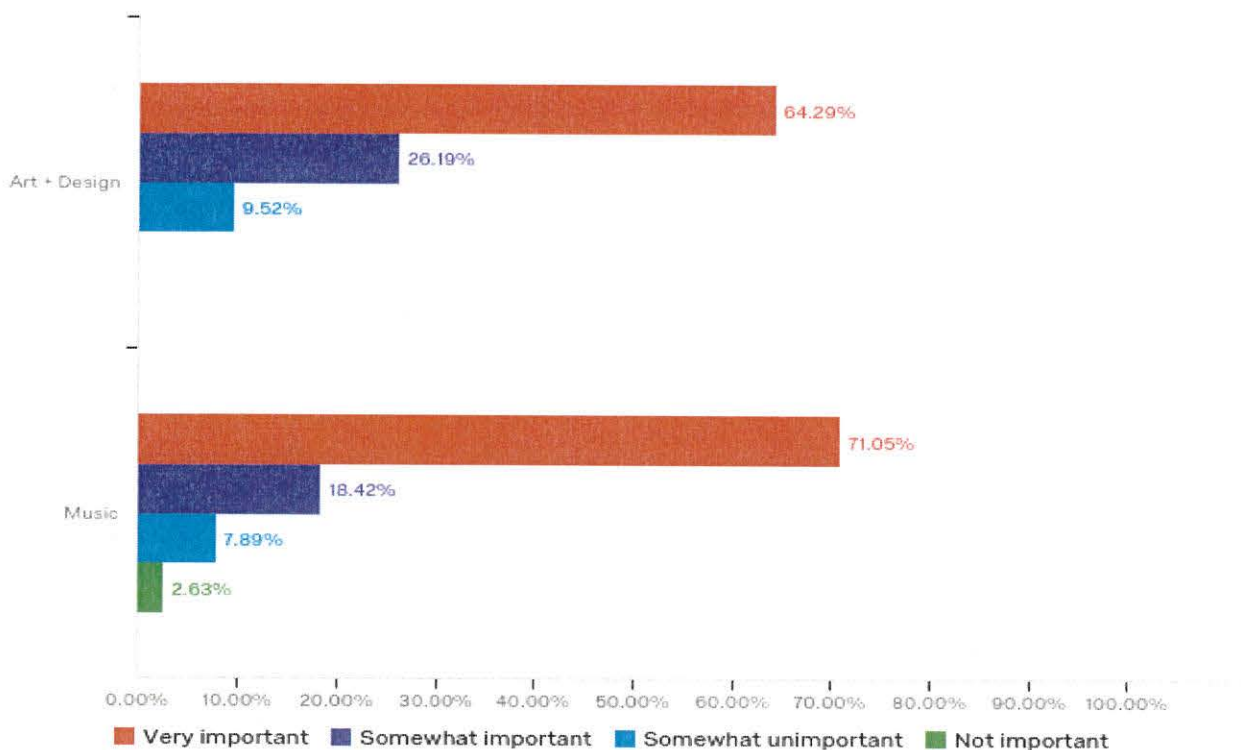
Of the 87.6% definitely or probably planning on pursuing a career in their field of study, 62.1% and 41.2% respectively said they would be interested in starting their own artistic venture.

Interested in starting own artistic venture segmented by plan to have career in current field of study



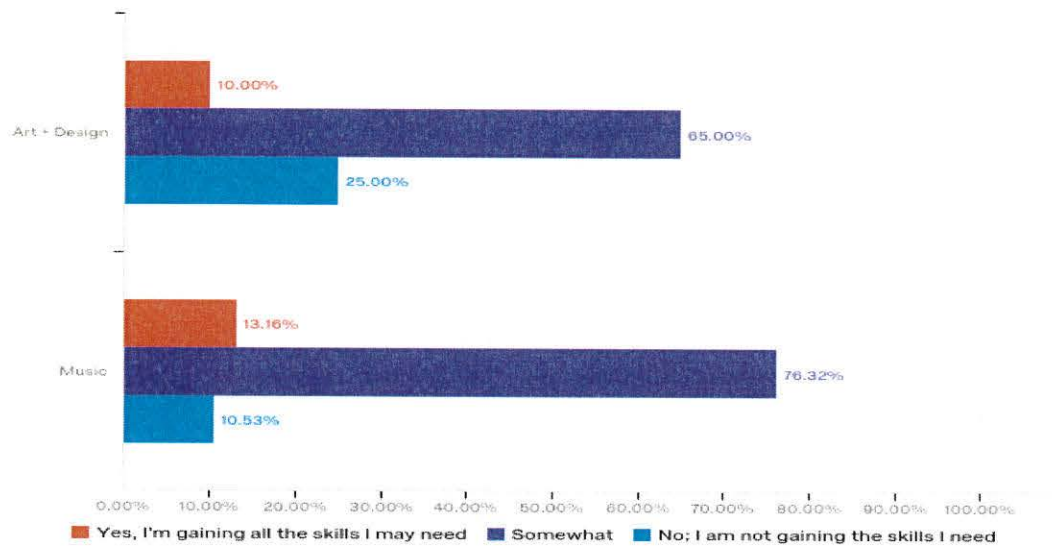
In both art + design and music, about 2/3 of respondents said that entrepreneur skills were very important in their field of study. Less than 2% of all respondents felt like entrepreneur skills would not be important in their field of study.

How important are entrepreneur skills in your field of study?



Unfortunately, only 11% of art students and 13.5% of music students feel like they are gaining necessary business and entrepreneurial skills through their institution.

Are you gaining the practical skills you need for a career in the Caine College of the Arts?



I asked an open-ended question in order to gather qualitative data to help determine specific business skills that students wanted to learn about: "What specific business skills would you like to learn more about in order to further your artistic ventures?" This is a word cloud that represents the top 25 words that were used when answering this question.

Desired Business Skills



I also gave a list of 8 common business skills and asked the respondents to rate from 1-5 how proficient they felt in each skill, 1 being not proficient at all and 5 being very proficient. This is a graphic of the mean scores for each skill.

Mean Score of Proficiency in Skills



Although I cannot fully compare my findings to the SNAAP survey because I was surveying current college students who have not yet completed their education or gotten into their careers, whereas SNAAP surveyed arts alumni, I can roughly make the assumption that the Caine College of the Arts is lagging in teaching entrepreneurial skills and preparing their students for careers because only about 12% of students who took my survey felt like they were gaining the business skills necessary to succeed in their future arts careers.

After the results of my survey, I feel confident in proceeding forward with my intended workshops because I do feel like they will fill a need in the Caine College of the Arts. I have come to the conclusion that all three areas of discipline may feel the need to develop entrepreneurial skills, causing me to design cross-disciplinary entrepreneur workshops to

provide all students with access and give them the chance to collaborate across disciplines—however, my handbook focuses on a classical musician audience.

Finding a Career in the Classical Music Industry

Starting a business may not be every musician's dream. There are many other career options for musicians to pursue that are more traditional paths and include working for an already-established company, some of which are included here. This list is by no means exhaustive, but is meant to help students broaden their horizons for career opportunities within the arts as well as give inspiration as to what types of jobs can be created within the classical music field.

Arranger: Rewrites existing music in new arrangements

Artist Manager: Works on behalf of a group or artist to promote their career and run their business affairs

Booking Agent: Finds work for creative professionals within entertainment industry. A lot of their job relies on networking with venue operators, music promoters, and other bookers

Conductor: Conducts a musical ensemble such as an orchestra or wind ensemble

Composer: Composes music for television and film, theatre, ensembles, video games, etc.

Development: Finds funding from individuals, corporations, foundations, and government agencies to grow a musical venture

Director of Educational Activities: plans, coordinates, and implements an orchestra's educational outreach in their community

Educator: Teaches in schools, educational institutions, or private studios

Grant Writer: Writes grant applications and final reports for organizations to gain funding

Librarian: Catalogs and orders music for musical ensemble and assists the conductor

Managing Director: Oversees orchestra's daily operations, strategic planning, and departments in the musical organization

Music Business Consultant: Advises artists, entrepreneurs, or other music industry professionals on business strategy for their career or organization

Musicology

Music programmer: Plans a musical group's performances and collaborations with other musicians

Music Therapy

Operations Manager: Handles negotiating with venues, scheduling, planning, and ensuring day-to-day activities of a group is running smoothly

Orchestra Manager: Handles contracts with musicians, venues, and vendors. Helps manage rehearsals, logistics, and operations personnel

Performer: Performs music as a soloist or as a member of an ensemble. Can perform in a traditional stage setting, for musical theatre, ballet, opera, as an accompanist, etc.

Personnel Director: Handles human resources for the orchestra

Public Relations: Coordinates press and promotions for orchestra

Finding a career versus creating a career require different skillsets, although there are many entrepreneurial skills that are highly valuable even when working for somebody else. In this section of the handbook, I have included particular skills that may pertain more towards

individuals who are seeking for jobs within already-established companies such as interviewing, writing resumes, and writing cover letters.

Interviewing

Interviewing can be a difficult task to navigate even for the most social of butterflies due to their high pressure and unknown elements. Yet interviews are expected when finding a job, applying for graduate programs, or finding employees or investors. Being prepared is one of the most vital steps you can take to landing a coveted job. The question is, how does one prepare for an interview?

An important element of being prepared for an interview is foreseeing and anticipating questions that may be asked so you can prepare carefully-crafted answers that portray you in the best light. Some questions may be generic, and others may pertain to the job specifically. When employers ask questions, they may have underlying motives with each to understand certain personal characteristics or how you may fit in the culture of the organization. John Devlin suggests some of the most common interview questions in an artistic job setting and I have included some of the underlying meanings that each question may suggest. This list is by no means exhaustive, and it would serve you well to research questions that may be popular in your industry and particular to the company you are interviewing with. Glassdoor.com is a fantastic resource when preparing for interview questions. It is also important to research the company and position you are applying for to prepare to answer how you are capable of the position and will fit within the company.

- *Tell us about yourself.* This can often be thought of as a conversation starter, as well as provide them with an opportunity to see how your character will fit within the culture of the company. Essentially they are asking, why are you interesting and why are you here?
- *How do you plan to recruit effectively for your ensemble or studio?* They may be searching whether you understand that just teaching is not enough, but recruitment is critical. Do you have specific ideas?
- *How will you work with students at different levels of experience?* This could be a popular question in academic jobs.
- *How does your background make you the right person for this position?* Once again, they may be seeing how your personality will fit within the culture of the company, but also if certain skills that they are interested in are at the forefront of your skills. Do they need someone who understands the basics of certain software programs, who communicates well with others, or who works well in a team? Try to match your experiences to highlight the skills that your interviewer finds necessary in a candidate.
- *Where do you see yourself in five years?*
- *What attracts you to this position and institution?* Will you be a good fit with the culture here?
- *What is your greatest weakness and greatest strength?* This is a tricky question because while you do not want to paint yourself in a bad light, they are looking to see if you have self-awareness. Can you accept criticism and are you working on self-improvement? When speaking about weaknesses, it is always good to also speak about what you have done to address it or overcome it.

- *Please tell us about a difficult interpersonal situation you experienced in a previous job. How did you help to resolve the situation?* This question reveals how you handle confrontation, stress, and relationships
- *How would this job fit into your current professional schedule, and would you plan to reside in ___ if offered this position?* How dedicated would you be to this position if you got it?
- *Describe a time when you worked well under immense pressure*

A popular and effective interview technique when preparing answers to interview questions is the STAR model. It is especially good for behavioral questions like “tell me about a time when...” or “tell me what you think about...”. The preparation method includes thinking of experiences that have criteria in each of the four sections of the STAR model: Situations, Tasks, Actions, and Results.

S	<p>Situation Define the general context, mention the problem to solve. Who, what, when.</p>
T	<p>Task Identify the key objective and issue that you addressed.</p>
A	<p>Action What was your responsibility in the task, skills used to complete the task.</p>
R	<p>Result The outcome of the situation.</p>

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For example, an interviewer asks the question, “*Please tell us about a difficult interpersonal situation you experienced. How did you help to resolve the situation?*”

Situation: Recently, I was put into a quartet for a semester-long quartet project in school. The quartet was comprised of my colleague, although I had not worked with them in this setting before.

Task: We were required to put in a certain number of hours each week in order to be prepared for an end-of-semester concert. One of the members of the quartet, although dedicated to the course, had a difficult time being self-motivated to be on time to rehearsals and stay on task throughout the rehearsals.

Action: I knew that this was a point of concern for others in the group and it was affecting our team dynamic and it became a great opportunity for me to develop my interpersonal and

¹⁵ https://huntsman.usu.edu/career/services/star_method

communicative skills. I decided to take time to privately have a conversation with my colleague to help understand her situation and come up with a solution to make sure she was personal difficulties and needed a listening ear and felt like quartet was a great outlet.

Result: After talking it through and providing friendship in addition to working together, our quartet became much more productive during our rehearsals, we were able to deliver a fantastic concert, and I was able to build a great new relationship.

In this example, the interviewee was able to highlight their ability to address handle conflict in a positive manner and show good communication and team building skills. The STAR method helps to really make sure that the most important points of a story are highlighted in a way that is concise and concrete.

It is also important to prepare a couple of questions to ask the individual who is interviewing you. What will a typical workday look like? What opportunities are there for growth? Where does the organization hope to be in five years? Having questions prepared shows that you are invested and inquisitive about ensuring that the position will also fit your needs. On the day of the interview, make sure that you look professional, are early to the interview, and greet everyone you meet with a positive demeanor. First impressions are essential.

Activities

- Do mock interviews with a friend or family member. Tape your mock interview and review it.
- Come up with five STAR stories for five questions and write them down and practice.

Networking

Rohana Elias-Reyes, the Director of New York String Orchestra Seminar, stated, “[as musicians] you are not just in the music business—you are in the relationship business. You cannot just be a beautiful musician. You have to be a communicative person as well.” Despite the fact that individuals interact with each other every online or in person, the word networking cause people to feel uncomfortable and awkward. Networking is simply the activity of building relationships. Simply put, it includes being nice to everyone, being positive, being reliable, being loyal, and being involved your community. It is about allowing others to feel important, asking questions and listening actively, clearly articulating your expectations, arguing intelligently, and thanking people.¹⁶ According to the SNAAP survey, “94% of alumni said that networking and relationship building was “very” or “somewhat” important to performing their job effectively, yet only 62% acquired or developed this skill at their institution.”¹⁷

Effective networking can take place at all times. For example, after concerts can be a wonderful time to connect with family and friends, as well as to meet new people who are also enthusiastic about music. Networking includes you talking to your audience from the stage to help build support with your listeners and a sense of cooperation and community within the audience (Ricker, 207). Networking can be talking to prospective customers at a gig during

¹⁶ Cutler, David. *The Savvy Music Teacher*. Oxford University Press, 2015, 139-141.

¹⁷ Skaggs, R., Frenette, A., Gaskill, S., & Miller, A. L. (2017). Artists in their communities (SNAAP Annual Report). Bloomington, IN: Indiana University, Strategic National Arts Alumni Project.

breaks or after the event. It can be communicating with colleagues and guests at lecture series and school social events. It also includes online communication. LinkedIn is a social media platform designed specifically to facilitate networking between professionals, and can be very effective in building and maintaining new relationships within or across industries.

A significant amount of business in our industry comes from word of mouth and referrals. For example, a music teacher down the road may have a full studio but knows you are also in the business and knows you good, so refers the student to you. Or you have an acquaintance throwing a Christmas party and knows you have an ensemble, so calls you to be the entertainment.

Activities

- Create a LinkedIn profile and find at least 10 people in your industry to connect with
- Take time at a community event to talk with a new individual and exchange contact information.

Document Writing

Resumes

A resume is a document that is used to market yourself and demonstrate your unique and valuable capabilities, experience, and skills to a company. With resumes, there are a million “right” formats, depending on who you ask and which industry you are a part of. Standard protocol for a resume is that it should not be longer than a page, the font style should be focused on readability rather than fanciness, and that bullet points should be used to increase ease of reading, and items should be in reverse chronological order. Additionally, there are a few general categories that you want to include.

Contact Information

This should include your name, phone number, email address, and, depending on preference, your address, LinkedIn profile URL, or personal website.

Education

Generally, as someone who just graduated, this is standard to put first. If you have been out of school for awhile and feel that your work experience is more telling, then put that first. This section should include schools you have attended, dates of graduation or attendance, and degrees sought or attended. Include your GPA if it is relevant to the position and would help you (3.5 or higher probably). This is also where you can include research projects, thesis work, honors, scholarships, upper-level courses, and other pertinent educational experiences.

Experience

This is a great place to put festivals that you have attended, compositions you have written, groups you have formed, work experience, big performances you have organized, internships, or teaching experience. Here, each bullet should start with a [power verb](#) (raised, managed, prepared, organized, etc.) and should focus on what you learned, what you achieved, or what you were exposed to. If you have quantifiable data, use it! Highlight transferrable skills like communication, trainings, and monetary responsibilities.

Volunteer/ Leadership Activities/ Interests

This is where you can articulate what makes you an interesting and well-rounded individual.

Skills

Include hard skills that you have like technical skills, software skills, languages, instruments, genres studied, and certifications.

While each resume you submit should be tailored to each job you apply for, keep a running resume that includes all of your experience and skills and then customize for each job application to a one-page resume with the most pertinent information.

Activity

- Update your resume and have it reviewed by Career Services at your university or a close friend or family member. You can look over the sample resumes for ideas.

Power/Action Verb List

Planning

Administered
Anticipated
Determined
Developed
Evaluated
Forecasted

Identified
Observed
Planned
Prepared
Prioritized
Researched

Reserved
Revised
Strategize
Studied
Tailored

Organizing

Acquired
Activated
Adjusted
Allocated
Altered
Arranged
Assembled
Assessed
Assigned
Cataloged
Centralized
Collected

Committed
Confirmed
Contracted
Coordinated
Customized
Delegated
Designed
Established
Facilitated
Implemented
Issued
Logged

Obtained
Ordered
Organized
Programmed
Recruited
Retrieved
Scheduled
Selected
Secured
Simplified
Sought
Tracked

Aubrey Burlington

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Boston, MA 02215

aubreyburlington@gmail.com
(617) 225-5109

PROFILE

Classically trained violinist and self-taught fiddler performs spirited yet heartfelt original compositions with jazzy, improvisational flair. Music influenced by Celtic, Cape Breton, and New England genres.

PERFORMANCE EXPERIENCE

Berklee Highlights

Berklee World Strings Concerts	Fall 2015
Roots Road Show	December 2015
Song Summit with Robert Gillies, Berklee alum	December 2015
Mark Simos's Stealing Fire: Creative Adaptations from Traditional Sources	November 2015
Album Session – with Andres Ramos	May 2015
BIRN guest with DJ Scott Bell	Spring 2015
Project Session – Stefan Mabarak	March 2015
D Mo's Family Reunion Concert	November 2014
House band for Grammy award-winning arranger/producer Rob Lewis	October 2014

Fairs and Festivals Highlights

Common Ground Country Fair, Amphitheater, Unity, ME	September 2015
Ossipee Valley Music Festival, Hiram, ME	July 2015
12 th Annual BCMFest, Cambridge, MA	January 2015
Canterbury Shaker Village, NH	2014-2015
Solo violinist for NH All-State Music Festival Mixed Chorus	April 2014

Contra Dance Highlights

Numerous venues throughout New England	2014-Present
BIDA (Boston Intergenerational Dance Advocates), Cambridge, MA	2014-2015
Ooh La La Dance Festival, Quebec	July 2014

Other Performance Highlights

Original live music for ballet, Capitol Center for the Arts, Concord, NH	2012-Present
Dam Good Wicked Music Hour, WERU, Maine Community Radio	August 2014
Guest artist for Darlingside concert, Concord, NH	April 2013
Guest artist for Pat & The Hats concert, Concord, NH	March 2013
Opened for Black Violin, Capitol Center for the Arts, Concord, NH	January 2013

RECORDINGS

The Cat has No Time for You – Original Contemporary Violin and Piano Music	2014
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TEACHING

Private instruction, classical and fiddle styles, ages preschool and up	2014-Present
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EDUCATION

Berklee College of Music Boston, MA

Bachelor of Music in Performance, anticipated graduation: 05/2018 GPA: 3.75, Dean's List, Presidential Scholarship	2014-Present
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Collette Cook

155 E 1000 N Apt #10 • Logan, UT 84321 • 801-513-6560 • collette.nebeker@gmail.com

EDUCATION

Utah State University Jon M. Huntsman School of Business Caine College of the Arts	Logan, UT
<i>BS Business Administration BA Music Performance—Violin Entrepreneurship minor</i>	May 2019
<ul style="list-style-type: none"> • GPA: 3.85 while working 20 hours a week • Regents Scholar, Deans Scholar, DECA Club Vice President • Huntsman Scholar Program Peer Mentor <ul style="list-style-type: none"> ◦ International learning experience to London, England • University Honors Program member and student advisory board member <ul style="list-style-type: none"> ◦ Honors thesis project: lead three arts entrepreneur workshops for art and music students at USU • Undergraduate Teaching Fellow for <i>Rhythm in our Minds and Bodies</i> and <i>Foundations of Business</i> <ul style="list-style-type: none"> ◦ Assisted in preparing and teaching lessons and study sessions and mentored student research projects 	

EXPERIENCE

Haberdash	Logan, UT
<i>Co-Founder</i>	Oct 2016-Present
<ul style="list-style-type: none"> • Founded ecommerce wood accessory shop; starting with 3 products and expanding to over 30 • Manufacture products and sell to wholesale and retail customers with first year revenues of \$10,000+ • Raised \$5,000 equity in Kickstarter campaign and established and maintain financial and marketing plans 	
Mountain West Strings Academy	Logan, UT
<i>Orchestra Teacher and Chamber Music Coach</i>	Aug 2016-Present
<ul style="list-style-type: none"> • Develop musical talent of 10 elementary string students ages through managing and leading weekly classes • Prepare, execute, and analyze lesson plans including how to read music and work together as a group 	
Utah Symphony Utah Opera	Salt Lake City, UT
<i>Operations Intern</i>	Jun-Aug 2017
<ul style="list-style-type: none"> • Managed the logistics of 10+ guest artists and their interactions with the 86-piece Utah Symphony • Maintained and helped negotiate contracts between outside parties and orchestra union. • Worked with other arts managers to set concert schedules for following orchestra season 	
Cache Children's Choir	Logan, UT
<i>Grant Writer</i>	May 2018-Present
<ul style="list-style-type: none"> • Wrote multiple grant applications the non-profit organization, amounting to over \$10,000 of revenue • Cooperated with 8 board members to create and implement procedures to collect quantitative and qualitative data from their organization for future grant applications 	

VOLUNTEER

The Church of Jesus Christ of Latter-day Saints	London, England
<i>Full-Time Missionary</i>	Aug 2014-Feb 2016
<ul style="list-style-type: none"> • Taught, trained, and mentored 60 volunteers to improve efficiency and effectiveness of service through weekly trainings and one-on-one mentoring while working 70+ hours per week • Developed relationships with people from 50+ countries 	

PERSONAL / OTHER

- Skills in Adobe Illustrator, Adobe Lightroom, Google AdWords Certification, Wix, and Excel
- Registered Suzuki Teacher Training Book 1
- Interests: Playing violin, piano, and mandolin; trying new recipes; water sports; hiking; exploring new cultures through travel (recently backpacked through Italy); photography; and reading

Cover letters

A cover letter is a document that supplements your resume, explaining additional information about skills and experience you have. It shows why you would be qualified for a specific job. Although resumes should be tailored to each job you apply for, a cover letter is especially written for each job specifically. It is important to show how you are a strong match to the employer's specific job requirements.

Opposite from a generic introduction, a cover letter should feel personal, because it is often what employers will read to get a feel for how you communicate and who you are. Cover letters are often used by employers to screen applicants.

Extra Reading

- II. David Cutler. *The Savvy Musician: Building a Career, Earning a Living, & Making a Difference*. Excerpt: "Chapter 4: Print Materials that Scream Success."

Idea Creation and Creating Value

The Entrepreneurial Mindset

Before an individual can even begin to think about the how-to's of starting and running a business, it is critical to start internally by developing the fitting mindset—the entrepreneurial mindset. In learning about the entrepreneurial mindset, it is important to mention the work of Dr. Carol S. Dweck, one of the world's leading researchers in the fields of personality, social psychology, and developmental psychology, who coined the terms *growth mindset* and *fixed mindset* throughout her research studying student behavior.

The growth mindset stems from the belief that an individual can cultivate talent and intelligence through hard work, experimentation, and persistence. One with a growth mindset believes that success comes as a result of effort and learning. They often are more resilient, work harder, and achieve greater success because they are motivated by the desire to grow and learn. With this mindset, they believe that their potential is unknown, which can lead to a lifetime of self-discovery and growth. A growth mindset creates a "passion for learning", according to Dweck, and "allows people to thrive during some of the most challenging times in their lives."¹⁸ Those with a growth mindset are much more likely to have accurate views of their own strengths and limitations.

In contrast to the growth mindset, the fixed mindset is a belief that an individual is either born with abilities, talents, and qualities, or not. For example, someone with a fixed mindset may believe that they were simply born smart and any amount of studying will not change that basic fact, despite additional knowledge being obtained. The consequence of a fixed mindset is that rather than looking at learning experiences as opportunities, they feel daunted due to a fear of failure or a perceived lack of ability. It may result in a lack of effort being put in to learning new skills or trying new things. For those with a fixed mindset, strengths and weaknesses become distorted and fixed, rather than fluid. The individual may spend all their time perfecting their strengths and not focus on strengthening their weaknesses.

¹⁸ Dweck, Carol S. *Mindset: The New Psychology of Success*. New York: Random House, 2006, 7.

At this point, you may be able to recognize elements from one or both mindsets in yourself. Musicians live in a tedious world where it is easy to cultivate the fixed mindset because they are taught from an early age to always reach for a fixed level of perfection. We operate in an extremely competitive environment where there is a perceived “winner” and “loser”. It is imperative to note that through cultivation and self-awareness, an individual can change from having a fixed mindset to a growth mindset or vice versa.

In order to weather the demands, setbacks, and challenges of entrepreneurship, a growth mindset is essential. When growing a business, it is vital for an individual to have an accurate depiction of their strengths and weaknesses in order to form an effective team, capitalize on opportunities, and find mentors. A growth mindset will inspire the entrepreneur to see unknown territory as an opportunity to grow and learn new things rather than feel intimidated by the unfamiliar. A growth mindset will foster creativity and expansion of new ideas for the entrepreneur, whereas a fixed mindset may keep one’s ideas limited to what is proven to be good. In addition to employing an entrepreneurial growth mindset when making business decisions, a musician is best served, David Cutler argues, when that mindset also influences artistic, educational and personal decisions. He asserts that possessing this mindset provides musicians with six main benefits: 1) the ability to enhance financial gain, 2) to create financial freedom and gratification, 3) to stand out, 4) to address job demands, 5) to increase relevancy, and 6) to ensure a legacy.¹⁹

There are a few other myths that may stand in the way between musicians and the development of the entrepreneurial mindset to debunk before we are able to really let go of our fixed mindset tendencies and open ourselves up to becoming artistic entrepreneurs.

1. *“Arts entrepreneurship might “get in the way” of my art.”*

Although business activities like writing a business plan, creating a website, and taking care of finances take time and energy, they are not meant to “get in the way” but rather provide an avenue for you to turn your art-making into a career. As an **arts journal** stated, “Entrepreneurship is about finding a way to create value for your work so that you can support and sustain the very best you have to offer.”

2. *“I just want to create art for arts’ sake”*

This has been a common mindset amongst musicians throughout the ages and is natural to have. If creating art solely for arts’ sake is what you are after, then think twice about wanting to turn it into a career move.

3. *“Music is NOT a business.”*

It is true that the act of making music is not a business in itself. The reality is though, using your music to sustain a lifestyle, requires people to buy in to your idea of music making and support you financially. This requires business skills and more than just creating lovely music unless you are really quite lucky.

4. *“I do not know how to run a business.”*

¹⁹ Cutler, David. *The Savvy Music Teacher*. Oxford University Press, 2015, 12.

Subscribing to this mindset sets boundaries for yourself and keeps you from being fully committed to turning your art-making into a career due to a “lack of skill”. As Neil Kane, Michigan State University’s Director of Undergraduate Entrepreneurship, said, “Entrepreneurism must be practiced to be learned. It is experiential. Just as you cannot learn to swim at the library, you cannot learn what entrepreneurship is about unless you have experienced it.”²⁰ This guidebook will provide information for you to read about as well as activities that you can do in order to experience skills necessary to entrepreneurship. The journalist Rabideau stated, “Musicians, by design, are built to be creative agents of change, yet, somehow we have fallen victim to a narrowly defined set of professional standards focused on memorizing and mastering set repertoire and a list of career options that hasn’t expanded much since the Middle Ages.”²¹ If we choose to only focus on skills such as mastering repertoire then of course we will not know how to run a business. It takes work and time to learn necessary business skills like marketing and budgeting, just like skills of vibrato, phrasing, and musicality.

Common Entrepreneurial Traits

In countless Forbes and Business Insider articles, business professionals have made lists of traits and abilities that create fertile soil for entrepreneurs to grow. Traits on those lists nearly always include skills such as creativity, problem solving, the ability to create innovative solutions, teamwork, hard work, drive, and time management.

As musicians, we have developed many of these traits through what we do every day. We are constantly engaged in a creative process, turning a page of notes into a beautiful and audible masterpiece. We problem-solve tricky fingerings, phrasing, shifts, and ensemble. We work collaboratively in teams, whether in quartets, orchestra, or even through working collaboratively in studio classes. Time management is critical to juggling practicing, rehearsals, music history, concerts, homework, and other life necessities. I know of few other college majors in which people dedicate 4+ hours daily to studying and preparing for 1 or 2-credit classes, which suggests that hard work is engrained deep into our musician minds.

As we recognize that the traits that entrepreneurs need and musicians are very similar, it may be easier to wrap our heads around the idea that maybe creating a successful business is truly a realistic possibility despite not having all the formal training of a business student.

Creating a Personal Mission Statement

“When evaluating a new project, I always ask myself if it is on time, on budget, and most importantly, on mission.” Rohana Elias-Reyes, Director of New York String Orchestra Seminar

On the most basic level, a mission statement states four things: 1. who you are 2. what you do 3. who you serve and 4. why you do what you are doing. Another definition found in Steven Covey’s book *7 Habits of Highly Effective People* similarly states, “A personal mission statement

²⁰ Kane, Neil. “The Entrepreneurial Mindset.”

²¹ Mark Rabideau. “Entrepreneurship and the Artist-Revolutionary.” *21 CM*. November, 2015, 15

focuses on what you want to be (character) and to do (contributions and achievements) and on the values or principles upon which being and doing are based.”²²

The most important part of a personal mission statement is why you are doing what you are doing. This “why” that I am talking about goes far beyond the obvious reason of creating a business “to make money”. Clearly, that is *one* purpose of every business that ever came into existence. The “why” I am talking about should serve a deeper purpose—one that motivates you and others to talk about your business and engage with it. People totally buy into the why. Simon Sinek, an author and life coach on how to inspire people, speaks about this concept in his Ted Talk “How Great Leaders Inspire Action. Not only is developing a powerful “why” important for direction within your company, but it will be important when marketing to customers and securing funding.

I want to share some examples of mission statements of arts organizations with you to help give you an idea of what one might look like. You may deem some of these good, and some bad. The objective of looking at these is that you will be able to begin to recognize how certain statements can motivate and serve as direction, whereas others do not.

In **red** I have highlighted who the organization pursuing as a customer. In **blue** I have highlighted what their purpose or function is. In **pink** I have highlighted their “why”.

John F Kennedy Center for the Performing Arts

*Producing and presenting the greatest examples of music, dance, and theater; supporting artists in the creation of new work; and serving the **nation** as a leader in arts education.*

The Juilliard School

*To provide the highest caliber of artistic education for **gifted musicians, dancers, and actors from around the world**, so that they may achieve their fullest potential as artists, leaders, and global citizens.*

Lincoln Center for the Performing Arts

*To sustain, encourage, and promote the performing arts and to educate **the public** with relation thereto.*

Metropolitan Opera Association Inc.

*Performance of opera to **the public**.*

Museum of Fine Arts

*Celebrating diverse cultures and welcoming new and broader constituencies; and creating educational opportunities for a **wide range of visitors**.*

League of American Orchestras

*To advance the experience of orchestral music, support the **people and organizations that create it**, and champion the contributions they make to the health and vibrancy of communities.*

²² Covey, Franklin. *7 Habits of Highly Effective People*. New York: Free Press, 2004, 59.

When writing your own mission statement, here are a couple tips. A mission statement should be simple and easy to understand. When reading a mission statement, it should be clear what the purpose of the company is. A mission statement should be specific enough that it gives your company an identity by using concrete language. Although you may feel like generalizing your purpose and audience in order to be as inclusive as possible, it actually can become ambiguous to a point that your mission is not longer reflective of what is truly spectacular about your company and is less effective than it needs to be. For example:

Bad: to teach music to everyone.

Good: to educate children in music theory and piano to enhance their lives.

Writing a mission statement and vision can be discovered through answering three simple questions:

1. What is important to you?
2. What are you good at?
3. Where do you see yourself in 5 years?

Additional Resources

- Simon Sinek Ted Talk “How Great Leaders Inspire Action”
https://www.ted.com/talks/simon_sinek_how_great_leaders_inspire_action/up-next?language=en

Activity

- Take a moment to think about your “why”. Why are you excited for this business venture? Why do you want to share it with people? Why are you pursuing this rather than any other desk job? Why would your business venture exist? Why would other people choose to support your company?
- Find other examples of mission statements that stick out to you as being focused and compelling. Figure out what makes you drawn towards some rather than others.
- Take time to reflect on and write about your own artistic process and your essential goals as an artist or as an ensemble or an organization. Answer the three questions what is important to you, what are you good at, and where do you see yourself in 5 years. Turn this into a personal mission statement.

Idea Creation

“As intimidating as the business world might be to some artists, in effect all business revolves around three very simple concepts: 1. Identifying a need or desire among people; 2. Developing a product that meets that need or desire; and 3. Marketing the product to the people who need or desire it.” ~ Recording Connection

Every business starts with an idea, which often comes from one of three sources.

1. Idea creation can come from identifying a solution to a problem or meeting a need in a community. For example, a lawn care company may start because an individual noticed that people in his neighborhood worked too much to take care of their own yards. A cellist may perceive that the only activities for children to participate in are soccer and ballet in her neighborhood, so she may start a cello studio. This is a great place to start

when wanting to create your own venture because you automatically have customers who want this need met.

2. A business idea can stem from a proposed improvement of a product that is already in the marketplace.
3. Ideas for a business may also come solely as your own brain-child based on what you have grown up doing—because you have picked up this book, I am sure that you are hoping to create a business venture in the music industry. You may have a dream to start your own violin studio, a community ensemble, or a concert series. These ideas you want to pursue may not have been created with the idea of providing a solution to a problem you have encountered, but rather has come as a byproduct of your passion.

Examples of these methods for idea creation were elaborated upon through the personal interviews that I have included at the end of this document. Some saw a need in their community and sought a way to meet it, like Laura Morgan. Others, like Anni, had an idea of her own from the very beginning and pushed forward to make it a reality. Others, like Jesse, Cis that there is no “right” answer to creating an idea—it can come from anywhere. What really makes an idea great is passion that lies behind it and hard word to propel it forwards.

Activity

- In order to learn about arts and music needs in your community, interview an individual or organization in your community to determine a need they feel should be met. You could ask questions such as:
 1. What problems do you perceive within our community?
 2. What problems do you perceive with the arts offerings within our community?
 3. What issues do you care about?
 4. What issues do you care about with respect to arts in your community?
 5. How do you value arts in your community?
 6. Would you participate in.../attend an event like.../?
- Think about improvements that you would like to see in your industry
- Make a list of business ideas you have

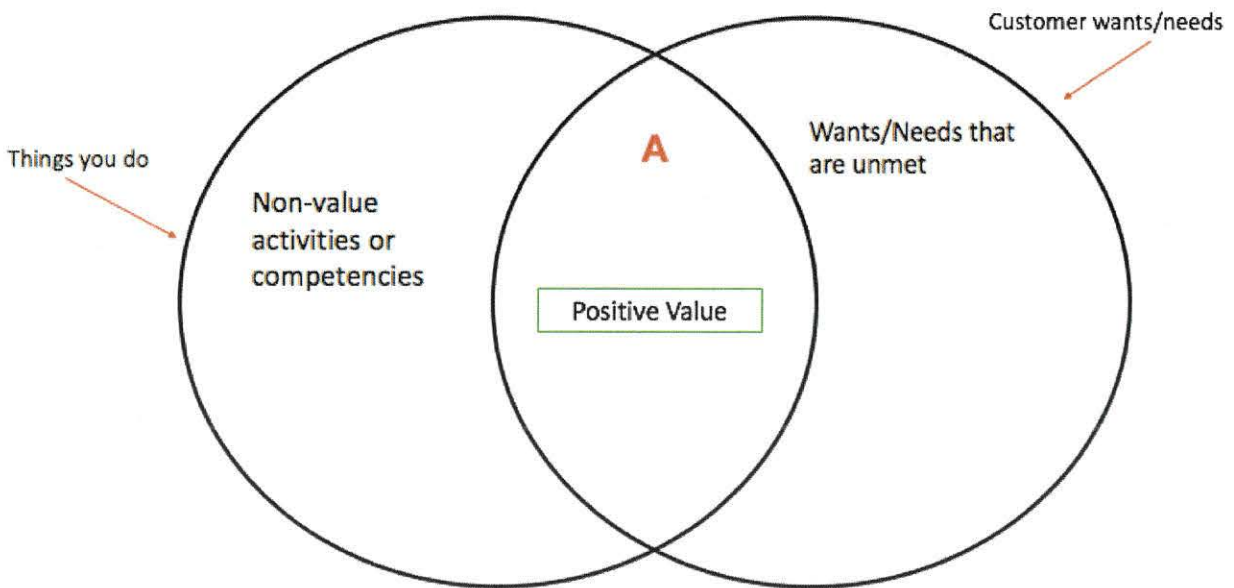
Value Creation

What is value? As consumers of products, we often first think of value as getting a good deal. However, this does not equate to getting products for the lowest price. In addition, we need to understand that true value to our customers is not usually the simple act of taking a lesson or attending a concert, but the value to them is what they are getting from that lesson or from that concert. Our audiences do not necessarily find value simply in going to a concert or taking a cello lesson, but they find value in the aesthetic, the social scene, the entertainment, the learning of a new skill, to be inspired, to sustain their relationships, and so on. Value can be thought of as a simple equation:

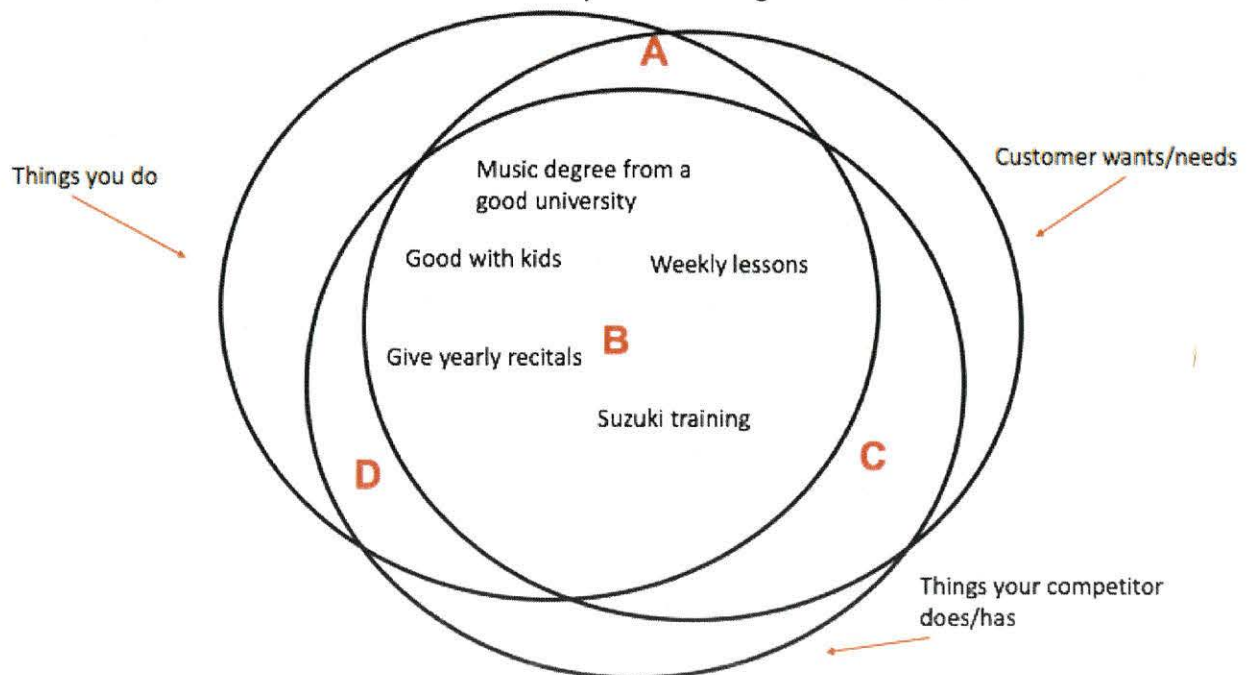
$$\text{Value} = \text{benefits obtained from product} / \text{price paid}$$

Let us say that you begin offering viola lessons. Benefits that a parent receives from enrolling their daughter in viola lessons are child care; their daughter is learning a new skill and building

her self confidence; it provides future opportunity; the activity occupies a significant portion of the daughter's time that otherwise would need to be filled. The parent wants a teacher who has a degree from a good school, to give weekly lessons, give yearly recitals, and have Suzuki training. The parent perceives these benefits to be worth \$30 an hour. The price that is charged for the viola lesson is \$25 an hour. Therefore, the parent sees this as a valuable activity.

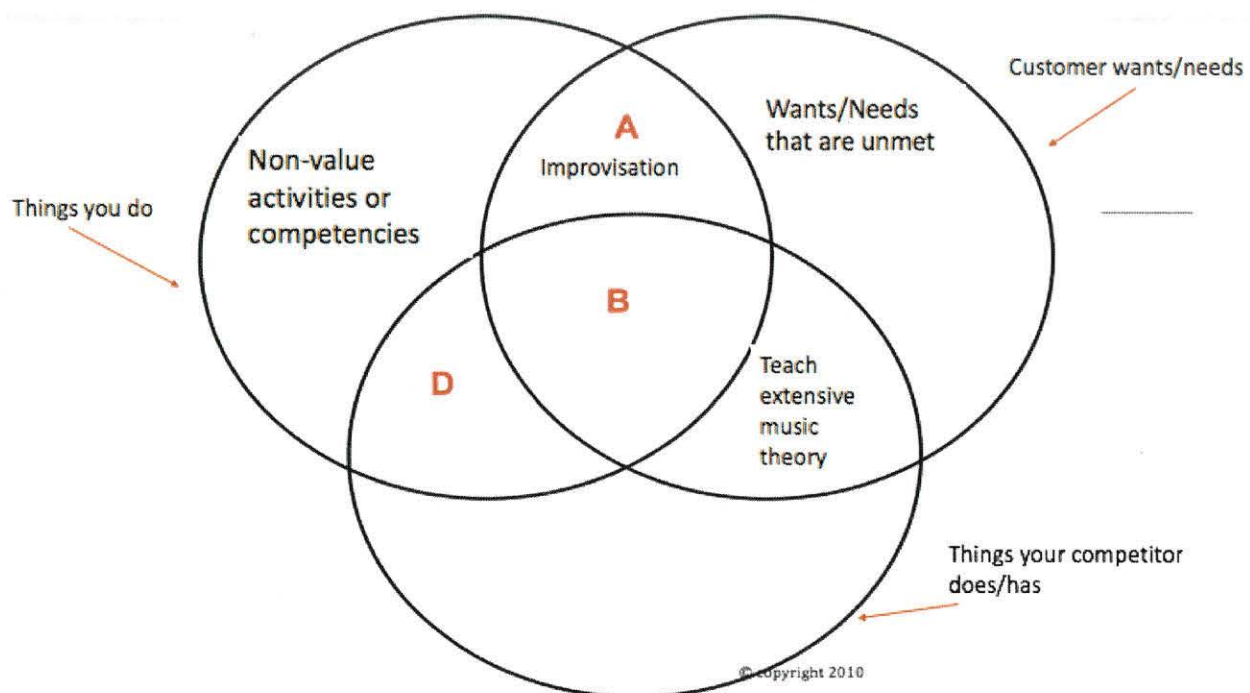


When determining activities that add value for a customer, let us take a look at what is called the three-circle model. The circle on the right represents activities that the customer finds valuable, such as the traits we listed above for viola lessons. The circle on the left represents activities that you as an organization offer. The middle section (A) is positive value, where activities that the customer wants are met by what the organization offers.



You may think, “This is great! I offer all of these things that my customer finds valuable!” However, a third circle is needed—one that represents the competitor’s activities that add value. What has happened is that violin lessons have suddenly become commoditized, meaning the product—the lesson in this case—has become indistinguishable from others like it. When this happens, the customer will make their decision based on price alone because they see you and the competition as offering the same value-add activities. As a result, this drives down price and therefore lowers profitability, causing the teachers to have to teach more to make ends meet. Also, the service is not as valued by our customers, causing them to not be as loyal because they see no difference between us and the competition. So what do we do? In order to not be seen as a commodity, we need to find things that differentiate ourselves from our audience and convey those differences to them.

Let us turn back to the chamber concert we talked about at the beginning of the section. Your audience for a concert may have much more specified needs or wants than the general attributes that come with attending a concert such as enjoying the social scene, having an opportunity to get out of the house, or hearing classical music. For example, they might really love Benjamin Britten and the Fry Street is putting a concert with Britten on the program. They may be from Denmark and want to hear Scandinavian music, so they attend a Danish String Quartet concert. A mom might really want her child to learn improvisation skills on the violin, and be looking for that in a teacher. Each of these items that set one organization apart from another is what we call a unique selling proposition. Defining your unique selling proposition is what will set you apart from your competitors, providing more value to certain customers.



Your unique selling proposition is what spreads the circles apart, putting distance between you and your competitor and thus creating more value for the customer and allowing them to make decisions based on more than price alone as long as your unique selling proposition is relayed to them through proper marketing.

Creating a Business Plan

Let us start with a story:

Once upon a time there were two men in a wood-chopping contest. They were tasked with chopping down as many trees in the forest as they could from sun-up to sun-down. The winner would be rewarded with both fame and fortune.

From morning till noon, both men steadily chopped and chopped. By noon they were neck and neck, but then one man took a break and stopped chopping. The other man saw this and thought to himself: *“The lazy fool, he’s probably taken a break for lunch. He’s given me a chance to get ahead of him and I will without doubt win this contest!”* A while later the man got back to work. As the day continued he chopped more trees than his hard-working (and hungry) competitor and by mid-afternoon he had taken a clear lead.

When sundown came, the man who had taken the break at noon had chopped almost twice as many trees as the other man, who was drenched in sweat, hungry and exhausted. *“How did you beat me?”* he asked puzzled. *“You were lazier than I and even took a break for lunch!”* *“Ah,”* said the other man, *“I did take a break, but it was during that break, that I sharpened my axe.”*²³

How does this story relate to business plans in the slightest? Taking the time to write a business plan is not unlike the man who took time to sharpen his axe. Both activities may seem to be taking time away from the intended activity on the surface. On the contrary, however, both activities also allow for greater efficiency and success in the intended activities, whether that be chopping wood or running a business.

A business plan is an outline of your business’s future—what you plan to do and how you plan to do it. When running a very small business with few employees involved, you may feel like writing out a whole business plan is a waste of valuable time and resources. A challenge for anyone who is passionate about their business is to explain it in terms others can understand. A structured way of doing this is to articulate your business model in terms that lead to financial outcomes. Creating a business plan can be effective and appropriate for any size of business that wants to be scalable and sustainable, whether it be a private teaching studio, or a national non-profit organization.

Writing out a business plan helps map out your idea to get a feeling of whether it is a viable option and helps to cover all of the important aspects that every small business needs to think about. If your business is going to get funding from investors, donors, or grants, a business plan will be essential to show that you have thoroughly thought out how your business will be sustainable. A business plan helps you to bring focus and clarity to your business idea and to discover and learn about your industry and its needs. Most importantly, it will help you to determine if your idea is feasible and financially viable.

With this being said, writing a business plan does not equate to success. There are still so many unknowns without jumping into the venture to predict too much of anything. Ultimately, after crafting a business plan, you may realize that your idea is not as sustainable as you actually

²³ Claire Newton. *“The Wood Cutter Stories.”* Claire Newton blog.

thought. That is okay! It is better to know now than after you have spent a bunch of time and money and spinning your wheels actually trying to get it started. In order to get a true picture of what your business will look like, it is vital that you not look at the world through rose-colored glasses, but that you also address the risks ahead in starting.

A business plan generally consists of these seven steps. Each area can be fairly interconnected and build off of each other, so just sitting down and filling it out in one fell swoop probably is not going to get you all the answers you need. Take some time to really think about each of these steps—the more you develop a solid plan, the easier it will be to actually implement something effective.

1. **The Opportunity:** *What will you be doing? Who is your customer? Where will you operate? What is unique about your business? What do you hope for the future? Who is your customer?*

Think about what you will be doing as an organization and the products that you want to offer in order to be financially sustainable. This might be a thought that does not necessarily resonate well with you—that it may take away the beauty of creating music to think of it as a product. But if we think about a product as what you are offering to people, your music or arrangements or workshops are exactly that—a product. It could be lessons, concerts, educational workshops, conducting services, compositions, blog posts, arrangements, or anything that you are offering. Thinking about the product you are offering is essentially answering the question “how will you make money?”. If you are having a tricky time coming up with an idea that you are passionate about, go through the activities in the idea creation section [here](#).

What really sells an idea, once you have it, is what the business world likes to call the *unique selling proposition*. In other words, it is what sets you apart and makes you different than other businesses.

Once you have an idea for what your company is doing, it is important to also think about what you want in the future in terms of the business’s function and how big you want it to grow to be, which is essentially what you will outline in your mission statement. Take some time to read the section on [creating a mission statement](#) and have begin developing your mission statement.

Obviously you are creating this business because it excites you. However, customers are an important part of the mix. We will talk more about really defining your customer [here](#).

2. **The Context:** *What industry are you operating in and what areas are there for growth? What are the threats? What is your competition, and how might you differentiate yourself from it? How will external changes affect your business? In what areas are you already successful, and is there room for improvement and growth?*

Understanding the industry you operate in as well as the external factors that influence your industry is important to identifying your competition and areas for growth and improvement. External factors that may affect your business could include many things. It

would be important to think about how your business would be affected if the economy experienced a downturn. Look at whether demographic trends support your idea, like mothers increasingly putting their kids into extracurricular activities. Taking time to think about how your business would be affected, as well as how you would handle those changes, with changing factors, will help you to be more prepared when these things come.

It is critical to take the time to understand how you and your competition differ and why a customer would choose one product over the other. As you evaluate your industry and competition, pay attention to how many competitors there are. If there are hundreds, it may be a sign that growing your business would be difficult because the market is saturated. If there is no competition, it could be a great opportunity for you to fill a customer need or it could be an indicator that your business opportunity is not as easy to implement as you thought.

3. **The People:** *Who is on your team? Who are your mentors? Who else do you need?*

Your business idea may require you to wear all, or most of the hats. In other cases, like running an ensemble, you may have multiple people involved and taking on various responsibilities.

Think about other people who will be involved in running your business. What industry experience and skills do they bring to the table that would be useful? Starting a business often takes a significant amount of time, so you want to make sure to surround yourself with people that you do not only get along well with, but people who you work well with. You have to invest in people. Invest in people who will not just do their job, but who believe in and want to further your mission.

In addition to people who may work directly and intensively with you to start your business, it is important to find mentors who will help to answer your questions, share advice, and share resources to help you get off the ground. Surround yourself with people who share a common goal, who support you, and who will answer your questions when you are stuck.

Other people you may need are volunteers or board members, depending on the type of organization you are running.

4. **Organization:** *What type of entity will you create?*

There are four main types of organization that you can form. The type you choose will be based on a variety of factors. We will get a lot more into types of entities [here](#).

5. **Finances:** *What are your financial goals, and how will you accomplish them? How will you finance your projects?*

When I surveyed Caine College of the Arts students about skills they felt would be necessary in starting and maintaining their own business, one of the most common answers was about finances, from budgeting to fundraising. These are topics that entire undergraduate

programs are dedicated to, but there are certainly things to be learned and done that do not require a semester of Finance 1010.

- Sometimes, artists seem to think being deemed “starving artist” is like a badge of honor—that you made it and are fulfilling the purpose of art for arts sake. But the reality is, at some point in our lives we are going to need to have a little cash to put a roof over our heads and some food on the table and possibly have a little extra to get into a gallery showing or a symphony concert, let alone have funding to run a business.

We will get a lot more into finances [here](#). For now, know that finances are a vital part of a business plan.

6. **Goals and Objectives:** *What achievements do you hope to accomplish in the near future? What are your goals for the upcoming year (revenue, time spent on projects, where you want to experience growth)? What specific steps must be taken to accomplish these goals?*

Let us make a specific differentiation between goals and objectives.

Goal: what you want to accomplish, often thought of in the short term. Goals should align closely with fulfilling your mission, which is often thought of more in the long term. It can be thought of as the description of the destination you want to get to. Goals should be measurable and quantifiable, rather than vague.

Objective: A measure of the progress that is needed to get to the destination. Objectives should be concrete, specific items. The idea of setting objectives is “converting the strategic vision into specific performance targets” (Strategy Textbook, 21).

There are two types of objectives to think about: financial and strategic objectives. Financial objectives, obviously, relate to finances. Think about what kind of financial position you would like to be in in 1 year, 5, years, or 10 years. Strategic objectives relate to what you want to be doing to build your business to fulfill your mission. Some examples could be, *grow my student base to 15 students by year 2*, or *build a website to build visibility* or *set a tour with 10 different locations*.

7. **Marketing Plans:** *What kind of marketing campaign will you run? How will you spread your message?*

We will get a lot more into developing a marketing strategy [here](#).

Activity

- Create a business plan for your own venture.

Creating a Personal Brand

“Your brand is everything about you...a good brand can take years to develop, but one sloppy day can tarnish your reputation (Devlin, 52).” ~Devlin

I want you to think of a brand that has really stuck with you. For me, when I think about branding, I think of Nike. When I think of Nike, a vivid image pops into my head of beautiful shoes on a beautiful athlete who is at the top of their game. Nike inspires athleticism and speed and has created a brand that is so powerful that people all around the world recognize it. I also think about organizations like Doctors Without Borders who provide medical assistance to people in crisis throughout the world. When I think of Doctors Without Borders, I think of moving people to action and spreading awareness about doing good and helping fellow human beings. A brand is the personality of a company.

Why is building a brand important? It builds trusts, facilitates connections, brings focus, builds a community, and creates visibility for a company. It connects you with individuals who believe in and value the same things as you. Just like Nike or Doctors Without Borders, or whatever brand popped into your head, each professional needs to develop a personal brand for themselves. A personal brand is much more than just a logo or memorabilia. A brand is essentially what people remember you by and how they view you. Building an effective brand maximizes your chance of being happy in the workplace you create because you have taken the time to think about what brings value to you and makes you happiest.

Let me illustrate an example of how a musician might use personal branding. A music teacher enjoys working with children and teaching in a hands-on, interactive way with students one-on-one. There may be a lot of music teachers in your area, but if your brand positions you as a caring teacher who specializes in teaching kids ages 3-7 how to begin playing the violin through fun-filled activities, then you have a much more unique profile to help market your business.

So how do you go about building your personal brand? Let me remind you that a successful personal brand is extremely personal, and therefore there is not a catch-all, step-by-step guide to creating a unique brand for everyone. However, I will share with you a few pieces of advice and activities that can serve as jumping-off points.

A personal brand should be a reflection of who you are and what you value. If you are an enthusiastic, extroverted individual who values family and relationships, then your brand should portray that. If you love to learn and engage with others in intellectual conversations, then your brand should portray that. Do not try to be something that you are not because that is not sustainable or fulfilling. Embrace your identity and be willing to accept who you are and who you are not. Tai Tran, listed on Forbes 2015 30 under 30 list, stated, "vulnerability is an opportunity. It breathes life to your brand." If you do not take the time to create a personal brand for your venture, the public will create one for you that may or may not be a true depiction of who you are and what you want to stand for, and therefore may or may not be sustainable. Inauthenticity is never remembered for long, so please make sure you are authentic to who you are when creating your venture.

Activities

- Make a list of values that are important to you as well as your strengths and weaknesses. Think to yourself, "if people could remember me for one thing, what do I want that to be?" Getting to know yourself through self-evaluation may not be a long and arduous process, but it is important to understand who you are when formulating a venture based on those strengths and values that will be sustainable.

- After you have created your personal brand, share it with a close friend or family member. Because they know you very well, they will be able to help you determine if it is a true reflection of who you are.

Formal Venture Formation

There are four main forms of a venture that can be created. The most important differentiations between the four have to do with taxes and how the government recognizes the business, which has a variety of advantages and disadvantages. Choosing which type of entity fits your business can be based on things like how many owners and what kind of owners you want, what kind of liability protection you want over personal assets, type of tax structure, and how you want to raise funds. There is no real “best” form of venture—it is based on what you want.

A common question involves how to make the decision about which type of venture to function as. In order to answer this question, I propose you think of some specific questions regarding your business. Would your business be prone to lawsuits? How much money do you need to function and what would be the most logical way to make that money (through grants, investors, solely selling products)? Do you have something to lose such as equipment or inventory that would be difficult to finance personally if they were lost through legal action taken against your business or catastrophe? Answering these questions in addition to reading through some of the basic advantages and disadvantages below should help you make your decision.

Sole Proprietorship

The first form of business to talk about is a sole proprietorship, which is the simplest type of business to create and has the most basic business format. There are no legal requirements to starting a sole proprietorship such as obtaining a business license or pay filing fees, meaning that you can begin to sell products or offer services immediately. Because a sole proprietorship is not recognized by the government, it means that you do not need to file taxes separately from your personal taxes.

In a sole proprietorship, there is no separation between you and your business—you ARE your business. This means that if you choose to stop running your business or pass away, the business will disintegrate and not be able to be passed on. In addition, because there is no legal separation between you and your business, personal assets may be required to be given up to settle financial straits if your business gets in financial trouble and goes under.

A sole proprietorship may be the best type of business formation if you are running a business that is not prone to lawsuits, you do not want to deal with legal paperwork or tax returns, you have limited personal assets, and you want to be solely in charge of your business, or, in the case of a general partnership, have only one or two other people involved in making business decisions.

Limited Liability Company (LLC)

An LLC is like a best-of-both-worlds hybrid between a general partnership and a corporation. Like a corporation, an LLC is legally recognized and can have unlimited members, or owners. It also ensures that the personal assets of the owners are protected from any legal business issues that may arise by showing legal separation between your personal life and the business. An LLC also gets to enjoy the tax benefits of a general partnership, however, in the sense that it does not have to pay corporate taxes.

When forming an LLC, the owners must create an operating agreement, which essentially details how the business will be run.

An LLC should be formed when you will have other owners, you want to protect your own assets, and you do not want to pay corporate taxes.

Non-profit 501(c)3

A non-profit is an organization formed for some purpose other than to make a bunch of money. That purpose could be charity work, education, or spreading the arts. This purpose is mandatory when forming a non-profit. Most schools, theatres, and major symphonies are formed as non-profit organizations. In order to establish yourself as a non-profit, you must file "Articles of Incorporation" with your state and file with the IRS to gain federal tax-exempt status.

There are a number of advantages to running a non-profit organization. It is an entity that is recognized by the government as separate from its founders, which gives legal and financial safety to the founders in case of bankruptcy or suing. In addition, because it is recognized as separate, a non-profit can live on as an entity, even if you as a founder choose to not be involved one day. In addition, founders and employers are not personally liable for non-profit's debts. They are great if you want to leave a legacy and lasting impact on society through your business. A non-profit is exempt from paying corporate taxes and may usually be exempt from similar state and local taxes. It can also raise funds in ways that most other business cannot—through grants, government funds, and donations. This status often influences more individuals and corporate donors to support it because their donations can be tax deductible.

With these advantages come rules, however. A non-profit organization is technically owned by the public because it is created for the public betterment (education, art, charity). Therefore, a Board of Directors is chosen to make decisions rather than the founder being able to solely make decisions for the company. Filing as a non-profit organization takes time, effort, and money because of their unique status with the IRS. Because a non-profit organization is owned by the public and is under close watch by the IRS, records must be kept detailing all activities, both financial and nonfinancial. Financial records must also be made publically available.

A common misconception about non-profit organizations is that they do not make money. On the contrary, a non-profit is a business and needs money in order to carry out daily functions and pay employees. However, according to the IRS, "none of its earnings may inure to any private shareholder or individual."²⁴ This means that if the non-profit makes more money in a

²⁴ "Applying for 501(c) (3) Tax-Exempt Status." *IRS*. Accessed February 19, 2019.

given year than expected, that money cannot just be distributed to employees or CEOs through generous bonuses. Rather, the money is fed back into the organization to help it grow.

Corporation

A corporation is how most big businesses that we think of are formed (Apple and Walmart). One might choose to become a corporation if you want to have numerous owners of the company, are planning on raising a lot of capital, or want to be publicly traded on the stock market.

Because a corporation is recognized as a separate legal entity, it offers protection to your personal assets. With a corporation, you can offer stock in order to raise money for your business, there can be an unlimited number of owners, and the business can continue even if you choose to no longer be involved.

Some things to remember when running a corporation are that you typically must make decisions with a large number of people because of multiple owners; you must pay corporate taxes in addition to personal taxes, which results in what is called double taxation; and there are numerous legal requirements such as paying state and national fees, and filing Articles of Incorporation which govern the way you will do business.

Pitching your Idea

A pitch is a short—30 to 45 seconds long—communicative and promotional tool to describe your business idea or current project. Having a pitch on hand that is prepared and practiced is helpful so you can share your idea on a moment's notice when the opportunity presents itself. Angela Beeching, the Director of Manhattan School of Music's Entrepreneur Center share her steps to creating a successful pitch:

1. Write your name and what you do
2. Write down a credential to establish your most relevant background (a performance credit, a degree received, a position you hold)
3. Briefly state your current project or topic area you are exploring
4. Ask yourself why is this important? What does that mean you can do with, through, and for others? Why does/should this matter to you and others?
5. "The person you meet must have a reason to connect with you. You want them to be able to give you an idea or a contact, so you create a conversational 'volley' to which your partner can respond. You, in turn, need to be finding out from your companion what she or he is interested in and what points of interest you may share. If the conversation is going well and your companion seems interested, you can carry on with a specific request, such as to contact this person in the future to set up a meeting."²⁵

The concept of the Golden Circle developed by Simon Sinek, which starts with why you exist, then how you go about your mission, and then finally, what you do to fulfil your mission. As I stressed in writing your mission statement, people really connect with why you do what you do much more than what you do or how you do it.

Activities

²⁵ Angela Beeching, *Beyond Talent: Creating a Successful Career in the Arts*, Chapter 2

6. Develop an elevator pitch of your business idea. This should be something that you are passionate about and consider pursuing after graduation
7. Practice your elevator pitch with a friend or family member

Financing

Indiana University's SNAAP survey indicated that of the 90,000 arts alumni that graduated, there was a 58% deficit between the people who had acquired financial skills in college and those who needed it for a job.²⁶ This was the biggest deficit that manifested itself throughout the survey, proposing that musicians need to be taking an initiative to become financially fluent.

There are two main categories of ways to finance a business venture. Debt financing is borrowing money and can be done through credit cards, traditional bank loans, or private vendors. This borrowed money must be paid back in a designated amount of time with an interest payment charged in addition to the loan amount. Alternatively, equity financing involves receiving money in exchange for partial ownership of the company, which results in the lender being able to have a say on financial and strategic decisions that are made. Methods of equity financing could include issuing stock or finding angel investors.

In addition to debt and equity financing, which are common methods especially among corporations and for-profit companies, non-profit organizations can raise money through donations and grant writing, which will be explained in more detail.

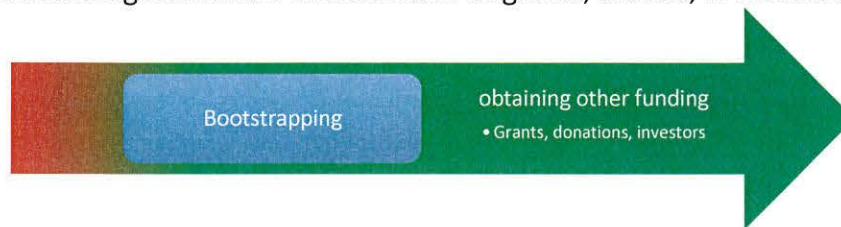
Bootstrapping

A common misconception is that you need to raise a substantial amount of money in order to even begin starting a business. Not true. Many entrepreneurs start by bootstrapping their business because they are unable to find other sources of funding immediately. Bootstrapping is simply utilizing your own resources such as personal savings, company cash flow, family and friends, and other personal resources to start a business.

Although financing can often be thought of as boring, bootstrapping provides you with an opportunity to get creative about utilizing your resources to your advantage. For example, let us say you wanted to start a music school and wanted to bootstrap rather than finance the business with debt. You could begin teaching out of your home or going to students' home to save money on renting out a studio. You could create a Facebook page to advertise and post about events and ask family and friends to share it to advertise rather than pay for a website initially. You could work with a friend who needs a graphic design project for school to come up with a logo and create a brand for yourself. These are all examples of using your personal resources to build your business.

²⁶ Skaggs, R., Frenette, A., Gaskill, S., & Miller, A. L. (2017). Artists in their communities (SNAAP Annual Report). Bloomington, IN: Indiana University, Strategic National Arts Alumni Project.

There are quite a few benefits to bootstrapping rather than going out and raising money through debt or equity before the business is up and running. If the business fails quickly, you will not have to deal with the repercussions of having debt that you cannot pay back. Financing through bootstrapping ensures that you are the boss and in control of making financial decisions rather than having to work with investors, sponsors, or banks to make financial decisions. “Responsibility breeds moderation,”²⁷ in the wise words of Thomas Jefferson. As humans, we are more apt to take care of something extremely well when we have absolute ownership. After you have proved that you have a sustainable business, it is much easier to obtain outside funding from other sources such as grants, donors, or investors.



Grant Writing

Grants are a source of funding that many non-profit organizations turn to. A grant is a “financial donation given...for a distinct program or purpose...to support a person, organization, project, or program.”²⁸ Grants can be awarded by foundations, corporations, or government agencies. Each grant has its own set of requirements, type of organization that they will give to, amount of money it will give, and application, so it is important to know what these are to ensure your organization is a good fit before you take time to fill out a lengthy application. I spoke with Anne Francis-Bayless, the cellist for the Fry Street Quartet and a seasoned grant writer, to discuss some of the tips she would give to new grant writers.

When speaking about her process of writing grants, she said that being able to identify grants that will work well for your organization or project is key, meaning that the terms of the grant would be able to be met by your organization, and that your organization met the guidelines of the grant being given. It is important to understand what the mission of the organization is who is providing the grant. For example, are they especially interested in children’s education, new music, or large multi-disciplinary collaborations? It is imperative that you prove how your project fulfills the mission of the granting organization. Think about looking at the data available about the grant such as who they have been awarded to; what successful grants look like; what stuff are they funding, such as modern composers, certain themes, theater renovations, or interdisciplinary projects. Thankfully grant websites provide much of this information, but networks will also be able to help identify grants that would be a good fit for your organization or learn about previous grant applications, whether successful or unsuccessful.

The next point that Anne made was about the importance of preparation when writing a grant. She talked about having coherent writing already in place such as a mission statement and

²⁷ Thomas Jefferson

²⁸ “How to Find Grants for your Nonprofit Organization”, Enoch Pratt Library.

objectives, which can serve as an outline for the application. It is also vital to clearly understand how much money you need and what the money from that grant will be used for specifically—not having clear language about this may imply that you are spending the grant money for your personal groceries and utilities rather than on activities that will move your project forward. Make sure to be clear about what you need money for.

When actually writing the grant, remember that funders may be reading hundreds of applications, so makes yours one worth reading by telling the story of your non-profit. As funders begin to understand your mission and vision, they will begin to see your non-profit as a good investment that they would like to be associated with and see grow and make a positive impact on society.

Once the grant application has been written, it is a good idea to have a fresh set of eyes look over the writing to make sure there are no mistakes and that it is free from jargon that people outside of the organization would have trouble understanding. Writing grants requires excellent writing and proofreading skills, but having extra eyes look over the language can be vastly helpful. In addition, there are many local resources you can look to to help improve grant-writing or general writing skills such as workshops, writing centers, or other non-profit organizations.²⁹

Additional Resources to find Grants

Chamber Music: <https://www.chamber-music.org/programs/classical/grants>

Federal Grants: <https://www.grants.gov/>

<http://foundationcenter.org/>

Development

Most non-profit organizations have a development department. I like to think of development really as the business of developing individual relationships and through that, inviting individuals to be actively involved in your organization or project. It includes all fundraising activities, including building and maintaining good relationships. It is all about asking the right person the right thing for the right reason at the right time.

When establishing your own organization, you may not have the resources to hire out an entire development team to work on developing relationships with donors, soliciting donations, writing grants, seeking for in-kind donations, or putting together VIP donor dinner parties. You might not even need all of that. However, learning to develop your business through asking for donations is an important thing to understand when running a non-profit organization.

The best place to start when in the first fledglings of funding any project is with people who are close and semi-close to you. Angela Beeching suggests starting by making a list of 10-15 people you know who are interested in your project and are in a position to help you financially. Not all people may be fully committed to your project. They may lie anywhere along the spectrum of

²⁹ Anne Francis-Bayless. Interview with Collette Cook. January 14, 2019.

ignorance about your project to full supporter. Your job in development is to move them along the spectrum from ignorance to support. Next, take them out to lunch or sit down with them and pitch your idea to them. This should be well rehearsed in terms of what the project is and why it is important to you! Unfortunately, the likelihood of them offering to give you the exact amount of money you need is unlikely. In most cases, you will have to ask for money, which takes a lot of practice. This also takes research to know how much you will need—and where that money will be spent—because it is likely that they will ask you.

Some people you ask may choose to give money to your cause, and some will not. Whatever their answer is, remember that they do not have to stick to it forever. The relationship that you build and maintain with them could change their minds to give money in the future.

Development is very much about the human connection. It is about finding a way to relate to an individual and finding a way to meet their personal mission through your own mission statement. Make sure to thank your potential donor for the time (and money if they choose to give it) and remember that you are not just in the music business, but the relationship business too.

Activity

- Practice this exercise with a partner. One of you will be the prospective donor and the other will be the development associate. In 5 questions, the development associate needs to find a way to connect with the donor in a way that presents the opportunity for more relationship-building interaction and a way to connect their mission to the prospective donor in order to ask the final question, would you be willing to donate \$1,000? This exercise helps to navigate reading donors, asking potentially-awkward questions, and taking time to wait for a response.
- Think of 5 people you know who would potentially support your project. Make plans to take them out to lunch or catch up with them.

Taxes for Musicians

Taxes are something that can bring feelings of anxiety and stress to practically anybody who has to do them. As a business owner, taxes are essential to keep track of in order to stay in good standing with the government. If you are working for someone, the employer will send you a W-2 and taxes will be withheld from your paycheck. When you are self-employed, you must take care of taxes on your own through the IRS website forms or software such as TurboTax or QuickBooks. If you have the financial resources, have an accountant do your taxes for you. Either way, keeping clear financial records throughout the year will save you enormous headaches when tax season rolls around.

When filing your taxes as a self-employed individual and keeping track of your finances throughout the year, it is a good general rule of thumb that taxes will come to about 25% of your revenue. It can be helpful to track your estimated taxes quarterly so you are not surprised to have to pay a large amount of money to taxes at the end of the year. There will be certain items that you can “deduct” from your taxes—called deductions. Each item that you deduct should have some sort of proof, such as a receipt, credit card statement, or check stub. Here is a list of possible deductions.

- Union dues and professional societies
- Professional fees for agents
- Professional registries
- Master classes, festivals, coachings, and lessons
- Stage makeup
- Music books, scores, sheet music, and other supplies
- Certain costs for internet
- Research
- Rehearsal or concert space rental
- Accompanist, arranger, sound or lighting technician
- Tax preparation and accounting costs
- Repair of instrument
- Copyright fees
- Instrument purchases
- Travel expenses
- Commercial or marketing materials
- Miles you drive related to self-employment/contract time

Taxes will be different based on what [formation](#) you have chosen to file your business under. If you are a government-recognized non-profit organization, The tax code basically shows that the organization is a charitable organization. This provides tax benefits such as being exempt from federal income tax and corporate income tax and eligibility to receive tax-deductible charitable contributions.

Additional Resources

Mr. Riley's *New Tax Guide for Writers, Artists, Performers & Other Creative People*

Money Management

When you avoid our finances, it often leads to us not pricing your services or products accurately and therefore not being able to win over the trust of donors. Money management skills are critical in personal life as well as when running a business.

Before turning to outside sources for funds, it is important to take note of what you will need money for and how you will make money in your organization on its own. Think about what the expenses of your business will be (i.e. rent, marketing, instrument repair, travel, or salaries.) Also think about your streams of revenue, or how you will make money (i.e. teaching, master classes, gigs, selling sheet music, or royalties.) It is important to note that most musicians will have multiple revenue streams.

Additional Resources

<https://musicteachershelper.com/>

<https://financeformusicians.com/>

Paying Yourself and Pricing Your Work

A question that is raised often in entrepreneurship is how to pay yourself. If you are the one making the money in your venture, should you not get all the profits? The answer no. Some might say that in the early stages of operation, you should not pay yourself. But then what do you eat and where do you live? So, the question still stands: how much should you get?

The answers may manifest themselves when you take the time to determine how much you will need as a business to operate and grow—expenses that should be paid before paying yourself. Another important thing to consider is how much money you will need to sustain your lifestyle.

Some people severely undercut competition, which can be good short term, but does not show your value as a musician. In fact, it actually undervalues the service you are giving.

Overpricing yourself may lead to greater profits, but also might lead to not getting much business.

The ideal price is where the buyer and seller both feel like they are getting great value. Factors that play into this are what do local competitors charge; what is your experience, credentials, and reputation; what is the supply and demand of the product; and what do you do to add value to your product.

The bottom line is that the amount you charge for your services and the amount you pay yourself is very individualized based on your geographic location, the service you are providing, and a plethora of other factors. As you ask yourself the above questions, however, I am confident you will find a price that will be satisfactory.

Marketing

“Marketing is everything, and everything is marketing. Marketing is an attitude—a way of life.” David Cutler

Marketing can be a touchy subject for musicians and artists because they worry that through marketing, they are “selling their artistic soul” to a corporate world and losing their identity as an original artist. Marketing does not need to consist of an artist squelching his or her own artistic vision for the sake of the customer. However, balance does need to be found between what the customer wants and what the artist aspires to do. This may be the reason why so many symphonies are beginning to integrate a pops series, or why the Nutcracker is programmed every single year, to gain extra revenue to support other productions that may be more artist-driven. Another recent example, the Utah Symphony started a series called “Unwound” which is a show that is catered towards those who have not been to classical concerts before and do not really know what to expect.

Marketing is more than your materials; it is how you conduct yourself as a business.³⁰ In Joanne Bernstein’s book *Standing Room Only* she defined arts marketing as the process by which an organization relates creatively, productively, and profitably to the marketplace, with the goal of creating and satisfying customers within the parameters of the organization’s mission.³¹ It includes the activities that help attract and audience and retain an audience. It helps you to expand your audience past those who are already interacting with our business. It helps convey why your organization is different, better, and more special than other organizations.

³⁰ Devlin, John Gennaro. *An Introductory Course in Music Entrepreneurship*. Doctoral Dissertation, University of Maryland, 2015, 58.

³¹ Bernstein, Joanne Scheff. “The Evolution and Principles of Marketing.” *Standing Room Only*. Palgrave Macmillan US, 2014.

There are many tools to use when marketing including social media, word of mouth, a website, or promotional print. These tools are like keys on a piano. Imagine you are at a fancy dinner party and all of the sudden, the doorbell rings and Billy Joel comes into the room and sits down at the piano. He proceeds to give an intimate piano concert and leaves the guests in awe and appreciation. Now think of the alternative scenario in which the host's three-year-old son sits down at the piano and bangs on the keys for a few minutes before he is whisked away to his room. The feeling of the guests is now one of embarrassment or frustration. Yet in both of these scenarios, the same keys of the piano are pressed. What is the difference? It is the order and combination in which the keys are played that makes such the difference. This is just pressing the right order and combination of keys of marketing. Learning which keys to push at the right moments to maximize their effectiveness is the secret to creating harmonious marketing programs.³²

Defining Your Target Audience

Defining your target audience helps your organization to create targeted content that is relevant to your audience's interests as well as helps you determine how to reach them. It is common practice to create what are called "donor profiles" or "customer profiles". These describe your customer in demographic terms—like age, social class, and geographic location—and psychographic terms—like people who play an instrument, enjoy eating out, or choose to attend a symphony given a free Saturday evening. Of course, we often want our art form to reach the entire world! Creating a customer profile, however, will make our work more meaningful and more specific. When defining your target audience, think about where you will find them, what their needs and wants are, and what their hobbies, interests, habits, and preferences are.

Activities

- Ask yourself, "who is my customer?" (This is based on real data) write this on sheet of paper.
- Ask yourself, "who isn't my customer?" also write this down.
- Create an end-user profile for someone who is your customer.
 - a. What is their gender, age range, income range, and geographic location?
 - b. What motivates them?
 - c. What do they fear?
 - d. What do they do in their free time?
 - e. Where do they get their news?

What is the general reason they are attending this event?
Why is the concert attending experience valuable or desirable for them?

Market Research

³² Eric Schultz. "Marketing." Class lecture, Utah State University, Logan, UT. January 23, 2017.

Market research is essentially the act of gathering information about consumer needs and preferences. Market research can be collected on your own through quantitative and qualitative research, or it can be accessed online through a third party.

The purpose of market research is to gather information about your audience to better understand what leads them to make buying decisions what causes them to interact with organizations such as yours. This research can be done through interviewing customers or potential customers who fit your donor profiles, through distributing surveys, observing events, taking polls, or analyzing data sets amongst other activities.

Activities

- Choose cultural event to attend. Engage in a brief conversation with at least one audience member just before, during, at intermission, or directly following the event. Your goal is to find out some information about what they value about the event and why they decided to attend.
 - Question Bank:
 - How did you hear about our event tonight?
 - How many arts events do you attend each year?
 - If this is your first time attending an event, what did you like? What did you not like? What would motivate you to attend another event in the future?
 - Why do you attend arts events?
 - What is that you like about attending these events?
 - Is there anything you think we can do better to enhance your experience?
 - Is there something about the arts events that we offer that you think we could do differently?
 - What do you value about the arts in general?
 - What types of art events do you say you enjoy over others?
 - What is it about this specific art form that you particularly enjoy?

Do other events you have attended in the past offer features that are missing from our event? Did they enjoy their experience? Was the artistic message effective, clear, and/or impactful? How could you respond to their observations, compliments, or complaints to encourage them to come to more arts events in the future? If you could offer the same event again, would you make any changes?³³

Additional Reading

Bill Amulet. *Disciplined Entrepreneurship: 24 Steps to a Successful Entrepreneur*, chapter 3

Promotional Print

Promotional print includes business cards, posters, and flyers. Think about your unique selling proposition, because this should be at the center of all your print. Additionally, include your picture, a headline, and any other information that is necessary. Remember that your

³³ Gray, Megan. "Teaching Music Entrepreneurship in the Chamber Music Classroom: A Cross-Disciplinary Curricular Framework." Doctoral Dissertation, University of Iowa, 2017, 168-169.

promotional print, as well as all marketing materials, this is not about you. This is about the customer or reader.

Activity

- Create promotional print for your business

Website

Most people will decide whether they like a website and will stay on it or not within 3 seconds or less based on design and appearance. This proves the point that although having a website is crucial, simply having one is not enough. Luckily, long gone are the days where you need to know how to code to create a website. There are various sites that create an easy way to create a website.

<https://www.wix.com/>

<https://wordpress.com>

<https://www.squarespace.com/>

When creating a website there are a few things to keep in mind. First of all, keep your website customer-centric. Make sure you keep them in mind when writing text, thinking about what information to include, and what questions to answer. Keep vital information in plain site. Load your site with value for the customer and have it tell a story. Because more than half of individuals will visit your site from a mobile device, make sure it is mobile-friendly. Keep a clean and simple design and include call to action buttons that your customers can interact with. Above all, keep the information current and, if applicable, and include new media. This will give your customers a reason to come back to your website.

Things that are important to have on your website:

- Home page
 - Name and artist type
 - Your brand—what is unique
 - Clearly-labelled menu
 - Call to action
- Biography
- Contact information
- Services offered
- Upcoming events
- Blog
- Recordings
- Retail (to purchase CDs, shirts, posters, etc.)
- Press or testimonials page
- Mailing list sign up
- FAQ page
- Policies

There are tools to use and learn about to increase your website views. Google Analytics show you extremely valuable information about who is visiting your website, what they are clicking on, and where they came from. Understanding this information will help you to target specific individuals and demographics who are especially interested, as well as help you make decisions about where to advertise. Google Analytics can be a great tool to track the impact of your social media efforts, how an individuals came to your website, and from where before buying the ticket.

Search Engine Optimization (SEO) is the process of improving quality and quantity of traffic to your page from search engines like Google and Yahoo and is done through algorithms. It focuses on the relevancy and currency of your website based on what people are searching for.

Activity

- Create a website for your business

Social Media

“You should not do more than you can do well” David Andrew Wiebe

Social media provides a place for people—who you know and do not know—to follow your work online and not have it get lost in the sea of other people doing similar things to you. “Social media and technology is not only about content sharing, but also about relationship building. It is important to view social media as a two-way conversation—providing content, but also involving the audience. Social media can also act as a sounding board for new ideas or help your organization receive valuable feedback about what you are currently doing.”³⁴ It is a powerful way to reach and engage with your supporters.

When building your social media presence, follow David Wiebe’s advice to not do more than what you can handle well. It takes time, energy, and good content to keep up with social media accounts. My suggestion is starting one and learning to utilize effectively before moving on to try to conquer all.

LinkedIn

The purpose of LinkedIn, a professional social media platform, is to connect with people who may share similar professional aspirations, find work, and find people to work with you. On LinkedIn you can create an artist or organization page to share information about what you do and can connect with professionals who might want your services. For example, LinkedIn might be good to find professionals to network with to play at corporate parties or do collaborations with. You can follow industry leaders, glean information from their pages, start up conversations with them.

Facebook

Facebook is great for sharing events or concerts that you have coming up. You can create a page for your organization to have a single spot where you can share posts and information. Facebook generally reaches an older audience. You can use paid advertising to reach specific demographics of people or geographic locations and can advertise for a page or specific events.

Instagram

Instagram is great at promoting videos of your processes, behind-the-scenes glimpses, and pictures. It reaches a generally younger audience than Facebook. It is great for growing a large fan base.

³⁴ Trezzo, Hayley. “Target Millennials: Engaging and Attracting the Next Generation of Arts Patrons.” SPEA Undergraduate Honors Thesis, 14.

YouTube

YouTube is all about video content. You can connect with other artists and fans by liking videos, commenting, and following.

Activity

- Choose a social media platform that would fit best with your brand and implement it into your marketing plan

Audience Engagement

According to studies, the most common reason why people do not attend classical music concerts or do not come back is discomfort. Sigurjonsson discusses the importance of “customer comfort” to the supposed accessibility of the concert hall. Someone with no experience attending an orchestra concert may be deterred by a variety of social barriers, such as what to wear, when to clap, or just not knowing what to expect. To lower these barriers, there are two options. First, the public needs to be educated about the conventions of classical music performance. Second, those conventions need to be changed to work within the public’s existing comfort zone. Otherwise, the perceived social risk, combined with the relatively high cost of a ticket, will undermine a new concertgoer’s experience or prevent them from attending at all.³⁵

Regardless of what is being performed, it is vital to invite your audience in to the the performance through words and body language. Think about what you are saying to the audience in the way your walk on to stage, what you are saying as you perform, and as you bow. When planning on what to say to audience members think of some of these things:³⁶

- What makes what you are performing exciting?
- What excites you about it?
- What do you want the audience to notice?
- Is there anything cool or interesting about it?
- What difficulties would a first-time listener encounter?
- Is there something about the history of the piece that makes it more meaningful?

In a LinkedIn article, Angela Beeching talks about the importance of making a connection with the audience that invites them in to the music-making experience. She says, “Introductions done well can frame the audience’s experience to help them engage more directly with the music. For me, a great concert is one in which the artist has given me an opportunity to make meaning. To reflect, engage, and connect my own memories, emotions, associations, and experience. A few well-chosen sentences spoken from the stage can help get us closer to making a real connection.”³⁷

³⁵ Sigurjonsson, N. Orchestra Audience Development and the Aesthetics of “Customer Comfort”. *The Journal of Arts Management, Law, and Society*. 40, 266-278. 2010.

³⁶ Beeching, Angela. “5 Questions to improve your ‘outreach’ performances.” LinkedIn, Nov 19, 2018.

³⁷ Beeching, “5 Questions to improve your ‘outreach’ performances.” *LinkedIn*, Nov 19, 2018.

Judith Glaser, an American author, talked about three types of communication between people. The first type is transactional, which is exchanging information, telling, and asking questions. The second type of conversation is positional, which is exchanging power, advocating and inquiring. The third type of conversation is transformational, which is exchanging energy, sharing, and discovering. Performances and exhibits that we create will be most meaningful to our audiences if they are transformational.³⁸

Personal Interviews with Industry Entrepreneurs

While compiling this guide for classical musicians, I have had the opportunity to conduct interviews with many classical musicians who have made a career for themselves as music entrepreneurs. I always find it inspiring to hear the stories of other like-minded individuals, so I have chosen to share their stories and insights on music business here.

Interview with Anni Hochhalter, Founder of WindSync

Anni Hochhalter, a French horn player, completed her Bachelor's degree in music performance at the University of Southern California and went on to begin her Master's in music from the University of Cincinnati when she got a call from an old friend from band camp who had this brain-child idea to turn her student wind quintet at Rice University into a professional group with Anni's help. Anni subsequently dropped out of her Master's program and headed to Houston to put all her effort into making this childhood dream of hers come true. From the very get-go, Anni and fellow wind players formed WindSync as a non-profit organization and each member of the group committed to put all their effort into making it a sustainable group. "Pay yourself from the very, very beginning!" says Anni. Although not in it to become billionaires, they understood that paying each member was vital if this actually was to be their full-time gig. "If you pay yourself from the get-go, then you do not have to go through the awkward transition from making \$0 and everyone working other jobs to pay the bills to having everyone quit and figure out how to function as a group on less cash to pay the musicians," says Anni. The way they did it at first was they split the money they earned in the first year 6 ways—one part to WindSync and one part to each musician. "Doing this part time was just never an option for me—I never let it be an option," Anni says.

Anni talked a lot about the process of setting up a touring performing group. She said, "to be honest, booking a tour is not as hard as people make it sound if you just do it and do not be afraid about taking yourself seriously as a musician because then other people take you seriously as well." She began setting up tours by calling schools and offering educational programs for a certain amount of money and found great success. She called connections that she had in places surrounding those schools and asked if they would connect her to local venues and present them in house concerts. As she showed maturity and confidence in her group by not being willing to play for free, she actually found that others also took her seriously, were willing to present and pay her group, and market for them seriously as well.

³⁸ Glaser, *Conversational Intelligence* (Brookline, 2014).

As a musical ensemble, WindSync has focused their mission on “eliminating the fourth wall by performing from memory, connecting quickly and memorably with audiences” and educational outreach. They have crafted different packages to offer to elementary, middle school, and high schools that are well-laid out on their website. They have crafted a workshop called “New Commerce of Ideas—Business Skills for the Future” that they offer to high schools. They have found ways to connect to niche audiences, such as crafting autism-friendly concerts which are very structured. Finally, they always look for multiple outlets to share their art such as collaborating with dance companies, local artists, and museums. They participate in creative space making activities around their home-base, Houston.

Interview with Debbie Ditton, Director of Music Theatre West and Debbie Ditton’s Voice Studio

Debbie Ditton is the owner of Debbie Ditton’s Voice Studio in Logan, Utah and the Outreach and Assistant Artistic Director of Music Theatre West, a local theatre troupe. She attended Brigham Young University where she got her BFA in Musical Dance Theatre and subsequently began teaching and has been for 27 years. When I interviewed Debbie, we spoke about both of her careers.

Music Theatre West creates and produces multiple theatre shows a year as well as hosts a summer acting academy for local youth. When asked about the creation of Music Theatre West, Debbie said that they first found a need in the community and a way to fill it in such a way that even if competition began to come, they would be able to stand. She said that filling a need is truly what makes a sustainable business, as well as ensuring that it is financially sustainable. They allowed themselves to be flexible in their original idea creation and began to diversify as needs changed, which has kept them relevant and noteworthy.

When it comes to her voice studio, she always had a love for singing and sharing that talent with others and helping them to develop it. She has created value in her business by also positioning herself as a vocal coach to prepare for auditions, keeping cheerleader’s voices healthy, and coaching actors in musical theatre. She has also created a blog to help her keep her web presence relevant.

When asked about how she gets her name out to the public, she said “Word. Of. Mouth. Be a good person and people will refer you to their friends.” She talked about how essential that is, especially in a small city like Logan, Utah. She says that she also finds everywhere that is relevant to advertise, which includes web calendars like Now Playing Utah and stores like the Book Table. She said that when marketing, it is also important to know what your audience wants. “Do they want to see that you have certifications? A Master’s degree? A kind, bubbly personality?” from there, you can determine how to fashion your advertisements, as well as understand if the service you are offering will be viable.

Interview with Rebecca McFaul, Founder of The Fry Street Quartet

Rebecca McFaul is the second violinist and founder of Fry Street Quartet and a violin teacher at Utah State University. She attended the Oberlin Conservatory as an undergraduate and Northwestern University as a graduate student, going on to be part of the Civic Orchestra. When interviewing her, she talked about how playing chamber music was not a big thing back when she was in school, but she was always immensely drawn towards it. As a music entrepreneur, as well as an educator to music students, she sees such a need for business skills to be shared with music students. “We cannot just expect employment to be provided, especially as an artist. We are at the top of the pyramid of human needs—our success partially depends on the overall health of the society our audience is a part of. There needs to be interdependency between artist and society and audience,” she says.

When telling her own story, she said that after grad school, she was burned out. She needed income desperately, but was unwilling to work away from the music field that she had put every fiber of her being in to. That, along with her attitude of always reaching—never quite being done with the art form—is what truly led to her to the creation of Fry Street Quartet with some colleagues. They set up concerts at libraries and nursing homes, did some recordings and competitions (this helped with focus and allowed for joint goals amongst quartet members). These also helped with audience engagement synergy. The group was looking to create community around music. It was all about exploration together. She said, “with hard work and also with a bit of luck, we made it.” The group received a “Rural Residency” grant—Rebecca equated it to the “Peace Corps for chamber music”—in Hickory, North Carolina. The grant outlined that they had 2-3 years to make an impact on the community. They set to work, doing a ton of school and club and rest home concerts. This helped them build their network in the community, and the grant money gave them time and space to create. From there, Fry Street Quartet.

When asked about what advice she would give to aspiring music entrepreneurs, she said, “there is something for everyone in the art form, but it is not always the same thing!” She suggested finding ways to become essential to your community, yet to always hold yourself to a high standard and be very clear about what you want to create. “This society is US. You cannot sit around and wait for the world to want or need you.” She talked about how important mentors were in her journey and to find good ones who care about your success. She stressed how critical skills like paying attention to detail, organization, people skills, handling money, understanding business documents, and communication are in creating a sustainable business.

Interview with Laura Morgan, Co-founder of Mountain West String Academy

Laura Morgan is the founder of Mountain West String Academy, a non-profit educational organization that teaches orchestras in elementary schools around Cache Valley. The idea for the organization started when Laura’s daughter came home with a flyer for orchestra in 5th grade and it was the only one in the whole valley and only consisted of 6 students. Laura, along with a few other musically-minded parents felt like they wanted orchestra to be taught throughout the valley and be more present in the elementary schools. They went to a lot of school board meetings to pitch their idea. They approached all the principals to pitch their idea. She said that it took a lot of work, a lot of convincing, and a lot of time to get the organization off the ground, but 20 years later, it is bigger than ever.

The advice that she would give to aspiring music entrepreneurs is this: “You need supportive people surrounding you that will grab hold of your idea.” Having mentors and connections are vital because there are going to be a lot of things that come up in the process that you simply do not know how to do. For them, it was things like forming a board of directors, fundraising, and grant writing. She stressed that you should ask for a lot of advice.

Interview with Jesse Massey, founder of Tribeca Ensemble

Tribeca Ensemble is a regularly-gigging string ensemble based in Salt Lake City, Utah and was started by Utah State University alumni Jesse Massey. As stated on their website, “As a versatile chamber music ensemble, Tribeca Ensemble enjoys an ability to perform a large portion of the repertoire in the realms of both standard masterworks as well as contemporary music.” They have been featured in many news outlets, as well as have established themselves as a prominent group in the event entertainment industry, performing often for weddings and other social events.

Of course, the group did not just create itself. Upon graduation from Utah State University, Jesse found himself in Salt Lake teaching and doing a few gigs, but wanted to put together a group to build upon all the skills he had developed through studying violin performance with the Fry Street Quartet. He wanted more than to just write contractor after contractor to find solo gigs. The ensemble has been running for two years now and Jesse states that that is really where he concentrates most of his energy, although he admitted that he likes wearing multiple hats to take away the monotony of any job. This is quite common amongst musicians to find their toes dipped in multiple activities, from teaching to freelancing to recording.

Spending his time running Tribeca Ensemble and making his way as a musician post-college, there are a few things Jesse felt would have been useful to learn while in school including networking, practical skills to start one’s own business, as well as participated in applied projects to set up performances in one’s own community to understand the process of doing so.

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Professional Author Bio

Collette Cook was born and raised in Salt Lake City, Utah and began Utah State University in 2013 as a Music Performance major with the intentions of pursuing a career as a violin performer. After serving an LDS mission in London England, she returned to school and shifted trajectories, adding a Business Administration major and Entrepreneurship minor, with a growing desire to help artistic organizations fulfill their purposes to share and inspire the public through music. Collette has always been fascinated with the intersection of music and business and has a passion to help arts organizations succeed through obtaining proper funding, marketing, and operations. She has volunteered as a grant writer for a local children's choir, worked as an operations intern for the Utah Symphony | Utah Opera, and as a public relations intern for the New York String Orchestra Seminar.

Throughout her schooling, Collette has enjoyed playing with the USU Symphony Orchestra, in various musical ensembles, being a member of the Jon. M. Huntsman Huntsman Scholar Program, serving on the Honors Student Advisory Board, and running a small startup company with her husband. Upon graduation, Collette plans to pursue a career in Arts Administration with the Utah Symphony | Utah Opera and continue to develop content for artistic entrepreneurs to grow their businesses.