

# INNOVATE. MUSIC. LEAD.

A magazine of the Institute for Music Leadership at the Eastman School of Music



## Writing a Grant? 5 Strategies to Consider

Also featuring:

*An 8-Step Guide to Creating Your Next Music Project*  
*A Conversation with Rachel Roberts*



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Produced by the Paul R. Judy Center for Innovation and Research at the Eastman School of Music, Rochester, NY



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## EDITOR'S WELCOME

In the wake of a summer interacting with innovative colleagues from music organizations around the country, researching cities that give strategic support for artists as the genesis of urban revitalization, and observing the creative spirit of students, my optimism that music will evolve and thrive in North America is stronger than ever.

Towards that end, The Paul R. Judy Center for Innovation and Research and the Eastman School of Music are committed to supporting robust research, creative thinking, and inspirational leadership.

These vital activities happen at the grass roots level (*An 8-Step Guide To Creating Your Next Music Project* by Maria Finklemeier) and at the institutional level (*Writing a Grant? 5 Strategies to Consider*, by Rachel Roberts). Impactful innovation – large and small – starts with those willing to learn, to interact, and to take risks.

We hope that you find inspiration to do so in this issue of INNOVATE. MUSIC. LEAD.

Musically Yours,

James C. Doser  
Director, [Institute for Music Leadership](#) Eastman School of Music  
Editor-in-Chief,  
INNOVATE.MUSIC.LEAD. Magazine

## INNOVATE. MUSIC. LEAD.

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SUBMISSIONS

Please see the next page for detailed submissions information. We welcome submissions to be published in INNOVATE. MUSIC. LEAD. We accept submissions on a rolling basis. If you have questions about your work and if it would be appropriate for this publication, please email us at [prjc@esm.rochester.edu](mailto:prjc@esm.rochester.edu).

MAIL:

Paul R. Judy Center for Innovation and  
Research  
Eastman School of Music  
26 Gibbs Street  
Rochester, NY 14604

EMAIL:

[prjc@esm.rochester.edu](mailto:prjc@esm.rochester.edu)

WEB:

<https://iml.esm.rochester.edu/prjc>

# Submissions

The editors of the INNOVATE. MUSIC. LEAD. Magazine encourage and welcome your submissions of original content for publication. Below are guidelines for submission:

1. Submissions are accepted on a rolling basis. You may submit a proposed topic, or a completed work. The I.M.L. magazine is published twice per year, in March and August.

2. Submissions will be considered from all individuals studying or working in the music field. This includes undergraduate and graduate students, college and university faculty, and professionals.

3. The editors are interested in a variety of content, both in terms of writing style and length: research papers (under 5,000 words preferred), how-to and practical experience articles (under 2,500 words preferred) informative short pieces (under 1,000 words) and book reviews (under 1,500 words preferred), graphics and illustrations are all welcome. The editors are also open to additional content ideas, so please contact us at [prjc@esm.rochester.edu](mailto:prjc@esm.rochester.edu) if you have another idea.

4. Submissions should relate to the main themes of the magazine: innovation, leadership, and careers in music. These themes are broad and allow plenty of room for a variety of topics and perspectives. Research topics that would be appropriate include but are not limited to: a) new and

innovative models of organizational structure, b) studies of ensembles / other musical organizations and their methods of organization, marketing, performance, etc., c) studies of orchestras, jazz ensembles, and smaller ensembles and their models for audience engagement, structure, personnel, management, etc. Appropriate topics for how-to and practical experience articles include career-building tips and advice, creativity, and profiles of innovative initiatives, projects, and musicians.

5. **For more information, and to submit your work, please email**

**[prjc@esm.rochester.edu](mailto:prjc@esm.rochester.edu)**. Submissions should be sent as Microsoft word files. All citation methods are accepted. Submission of your work does not guarantee publication. Your work will be reviewed by the magazine editors, and you will be notified whether your work has been accepted for publication, accepted with changes requested, or not accepted for publication at that time.

Thank you for your interest in the INNOVATE. LEAD. MUSIC. Magazine, and we hope that you will consider submitting your original content or an idea for an original article. Thank you!

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# Writing a Grant? Five Strategies to Consider

RACHEL ROBERTS

When crafting grant proposals, one of the biggest questions on a writer's mind is likely: what is the grant committee looking for? While a writer's inclination is likely to address a specific audience (the review committee) or intent (exactly aligning an organization's mission), these elements are far from being the only determining factor in submitting a successful proposal. Below are five key considerations for writers on how to prepare a strong grant proposal.

## 1. Do your homework.

Not every granting opportunity that you come across will be a right match for your project or organization. It is worth your time to conduct targeted research to identify potential funders that could be a logical partner in support of the work you want to do. In researching granting organizations, read everything you can about the organization you would like to receive funding from. What are the important details you have found on their website, granting FAQs, potential past grant recipients, and the organization's vision and mission statements? If these details are a logical match to what you seek funding for, give serious consideration for how you will present your proposal. Do not stretch your project idea to make it fit to a proposal. Do genuinely consider how to present your ideas to align with what the granting organization is trying to achieve. Sending the right proposal to the right funder is key to finding a successful granting match.

## 2. Present a logical solution to a problem.

When crafting your proposal, consider how you logically describe your ideas to someone who has no background to you, your organization, or your project. Too often funders get lost when reading proposals because of important descriptive details being inadvertently left out. In the simplest of terms, you should tell the reader what you are doing to do, who is going to benefit, and why they should care. Grant proposals could also be thought of through the lens of storytelling: the beginning of the story states the problem you have identified; the middle describes the solution that you propose; the end articulates the desired results or outcomes of your work. Throughout your narrative, remember to demonstrate your creative spark. What makes your project / organization's work unique? Dream big, articulate the need for your work, and communicate your intended results and/or impact on a defined community.

## 3. Convince the funder you know what you're doing.

In reading your proposal, the grant review committee should have confidence that you / your project / your organization will be a responsible steward of their funds. How? Through (1) demonstrating a clear need for your project, (2) articulating a strong programmatic response, and (3) acknowledging the skills and experience of the leaders working with you on this project. If applicable, also identify what you are already doing to get the project started

with minimal funding. The preview of the initial results / impact of your work will help review committees better understand the potential impacts at scale with their funding support.

Additionally, one key credibility-building piece that is too often overlooked by applicants is your ability to follow all of the articulated grant instructions. Funders put deliberate thought into what they need to adequately review and assess in proposals submissions. Nothing will kill your proposal faster than ignoring the stated instructions. Read them, understand them, then double- and triple-check that every step is followed before submitting your final proposal.

#### **4. Your budget should tell the same story.**

The budget cannot be an afterthought to your proposal! Instead, the budget is a great opportunity to tell the story of your project / organization's need, as well as to demonstrate your project's credibility. Grant reviewers often look at the budget very early in the review process. Every item in your budget should somehow be reflected in your proposal narrative. If the granting instructions say to include a detailed budget, don't submit a \$2,000 expense for "travel" without detailing how many flights, train tickets, or taxi rides you are planning for in that category. Your budget should not raise more questions than it answers.

#### **5. Never stop learning.**

Despite considering all of the above-named factors when grant writing, the outcome of your application is dependent solely upon the review committee's weighting of your proposal against other applicants. This pool will change from application to application, and you will never be able to control the deliberations

of the review committees. However, I firmly believe each experience, regardless of the outcome, is an opportunity to learn.

If you are granted funds, congratulations! You now have the opportunity to work with the funder, build a relationship with this new partner, and understand more of both their granting process and funding priorities. If you were not awarded funds this time, you now have the opportunity to follow-up with the grantor and ask for feedback on your application, potentially creating a longer-term relationship building opportunities for future connections and/or funding. Sometimes this request is denied, though increasingly I have seen many grantors collecting committee deliberations and feedback specifically to share with applicants.

Furthermore, if you have the opportunity, accept the offer to become a grant reader, even in a volunteer capacity. Doing so will allow you to directly participate in understanding how the entire grant review process works, as well as gain insight into what review committee deliberations are looking for. More importantly, you can see firsthand what mistakes can kill a proposal, and what types of details will make other proposals stand out. All of these learning moments are opportunities to better inform how you construct future grant applications.

There is not one "right" answer for what makes a grant proposal successful, though I'll end with one final suggestion: amid calendars that are overflowing with too many appointments and never-ending to-do lists, successful grant proposals are rarely written in less than 24 hours, or even in a single week. Writing a grant proposal takes time, careful research, deliberate considerations, and multiple rounds of editing, yet the reward for these efforts could yield exceptional results.



# An 8-Step Guide to Creating Your Next Music Project

MARIA FINKELMEIER

A project-based lifestyle goes beyond the parameters of the more common and discussed “gig economy” – in which musicians, artists, creatives, and beyond are tethered to temporary work.

What happens when you want to create the opportunity, not just react to it?

I have built a career that revolves around a fluent timeline, from directing the programs of my non-profit, Kadence Arts, to designing performance installations with my collective, Masary Studios, no day or week is ever the same. Each project comes with its own challenges, but I’ve noticed a pattern in my process that has enabled me to create work more wisely, quickly, and sustainably. Just as I get better as a percussionist by practicing, I’ve gotten better at producing projects by trying (and sometimes failing!)

Below is an 8 Step overview that can help guide you as you take your project idea from day-dreaming in the shower, to reviews in the news.

## 1. **The vision.**

As your idea becomes clear, take an environmental scan of similar projects. What other projects, ensembles, presenters, artists, or entrepreneurs are

pursuing endeavors that are comparable to your idea? What can you learn from them? How do you differ?

Understanding what is already being made can help you build a more powerful and sustainable project.

## 2. **Establish your core team.**

What are your strengths, and who do you need to recruit to round out your team? It will take a lot of energy to produce a high quality project, don’t be afraid to talk to anyone and everyone about your idea. Who do you know? Other creatives? Business professionals? Family members? Ask for help and feedback as soon as possible, and establish clear expectations with those you bring on board.

## 3. **Put pen to paper – words and numbers.**

Articulate short and long term goals to see your vision come to life. What is your mission? Describe in words what you see happening – even if it’s a messy Google Doc just for your eyes. Outline the steps to build to the final product. The plan will change, but you need to start with a direction in order to actually start. Create a budget early! Think about the numbers – what do you need to make this happen? How will you fundraise? What happens if you don’t meet your budget goals?

**4. Create an outward image.**

Use free online platforms to establish an online presence. Website services such as SquareSpace or WordPress are essential (model off of sites that you like – keep it simple and easy to navigate). Choose social media platforms that feel natural to use and don't be afraid to use them in a unique way.

**5. Spread the word.**

Write to the press! Although social media can create a buzz for your project, the press can heighten the platform of your idea. They won't call you – write a press release that tells your story. There are many resources online that illuminate best practices, and you can find the contact information of writers on media websites or Twitter. Also send personal invitations, letters, emails, and phone-calls to those in your network that may want to see/hear/visit your project. A one-on-one conversation goes a long way.

**6. Execute & Document.**

Keep your art at the core of your passion and drive and perform the project to the best of your ability. Document using photo, video, and audio recording. Make sure to direct the vision and edits of the documentation – do you want a full video? Sizzle reel? Close up photos? Group photos? Action shots? You are the director.

**7. Follow up with your network.**

Write a newsletter, share documentation, and ask for opinions and feedback. MailChimp is a great way to spread the news and keep track of emails. Also ask close friends and colleges for feedback, what did they like about the project? What do they think could be improved?

**8. Evaluate and repeat.**

What went well? How can you improve? Give yourself time to reflect, and write down your own thoughts and ideas about the process and final production. Each time you produce a project, the steps do get easier – just as you have become more fluent in your craft.

# A Conversation with Rachel Roberts



*Rachel Roberts is Associate Professor of Music Leadership and Graduate Degree Program Director at the Eastman School of Music's Institute for Music Leadership*

This past year, Eastman School of Music announced the launch of a new graduate degree program – the Masters of Arts in Music Leadership. The program, aiming to prepare future music leaders through the development of student's artistic and executive skills, kicked off this past summer session of 2018. To spearhead the program, as well as teach a half of the

courses, Eastman brought Rachel Roberts onboard, former Director of the Entrepreneurial Musicianship Department at New England Conservatory. Her blended position of Associate Professor and Program Director gives her a unique opportunity to weave in her knowledge and experience of the music and non-profit field. Here are some of her thoughts on the program, the position, and the opportunity of being at Eastman and Rochester once again.

***The Masters of Arts in Music Leadership degree at Eastman is a new program, this summer being the start of the first year. What about the program attracted you to apply and become its first Director?***

I say there were two things. One, that it is at Eastman, which is my alma mater. I still call this place my home, it's so special, and I really love the work that the Institute for Music Leadership does. I was involved with the IML when I was a student here and I've always stayed aware of what they were doing as leaders in the field and in this educational institute. So, because of that, I knew they were starting this program and I saw the announcement. I had no idea exactly *what* Eastman was looking for, *but* there is definitely a need for this program in the world. I thought, "Okay, this is a really unique program, unlike anything that exists right now, there is so much potential for what it could offer musicians and musical leaders. I'll take a chance and see what happens." That's what led me to apply and...the rest is history.

***In addition to advising students on their degree program, a large portion of your position requires you to teach numerous courses. What are some of these courses? What big music leadership concepts will you be highlighting in these classes?***

There are 10 required courses in this program and I am responsible for teaching half of them. I teach one in the summer, two in the fall, and two in the spring. The one in the summer is Music Administration and Governance, in the fall one is Designing Creative Initiatives and the other is Economics in Musical Arts Organizations, then in the spring I will be teaching a course on Development and Fundraising as well as Creative and Innovative Leadership Issues in Music. It's a wide and diverse range of classes that I have the opportunity to create and teach.

Through-out these five courses, and the other five required courses, leadership is being taught through two lenses – hard skills and soft skills. The hard skills are those tactical things you can learn and immediately do and apply. The soft skills are a bit more challenging to define and articulate, but needs tremendous practice and thought and care in their development. When I look at what I taught in the first course this summer, it's a mix of those hard and soft skills. Being able to create a classroom environment where students can apply those soft skills and test them out themselves as leaders, while they also utilize their hard skills and knowledge for their work, is a real opportunity of this program.

***Could you give an example of a hard skill and a soft skill that you might be encouraging them to learn?***

Yes! For instance, a hard skill is learning how to use Excel spreadsheets in budgeting! (Laughs) The soft skill, that could go with that, is how do you navigate

sharing budget information with a variety of constituents that you work with – whether it is your artistic colleagues, whether it is board members, or whether it is a presentation or proposal you have to make? Knowing the sensitivities of what each of those constituencies *want* from those numbers and *need to hear* from those numbers and balancing that with the *telling* of those numbers is a delicate process. There are multiple layers and examples of these skills, but that is just one example focusing specifically on Excel spreadsheets and numbers.

***You've already taught a course this past summer – the Music Administration & Governance class. How did it go? What were some of the activities you did in class?***

The course was so much fun! (Laughs) It *flew* by – it's a four-week class that is also four credits. As the foundation of the entire program, it's really intensive and is the heaviest weighted course of the program. We dove into aspects of management as it relates to planning and different planning processes. We explored aspects of governance as it relates to administrative governance, board of trustee's governance, and musical ensemble governance. And then, underpinning all of that, are the leadership skills. I challenged the students to begin to define and grow their own leadership skills and capabilities.

In the class, there definitely were the textbooks that we used to understand these concepts and frameworks, but what is more fun to me is how they are *applied*. Being able to create these experiential exercises to utilize these through mini scenarios has been really fun. We used some of *The Eastman Case Studies* in class – playing different roles and examining the issues presented in those cases was a theme we had every single week.

For the final project, students were charged to put together and design some type of organization or an initiative they wanted to have a leadership role within. It was up to them to define *what* that leadership role was and it was up to them to design that organization or initiative. We used that for every big assignment at the end of the 4 weeks. The final project was delivering their results to a live audience, both in person and online, and respond to questions and comments afterwards as well. Students were charged with defining the structure of that project, the governance of it, they did a SWOT analysis, and had the opportunity to write a mission and vision for that organization. While it was fictitious in that it was not real *at the moment*, I asked students to make it as if it was real and they were presenting to a constituency and audience that were influencers – people who could make this project succeed.

***The M.A. courses are designed to be rather intimate, starting with around 5 students and aiming for about 20 students at a time. What is it like working with such a small group of students?***

It's amazing! (Laughs) It really is! They are so thoughtful and the students bring such a diverse range of experiences and perspectives. The experience in working with a small cohort is that it is very intensive. We see a lot of each other, we are getting to know each other very well. But there is also a lot of great dialogue and discussions that come up from the readings and from the application of this material into individual projects. There is also a tremendous amount of individualized attention that I am able to provide them with a small cohort (not only in the classroom, but in advising as well). I'm able to support them, the questions they have, the directions they want to go, and be able to ensure that this program is setting them up to meet their goals in the

next step beyond Eastman (because 14 months in this program is a *really* short time).

***I know you are a big advocate for providing resources and tools for women in the work field - particularly those in leadership positions. Could you talk about your specific interest in this area and some of your contributions?***

Yes! After grad school, (I went to grad-school later in life, part-time while working at NEC) I had the opportunity to spend 3 months in Southeast Asia. One month was a socio-economic and political research trip and the other two months was teaching leadership communications as a fellow. Interestingly, music and my Eastman education influenced *everything* that I had to teach! I brought my flute along and used it in all 10 countries and 90 days when I was there – it was fantastic.

During the first month, the socio-economic and political research trip, I was struck by how companies were addressing, or not addressing, the needs of the societies and communities. What was most shocking to me was a meeting with a group in Hong Kong that was serving the needs of the homeless population. That was juxtaposed with a meeting of a huge international bank that same day that said, "Oh yes, we are giving back to communities." But, they were doing what seemed like so little in what could have been a much bigger difference. It left a huge impression on me as to what does it mean to be a citizen of the community in which you live? What does it mean to give back in ways that you can or help raise awareness in ways that you can? I realized that we don't have a choice of the situation we're born into, but we do have the choice for how to conduct our lives and interact with others. Even if you don't have the financial resources, there are so many other ways to get involved.

When I came back to Boston, I thought, “Okay I need to do this myself, how can I get involved?” It was about that time I heard on the radio that the Boston mayor had an initiative to eliminate the gender wage gap. I was shocked – how was that possible? Just the week prior I read a study that BBC news put out saying the world would not achieve the gender wage gap issue for another 118 years. I would be dead by then! So, I wanted to learn what this was about.

I signed up and went to one of the workshops, which was on how to negotiate salaries and be an advocate for fair pay. The workshop material was created by AAUW (American Association of University Women). While it was geared towards women – because so many studies show that women just don’t negotiate – it’s a gender difference – the material is applicable for any person, any individual, any gender. I love the material, I brought it to the students at NEC, doing some workshops there. But I also got involved with the Mayor’s initiative. Over the course of a year and a half, I volunteered my time and led 32 of these workshops and trained over 850 women across the city of Boston.

I think there is so much work to be done in this world in so many different ways, but if you find something you are passionate about and believe in, the first step is seeing how you can get involved and then actually doing something.

***This past summer the Institute for Music Leadership held two music leadership events - The Eastman Leadership Conference and The Eastman Leadership Academy. The conference, geared to current higher education music administrators had 23 participants and visiting deans, of which only 30% were female. Yet, the academy, focusing on undergraduate and graduate students heading into leadership, had 71%***

***women attendees. In addition, the first class of M.A. students are 75% women! What are your thoughts on this notable shift? Do you see this as a trend or a happy coincidence?***

It’s really hard to say. “Is it a trend or is it a coincidence?”- I have no idea. It’s hard to project that now, but if you ask in 10 years, we can look back and see if there are trends and what is going on! I think, to me, the bigger statement that should be made is that all of us needs to own the responsibility of being aware of equity, in whatever way that plays itself out. We need to be aware of how we balance different dynamics, how transparent we are in our own leadership capabilities and the way that we lead, and, above all, be respectful and supportive of one another. So often we want to project on other people what we aspire for them, instead of hearing and seeing and supporting what that person wants for their own self. I think it’s important to really recognize what the person wants and how we can support them – male, female, or any way someone choose to identify their gender.

***Understanding that the degree is just getting off the ground, do you see the program expanding in any way in the future? If so, how?***

That’s a great question. Now that I’ve been here seven weeks (laughs), I *have* thought about this, but it’s really hard to say at the moment. I think there are so many pieces that continue to evolve and grow at their own pace, especially early in the program. What I am most looking forward to is expanding the number of students that we serve. I think that’s my focus right now. How can we continue to serve the students who are here right now, but also attract more musical leaders who have different aspirations and different goals for what they see in the music field? How can we get them to participate and be a part of the

cohort and alumni base of this program and continue being the leaders that Eastman has always produced?

***Considering that response, in what way do you think Eastman MA in Music Leadership degree graduates will make contributions to our musical field and communities?***

Eastman has a track record and a history of innovation and being innovators in the music field. To me, this program is right in line with that history. It is expanding as the world evolves – Eastman is evolving and responding to those needs. I think this program *absolutely* provides the tools for musicians to be better prepared, instead of having that initial learning curve when you walk out the door. This provides a huge step, or two, forward. So, when they walk out the doors of the school with their degrees, they will be better prepared to lead in any musical capacity they choose to work.

***On a personal note, what are you most looking forward to in the coming year now that you are back in Rochester and the Eastman Community?***

All of it! I'm really excited to be surrounded by great colleagues in the IML office and at Eastman. And, I'm enjoying creating a new home here in Rochester. When I was here, however long ago it was, I had no cellphone, I had no car (laughs)...so I'm coming to the city with a very different perspective now. I'm very much looking forward to being back in Rochester and at my alma mater contributing in this way.

# Sound Bits

STEVE DANYEW, MANAGING EDITOR

Sound Bits are short, practical posts that are published weekly on the Paul R. Judy Center website.

To read more Sound Bits, [click here](#).

## Spotlight on Innovation: Brooklyn Duo

The husband and wife team of Marnie and Patrick Laird make up **Brooklyn Duo** – a cello and piano ensemble they started together in 2014. In just 4 years, they have built an incredible following of over 600,000 subscribers on their **YouTube channel**! They regularly release high quality videos of pop song covers that they arrange for cello and piano. Graduates of the Eastman School of Music and the Juilliard School, Marnie and Patrick have found a way to connect their classical training with a wide audience (beyond just classical fans) who love to hear their performances. What makes Brooklyn Duo innovative? How about connecting pop music and classical music in a way that really resonates with people? Building a huge following through high quality videos and social media? Their second YouTube channel **Brooklyn Classical** which aims to introduce classical music to a large audience? Their savvy partnership with **Music Notes**, which offers sheet music versions of their arrangements? You pick! Take a few minutes and explore all that they do – it is inspiring!

## Think Like a Business (and an Artist)

For some musicians, it can be eye opening to learn that they own and operate a small business. Do you play an occasional gig and get paid directly for it? Do you write compositions and arrangements and sell them? Do you teach private lessons from home? You are a small business! There are many ways that musicians operate as a small business, offering our products and services for sale. So, we have the challenging task of thinking like an artist and producing our best work, and ALSO thinking like a business. What does it mean to think like a business? Well, here are 4 thoughts:

- 1. Supply + Demand** – This is Economics 101. Think about your business, or your new idea for a program or initiative. Is there a demand for this? Are there others providing this product or service? (That's the supply) If there are other suppliers providing the same product or service as you, how can you differentiate your business? What is unique about it?
- 2. Getting the Word Out** – What is the marketing plan for your business? How do you reach your customers and let them know what you can offer? Do you go to events and network? Do you post on social media? Are you a member of professional organizations? Think through all the ways you spread the word about your business, and then try to expand that list with other possibilities.
- 3. Strategic Planning** – Successful businesses are always making strategic plans for the future. They chart out where they want to be in 5 or 10 years and they think



about how to get there. They set goals and tasks and develop new ideas. You can do this for your career, your ensemble, your business, even if your business is just you.

- 4. Business Investments** – What investments could you make to increase the quality of your work, your productivity, or to grow your business? Do you need new instruments? A better computer? Software? Other tools? Maybe you need to expand your knowledge on a particular topic through professional development or an online course? What about conferences where you can learn and network? Investments can also be things that simply require your time, and not money. If they do require money, make plans ahead of time to save gradually.

Thinking like a business *and* as an artist is a mindset. Develop it and help grow your business!

## Helping You Find More Grants

In an effort to help you find more grants that you / your ensemble / your organization might be eligible for, we have compiled a list below of some of our favorite grant listing websites for music. Good luck!

**Michigan State University Libraries** – *Listing of grants for individuals in music*

**New York Foundation for the Arts** – *Source, a listing of over 12,000 grants, awards, and opportunities*

**New England Conservatory** – *Bridge (requires subscription)*

**The Musician's Way** – *Resources for grant seekers*

**Fractured Atlas Blog** – *Monthly upcoming grant deadlines posts*

**Musical America** – *Scholarships and grants*

**Inside Philanthropy** – *Music grants (requires subscription)*

# Contributors

## RACHEL ROBERTS

Rachel Roberts has just been named Associate Professor of Music Leadership and Graduate Degree Program Director within Eastman School of Music's Institute for Music Leadership. In this newly created hybrid faculty-administrative role, she will lead the new MA in Music Leadership and teach five of the required classes, all of which supports the development of a unique combination of artistic and executive skills in the preparation of music leaders.

Prior to this role, Rachel served as the first Director of the Entrepreneurial Musicianship Department at New England Conservatory, which was preceded by her work as the first Director of Strategic Planning Engagement for the Atlanta Symphony Orchestra. Rachel holds degrees from the Eastman School of Music (BM, Flute Performance) and Harvard's Graduate School of Education (EdM, Leadership & Organizational Development).

## MARIA FINKELMEIER

Named a "one-woman dynamo" by The Boston Globe, and Boston Best 2018 "Creative Catalyst" by The Improper Bostonian, Maria Finkelmeier is a percussionist, composer, educator, and arts entrepreneur. Maria is an international touring artist, having performed as a soloist, member of numerous chamber ensembles, and percussionist with in the Baltic Sea Philharmonic. As a composer, she's been commissioned by the Boston Center for the Arts and Illuminus Festival with Masary Studios, Outside the Box Festival, New Gallery Concert Series, Quartet Kalos, and Ensemble Evolution. Founder and director of Kadence Arts, Maria aims to unite the community by providing new experiences to support and encourage an appreciation and understanding of how music impacts and enriches our lives.

## BLAIRE KOERNER

Blaire Koerner is the recently appointed Career Advisor for the Eastman School of Music and the University of Rochester's Gwen M. Greene Center. Since 2013, Blaire has collaborated with the Institute for Music Leadership on a multitude of programs and resources to assist musicians in the field. She is the organizer of the Eastman Leadership Conference for higher education administrators, has been published in the Eastman Case Studies, and helped in the creation the new M.A. in Music Leadership at Eastman. Blaire is currently finalizing her DMA at the Eastman School of Music in Bassoon Performance, with a Collegiate Teaching minor.

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