

INNOVATE. MUSIC. LEAD.

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



Five Tips for Starting Your Own Musical Business

Also featuring:

- > *Indie/y Classical and the New Amsterdam/Indianapolis Symphony Partnership*
- > *Technology in Arts Entrepreneurship Curriculum*



EASTMAN
INSTITUTE FOR
MUSIC LEADERSHIP



EASTMAN SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

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



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

IT'S YOUR TIME
TO BE A **LEADER**

The MA in
MUSIC LEADERSHIP
at EASTMAN
is for YOU

Apply and learn more at
iml.esm.rochester.edu

Eastman Career and Leadership Certificate: **Online**

Develop the skills, knowledge,
and perspectives necessary
for a successful career
in the musical arts.

Register Now
for Fall Courses



INSTITUTE FOR
MUSIC LEADERSHIP



EDITOR'S WELCOME

Each day brings news about innovative partnerships in the arts world: cross-genre performances, multi-media integration with performing arts, virtual performances with global participants, and arts and social services partnerships. Natalie Farrell's compelling research in this issue about the Indianapolis Symphony partnership with New Amsterdam Presents provides another example of impactful collaboration.

Why?

Is it – as some suggest – merely marketing-based reactions designed to increase audiences? Or, as we at the Paul R. Judy Center for Innovation and Research believe, an evolving use of creative thinking in how we design, construct, present, curate, and consume art?

Megan Kuhar's and Sean Murphy's articles speak to the increasing interest in our field to develop the capacity to imagine and leverage the entrepreneurial spirit to assist us in activating our artistic missions. *Entrepreneurial thinking* – not necessarily entrepreneurship – lies at the heart of creative new developments. It is having the vision to imagine new partnerships, obtaining the skills and tools to implement new thinking, and all the while, staying true to our artistic core.

Best wishes for *your* next innovative idea!

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

INNOVATE. MUSIC. LEAD.

A magazine of the Eastman School of Music

ISSUE NUMBER 4

DATE OF RELEASE March 15, 2019

EDITOR-IN-CHIEF: James C. Doser

MANAGING EDITOR: Steve Danyew

PUBLICATION SCHEDULE

INNOVATE. MUSIC. LEAD. is published twice per year, in August and March.

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.

MAIL:

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

EMAIL:

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

IN THIS ISSUE

7 Five Tips for Starting Your Own Musical Business

SEAN MURPHY

9 Indie/y Classical and the New Amsterdam/
Indianapolis Symphony Partnership

NATALIE FARRELL

15 Technology in Arts Entrepreneurship Curriculum

MEGAN KUHAR

19 Sound Bits

21 Contributors

THE EASTMAN CASE STUDIES

Examine issues and challenges
that face today's musical leaders



Volume 6 Now Available

A Multi-Volume Case Study Series

focused on musical arts organizations

Now Including Case Packs:

Programming & Market Expansion

Licensing & Agreements

Mission & Opportunity

Marketing & Audience

Capital: Funding & Foundations

Organization & Personnel Structure

EastmanCaseStudies.org

Learn more about Institutional Subscriptions



**EASTMAN
INSTITUTE FOR
MUSIC LEADERSHIP**

Eastman School of Music · University of Rochester

Five Tips for Starting Your Own Musical Business

SEAN MURPHY

Now, more than ever, musicians must become self-reliant when it comes to generating income through their chosen field. Although this can seem to be a daunting task, there are endless examples of musicians thriving in this capacity, leveraging the same creative energy that drives their musical passion into the creative forces necessary for successful entrepreneurship. Although it's not possible to reduce the steps necessary for creating a vibrant business into a single list, consider these five points for your journey into the creation of your own business.

1. Necessity is the mother of invention

Your businesses will only be as good as the idea or premise on which it is based. For that reason, you can find success by drawing on your own experiences in your area of the music field. In your own experience, you probably can easily imagine three to four issues. How could these problems be resolved? Is there a simple solution? Is there a service or product that would improve one of these universally understood issues? When

considering these topics be sure to also examine differing perspectives than your own. As an artist, we see music one way, but, potential audience members or customers see the world of music from a contrasting viewpoint.

2. Don't reinvent the wheel

Uber did not invent the taxi industry, they just made it more accessible. Netflix did not invent video rental, they just modified the delivery method. To have a successful business in music, your idea does not have to be entirely revolutionary in nature. Modifying or expanding on problems in your niche is often times the easiest and most successful path to a functional business. Practicality is also key. You may have an amazing idea that will be impossible to execute or would be at considerable cost. Some of the most successful startups in music or otherwise modify a preexisting idea into a more improved or enhanced format. Additionally, successful businesses of today limit their inventory, and thus financial commitment, as part of this mindset.

3. Take the leap, cautiously

One issue with entrepreneurship in music is that many people think of it as the fall back for when they do not get that orchestral or university job. Keeping a great idea as an emergency fallback position can create numerous barriers to your individual success. Additionally, it's easy to continue to delay an idea until you have a bigger following, larger audience, better marketing, startup funding, more time on your hands, etc. In reality, it is nearly impossible to create ideal conditions for which to start a business. You simply just have to go for it and solve problems as they are presented. They say it takes on average five years for a business to begin turning a profit and achieve stability. The longer you prolong your idea, the more time it will take to wade through these initial five years of economic instability.

4. Fake it until you make it

No one is ever truly ready to run a business until you are getting the day-to-day experience associated with your own venture. Of course, good planning, foresight, and strategy are necessary first steps, but much like playing an instrument, you have to learn through the applied process of resolving the unanticipated problems that arise. In addition, much like studying music performance you are never done learning, improving and refining your craft in either area. Because the process of running a successful venture is experiential in nature, one must engage in this applied practice to further develop skills, knowledge, abilities, and best practices.

5. Learn from your mistakes

This is one area in which entrepreneurship and music performance see additional parallels. In music, we gain performance experience to improve our

musical product. Your first solo recital is typically not as polished as your most recent. In entrepreneurship there too is a learning curve and a mistake making process. The biggest difference, however, is that the cost for this on the stage is of an artistic nature, but the cost of a mistake in a business can be one of financial consequence. In both mediums, mistakes are unavoidable, but how you learn from and respond to these mistakes will prove a critical role in the development of your musical businesses.

Typically, many musicians feel the world of performing arts and business could not be further apart. Hopefully it has been made apparent that there are numerous parallels between both that will assist the founding of your future musical business. Both rely strongly on creativity, whether you are premiering a new work, or founding a new venture. Both require applied learning. You must launch your business, even operating at very small scale, before you can begin to gain functional knowledge. Similarly, one must practice their instrument to gain the applied knowledge necessary for successful performance. Lastly, both practices will come with mistakes, but how you learn from and overcome these mistakes will be critical in the development of both realms.

Indie/y Classical and the New Amsterdam/ Indianapolis Symphony Partnership

NATALIE FARRELL

At the Indianapolis Symphony Orchestra (ISO), the "blue hair phenomenon" has taken on a new meaning. Once perceived as a stalwart cultural institution catering to an aging population, the ISO has taken strides to welcome younger, hip audience members to fill rows of worn, pink velvet seats at the Hilbert Circle Theater for a night of music they will not forget and cannot describe. The fear that traditional symphony orchestras are obsolete has come to the fore in recent years as shrinking audience numbers led to lockouts for several major ensembles. Attempts by the ISO to lure the elusive millennial audience are a few of many efforts by larger symphony orchestras and opera houses to revitalize their audience base amidst the financial crises fueled by changing demographics.

Meanwhile, innovative chamber groups, such as yMusic and eighth blackbird, have risen to prominence, attracting a new generation of concertgoers through genre-ambiguous programming and marketing efforts that project an iconoclastic, DIY ethos. As a musicologist who studies contemporary compositional practices, I am both concerned and excited about recent trends in the orchestral world that have led arts administrators to question the symphony's role as an institution of art music and a civic forum within its communities. Digging deeper into the relationship between the genre-fluid chamber ensemble and the symphony, I turned to the work of scholars and activists, such as William Robin, David

Metzer, and Paul R. Judy, who have traced the aesthetic and administrative factors that allow these alternative small ensembles to thrive. Chamber groups are inherently different species, but perhaps the youthful, attention-grabbing artistic and promotional values of this flexible, high-profile community of musicians could be advantageously applied to larger institutions. The ISO has been giving it a shot.

To serve their widely varied audience base, the ISO organizes its season around five different concerts series, or “product lines”: the Lilly *Classical Series*, Printing Partners *Pops Series*, Dow Agrosociences *symFUNy Sundays Series*, Stella Artois *Happy Hour at the Symphony*, and the Yuletide Celebration/ special events. Generally, little to no cross-programming occurs, which the ISO’s marketing director Sarah Myer attributes to their recent revitalizing success: “We don’t push audience-crossing. Instead we try to offer a variety of programming... eclecticism helps with accessibility.” However, the niche-taste model is not without its drawbacks. An age gap emerges between the young people’s concerts and those geared toward older residents with more disposable income. The closest option for young professions would be the *Happy Hour Series*, which prominently features mash-ups (such as “Radiohead’s *OK Computer* meets Brahms 1” and Copland’s *Appalachian Spring* meets Bon Iver songs) performed at the Hilbert Circle Theater by the series’s poster child, the Time for Three string trio. As Indianapolis continues to grasp the attention of millennials with its mid-sized urban attractors, this disparity threatens the inclusive infrastructure of a traditional genre-based series.

Over the past year, I explored the ISO’s adventurous partnership from 2013–15 with New Amsterdam Presents (NewAm), a New York-based, non-profit concert presenter led by Indie Classical icons Judd Greenstein, William Brittelle, and Sarah Kirkland Snider. This project was supported by a grant from the Paul R. Judy Center for Innovation & Research. The ISO had already experienced artistic and financial benefits from Time for Three and hoped to replicate this success on a larger scale with the resources and cultural capital provided by NewAm. Coming on the heels of a five-week lockout in 2012, the partnership offered an exemplary, yet unexplored, model for successfully applying the programming and marketing practices championed by genre-fluid chamber ensembles to the conventional symphony orchestra. I considered the ways in which the ISO/NewAm partnership made use of new, creative models of programming and presentation associated with innovative chamber ensembles to cultivate an “alternative” brand image for the ISO.

The partnership effectively began at the start of the 2012–13 season when the ISO fell silent. Declining tickets sales and underperforming fundraising efforts among corporate donors left the orchestra drawing heavily from the its endowment to support daily operations. Labor disputes between management and the ISO Musicians Union resulted in five weeks of cancelled concerts. Contract negotiations after the lockout caused the ISO to shrink considerably, downsizing from 81 to 69 full-time musicians, and cut the amount of service weeks, making the ISO no longer one of the United States’s 18 full-time orchestras, which was once a point of pride for its musicians and administrators alike. In the two years preceding the lockout, staff had

been nearly cut in half, and during the lockout, the ISO had no permanent CEO, development director, or marketing director. The lack of a unified vision as the orchestra attempted to restructure deepened frustrations among all parties involved and highlighted philosophical differences between the musicians and management.

Around the same time, the New Amsterdam collective was also questioning their presence as a regional institution, wishing to extend their reach administratively and geographically. Founded in 2007 as a record label dedicated to “provide a haven for the young New York composers whose music slips through the cracks between genres,” the organization quickly split into two entities: New Amsterdam Presents functioned as a non-profit group that curated and handled administrative aspects of live performance, and New Amsterdam Records, a for-profit subsidiary for record production and sales. The organization was eager to expand out of New York and spread their mission across the country. One of their earliest, and perhaps broadest, efforts was in Indiana with the DePauw University School of Music, the Marianne Tobias Music Program with Eskenazi Health, and the ISO.

The ISO/NewAm partnership formally began in early 2013 as a two-season commitment to periodically showcase composers and performers from the NewAm community alongside the ISO. In her announcement of the partnership, Snider noted that “(i)n addition, New Amsterdam will work with the Orchestra in developing educational activities and community outreach programs that will bring the open-minded ethos of NewAm into direct engagement with the needs of the greater ISO community,” which tied into a

pre-existing commission from Caroline Shaw by Eskenazi Health in commemoration of the new Sidney & Lois Eskenazi Hospital and the Twenty-First Century Musician initiative of the nearby DePauw University School of Music. The ISO portion of NewAm’s Indiana-focused initiative resulted in numerous premieres, three concerts at the Hilbert Circle Theater, and a lingering connection with the city’s burgeoning young professional demographic.

Structural differences between chamber groups and the symphony presented numerous administrative obstacles for the partnership. As Paul R. Judy and Emily Wozniak note, size also translates into “a dependency on conductors, the traditional audition process, union regulations, formal presentation models, bulky administration, dress codes, and the assumed need of a grand concert hall,” many of which are aspects eschewed by the movement of innovative chamber ensembles championed by NewAm and friends. In the end, the orchestra is what it is, and it serves several key functions: as a major employer, a signifier of cultural capital, and a humanistic advocate in a city propped up by sports and STEM. The issue becomes first a matter of converting a small ensemble mentality to a large ensemble context in a way that respects the inherent structural differences then selling the symphony as such.

I have focused increasingly on the role of marketing as I continue to explore the implications of the partnership. In an expanded version of this paper, I intend to tie in Thomas Frank’s theory of hip consumerism to help explain how and why the ISO/NewAm marketing teams made the advertising decisions that they did. For

example, the official press release issued from the ISO documented soloist Shara Worden's previous appearances alongside Time for Three in 2012 and Son Lux's many Indiana University connections. Posters flooded hip neighborhoods around Indianapolis, such as Broad Ripple, Fountain Square, and the Hi-Fi hipster-haven theater. Strikingly, the poster's primary color is lime green, a combination of the ISO's traditional blue color scheme and NewAm's trademark yellow. The ISO and NewAm logos are layered in a black box in the top third of the poster to juxtapose the brand equity enjoyed by both organizations. The blending of pre-existing graphic associations underlines the sense of a collaborative partnership. Aligning the ISO with the economically and aesthetically appealing features of Indie Classical chamber ensembles that fall under the purview of NewAm necessitated the merging of two distinct brand identities.

Popular alternative news publications, including *NUVO* and *DO317*, shared promotional material online. Post-genre rhetoric underscored the majority of quotes provided to these media outlets. For example, Beth Outland, the ISO's Vice President Community Engagement & Strategic Innovation, claimed in *NUVO* that NewAm was an "ideal partner (because what they do) exists beyond standard classical and pop," before leading directly into a quote from Greenstein: "We're not trying to create one sound that everyone accepts as the future of classical music. We're suggesting that in the future we're all heading into is more dynamic." The juxtaposition of these two statements echoed the concerns voiced by ISO board members and union spokespeople about the future of classical music programming in the tumultuous months

preceding the partnership's opening concert. In turn, Snider praised the ways in which genre-ambiguous branding promotes a sense of vitality in the wake of artistic and financial stagnation:

NewAm greatly admires and respects the ISO for its embrace of performers and composers who are classically trained yet think, create and perform without musical boundaries... We are thrilled to help the ISO continue to bring these kinds of forward-thinking artists to their audiences, and to watch their adventurous new collaborations with one of the nation's great orchestras come to life.

Despite the ISO Foundation's \$50 million deficit from 2007–2012, the tumultuous 2012–2013 season concluded with a sizable surplus of \$235,558, an increase in ticket sales for indoor concerts by 18%, and the ISO's first balanced budget in six years. The financial success extended to the second year of NewAm partnership. Student tickets sales increased by 50% with 6,569 sold, marking the highest amount of student tickets ever sold in a single season. Further, the number of subscribers for the evening *Classical Series* increased by an astounding 500% from the 2012 fiscal year, and the *Pops Series* increased in subscribers for 248%.

The ISO's then-CEO, Gary Ginstling, attributed this drastic turnaround to "the orchestra's outstanding music-making, our powerful educational and community programs that reach thousands throughout our community, and our innovative genre-bending collaborations." The ISO was unable to provide the number of tickets sold for the NewAm concerts, but their marketing team frequently featured the partnership as one of

the ways in which they “(make) innovation more than a buzzword.” Thus, efforts including the NewAm partnership showcased the creativity of innovative chamber ensembles, which includes NewAm artists, alongside the ISO’s high level of artistry in a way that resonated with new, younger audience members. Granted, ticket sales are not the only way to measure the overall success of an orchestra, and I intend to engage more deeply with the musicians involved in these performances as I continue my research.

The audacious partnership, however, was short-lived. Administrative issues across several management levels plagued the project, echoing the many-headed beasts that a large institution such as an orchestra faces when simultaneously battling financial and artistic stresses. Although musicians enjoyed the balanced attitude of playfulness and seriousness toward new music with which NewAm artists and ISO artistic directors approached the partnership, it was ultimately deemed unsustainable. Over its two-year lifespan, the ISO/NewAm partnership spanned three CEOs and two artistic directors. Short, but continually renewed, contracts with the ISO’s Music Director, Krzysztof Urbanski, contributed to the general sense of opacity surrounding the orchestra’s next steps for long-term success following the lockout season. Urbanski commands an authoritative classical music presence throughout Indianapolis, but he did not conduct on any NewAm-affiliated concerts, including those featuring NewAm artists after the partnership had dissolved; instead, guest conductor Edwin Outwater was the partnership’s primary champion. The ISO/NewAm partnership may have had a

community, but they did not have a locally-recognizable face.

Despite these circumstances, NewAm-affiliated artists have maintained an unofficial relationship with the ISO. The NewAm community was given a place on the ISO’s commissions roster, albeit with no special preference. The orchestra continues to uphold an innovative reputation and has since hosted artists including San Fermin, Hishi Bashi, Lily and Madeleine, Ben Folds (with yMusic), and Andrew Bird. *Happy Hour* concerts have since become more balanced between contemporary classical music and Time for Three mash-ups; the first half of the program has recently been dedicated exclusively to new works and Outwater has frequently returned to conduct these portions.

As I continue my research, I hope to further unpack the ways in which an ongoing dialogue between the advertising and aesthetics of new music contributes to contemporary reimaginations of the orchestral institution. The ISO/NewAm partnership and others that have arisen in a similar vein raise questions about the role of genre in new music advocacy. Musicians and administrators openly strove to create a post-genre concert experience through alternative types of collaborations, but how does one sell something they cannot describe? As boundaries between musical genres seem to dissolve, issues of physical mobility also come into play. Chamber ensembles, which are more nimble and have little overhead, are much less tied to place, and cities often point to brick-and-mortar venues, such as a performance hall, as emblems of cultural capital. The mobility of smaller ensembles and composers versus with the fixity of the symphony orchestra and the composer-in-

residence model demands further consideration.

A symbiotic relationship between advertisement and artistry can seem paradoxical. With help, in part, from NewAm, the ISO modeled its rebranded image around the marketing and programming tactics of alternative chamber ensembles in a way that simultaneously emphasized financial and musical growth. In doing so, the insolvent symphony was able to successfully engage with new audience bases and cultivate an innovative reputation. Several of the administrators involved with the partnership have since gone on to successfully develop their visions with other programs, most notably with the work of the ISO's former Vice President of Artistic Planning and the New World Symphony's newest Senior Vice President for Artistic Planning and Programs, Martin Sher. The ISO/NewAm partnership offered a case study for mapping small ensemble branding and aesthetic values onto larger orchestral institutions. Decoding the hieroglyphics of hipness for orchestral organization and programming need not translate into revolutionizing the beloved symphony. One part of the code may have already been cracked: unite artistry and advertisement as if merging two brand identities. Then, perhaps new audiences will bridge the age gap, just as they did when they put the Indy in Indie Classical.

Bibliography available [here](#).

Technology in Arts Entrepreneurship Curriculum

MEGAN KUHAR

As a professor of entrepreneurship, I teach website design and brand messaging to juniors and seniors in the music programs at my institution; to be sure, many schools are already offering curriculum in arts entrepreneurship, marketing, and branding. However, in addition to topics in website design, social media marketing, and event promotion, there is another avenue within arts entrepreneurship that is often forgotten.

What we haven't fully committed to yet is this: teaching young musicians how to leverage technology--some of which might not immediately be associated with 21st century musicianship--to create more opportunities (and more revenue streams) for themselves.

A musician's career can be thought of as nomadic: they must go where the money is, where the opportunities are, and where the audience will listen. But opportunities do not always present themselves--sometimes they must be generated. Not all graduates with music performance degrees end up performing in the traditional orchestral or opera setting; some end up creating their own

ensembles, performing contemporary music, writing music, leading workshops, or commissioning new works. There are a multitude of career options when it comes to being a musician, and not all of them are positions you can search for on a job postings website. The field of music is vast and ever-expanding, and in order to have a measure of success, a musician would benefit from viewing their career as a business, and themselves as entrepreneurs.

Recently, more music schools--Depauw University's *21cm* and USC Thornton School of Music's *ReDesign* come to mind--and music educators alike have come to realize that training successful musicians also means coaching them to become self-starters and innovative thinkers. The concept of artist-entrepreneurship is becoming widely accepted across institutions of higher learning, funding sources, nonprofit organizations, and beyond, and descriptors like "21st century" or "modern" are frequently preceding the title of *musician*. As educators training young musicians who live in a digital age, many of us know it is

imperative that we guide our students to become artist-entrepreneurs and not solely excellent performers, but what are we doing *practically* to give our students a head start?

By taking an interdisciplinary approach and partnering entrepreneurship with technology, we can help our students develop and promote their creative pursuits, while simultaneously teaching them valuable, transferable skills. Learning about writing a resume and cover letter, applying for funding, networking, and writing a business plan will help our students become better equipped to enter the working world--but their entrepreneurial education should not end there.

21ST CENTURY MUSIC AND MARKETING

An artist-entrepreneur must have ambition and motivation to stand out amongst the saturated market, which means each artist must consider how to market themselves. The first step for a musician to step into the artist-entrepreneur role is to develop their brand and hone in on their unique specialty, subsequently cultivating and communicating with their audience. Just as it is in the practice room, sometimes you must start with a foundation of techniques. For music, this means intonation and rhythm. For the artist-entrepreneur, the foundation is their brand. While intonation and rhythm eventually turn into musical expression, a brand eventually turns into an authentic message.

The study of marketing and branding is not always built in to entrepreneurship programming, even though it takes quite a bit of self-reflection, and quite a bit of time. One simple way to incorporate this subject into a music student's life is to embed it into the

requirements for their senior recital.

Developing a visual brand and creating a marketing plan for a recital would allow each student to directly connect with the concept of branding, without requiring more credits to be completed.

First, the student should reflect on their vision for themselves: What is their message? What makes them authentic? Encourage your students to remember the hierarchy of their messaging, focusing on the most important facts first (*What exactly do you do? What is your specialty?*). Turning that message into a vision statement is a helpful way to sum it all up in one or two sentences; this can uncover themes or keywords that the student can use throughout their branding in the future. Summarizing one's message in keywords can be quite critical in standing out, both through Search Engine Optimization (improving your ranking in search engines) and through the ability to concisely communicate one's message on any platform.

Next, have your students ask themselves what it is that they want to convey about themselves as musicians and people, and how that message can be communicated visually. It may help your students to come up with a list of descriptive words, phrases, moods, or ideas that may spark inspiration in choosing the graphic elements of their brand (such as colors, typography, and photography style). Their vision statement may also be a source of inspiration, as well. Once the general concept and message is formulated, a student can easily create a basic logo or poster using free graphic design tools such as Canva or Gimp. Emphasizing a vision statement (e.g., "my compositions take risks and break molds") through a font or color is a

lot easier than facing yourself with the hundreds of font and color choices and having no clue where to begin.

WEBSITES

A freelance musician is a business owner, and their business exists, in large part, online. Because much of their work in the future will be self-produced, music students need to master how to build a digital community for themselves where they can disseminate their message when applying for employment or funding, or when marketing a product or event. This starts, of course, with their brand concept. It continues through the construction of a website.

A musician's website is their landing pad, where they should aim to send all of their followers and potential employers and benefactors. Unlike social media, on a website, the musician can control all the content on the page, and can aim to capture the attention of the reader for longer periods of time. This is where updates are shared, events are posted, recordings can be purchased, and all information about the background and experience of the artist can be easily accessed. By sharing recordings or videos of their performances, or through the release of supplementary content like podcasts, vlogs, e-newsletters, and articles, musicians can build a thriving online fan base. As their audience grows, the conversation about the musician's work reaches new people, providing more connections and growing their network. A thriving fan base means more opportunities.

One does not need to be a web developer to build a website; it can be as simple as creating a free account on Weebly or Wix or a similar platform. If you wish, you

can dive deeper than free platforms and design a beautiful website on Squarespace, while never learning a speck of coding. A basic musician's website should include a landing page, about page, contact page, and another page or two highlighting the specific career of the musician (such as pages for media or events). Adding a blog page is a useful way to improve SEO for your site, and to communicate with your audience in a longer form than social media. Remember: what is most important is maintaining the proper hierarchy of messaging. What exactly do you do? Why should I believe in you? For what purpose can I hire you? How can I contact you? These questions hold high prominence on a website.

SUPPLEMENTARY DIGITAL CONTENT

A musician should also build a following on social media, primarily on a platform that makes sense for their target audience. On social media, supplementary content like podcasts, videos, conversations, and behind-the-scenes information can be shared, in order to gain a more open relationship between performer and audience member. Posting frequently on Instagram Stories or IGTV, sharing recitals and rehearsal sessions on Facebook Live, or building a Twitter following can influence the trajectory of your career in huge ways. All of this content contributes to sharing the musician's message, which can create a devoted following that will aid in the upward mobility of her or his career.

It can be difficult for teachers who do not consider themselves "technology specialists" to incorporate a video project into their programming, but it is actually not as intimidating as you would think. Much of

what you'd need to do to create quality videos and recordings, you can do with your smartphone.

My students produce a video project using their phone cameras, and the free Mac video editing software, iMovie. They are assigned the task to create an educational tutorial video, correlating with a class in which they are currently enrolled. There are a few techniques that I teach the students which help them to capture higher quality videos:

1. *Find your light.* Especially when using phone cameras, good lighting is critical. Film in a room that has excellent overhead lighting or natural light in order to avoid grainy footage.
2. *Film horizontally.* Be sure to film using your phone in a horizontal position, of course.
3. *Consider where your microphone is placed.* If you are recording video with your phone, keep in mind that it is also capturing your audio. So, be sure to have your on-camera subject close enough to the phone that their speaking voice is captured by the built-in microphone.
4. *To make things easier, add a voiceover narration.* If you are filming a tutorial, sometimes it is easier and produces better quality audio if you film all of the visuals first, then add a voiceover narration of the tutorial instructions. You can record your narration directly in iMovie, or you can record your narration on your phone and add it to the video later.

The process of editing the video itself is simple to learn, and can be done so through YouTube tutorials or on websites like

Lynda.com. However you introduce yourself to the concept of video production, it is such a beneficial skill for musicians to learn because it adds more depth to their resume, and just as a podcast or blog will do, it can help to cultivate their future audience.

Incorporating digital media like video, podcasting, and blogging in arts entrepreneurship curriculum is a relevant, useful way to help build strong, modern musicians in today's ever-evolving music industry landscape. Each individual would approach digital content creation in a fresh way, which in turn would develop authentic entrepreneurs who have more potential to thrive in a career in music. If it is clear to us that we should be training artist entrepreneurs and not just performers, then we should ask ourselves: How are we encouraging our students to stay afloat in today's digital world?

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](#).

7 Tips for Using Skype / FaceTime in Professional Work

The advent of technologies like Skype and FaceTime have allowed musicians to connect with (and work with) other musicians around the world, at a moment's notice! Certainly other industries are using video conferencing for work meetings, presentations, and more. In music, we can do the same. We can use these tools to hold board meetings, ensemble planning sessions, virtual music lessons, virtual rehearsals with coaches and composers, and the list goes on! But before we simply turn on the computer and hop on FaceTime, here are a few tips to create a successful and professional experience:

- 1. Consider Your Background** – Those you are speaking with will see some of the room around you. Behind you should be something professional – ideally a blank wall or a bookcase. You don't want a window behind you. You don't want your bed behind you. You don't want to show a large area behind you. These are all distracting to the other viewers. You want them to focus on you – so limit the background to a wall behind you that is professional looking. (If you decide to talk them on a "tour" of your studio or home, that's a different story)
- 2. Setup a Good Camera Angle** – If you are using a laptop, you should elevate the laptop slightly on a music stand or some books. You want the *camera itself* to be at the same height as your head, or just slightly lower. If you sit a laptop on a desk, the camera will be looking up at you, which is not as professional of a look.
- 3. Create Good Lighting** – You want to be in a room that is well lit, ideally with natural light. You don't want lights pointing into the camera.
- 4. Consider Your Microphone** – Using the microphone on your computer/tablet/phone is fine. You might consider using (or investing in) an external microphone that can plug into your device and provide even better audio.
- 5. Limit Noise** – Make sure you are in a place where there is very little noise. It will be INCREDIBLY distracting to others if there is noise from other people, animals, traffic, etc.
- 6. Keep the Internet in Mind** – Ideally you want to have an excellent internet connection that is stable. Also, make sure you aren't downloading or uploading any large files at the time of your session. Reserve as much of your internet bandwidth as possible for your video session.
- 7. Practice** – Test these tools with a friend. Get a sense of how your audio sounds, and how your video feed looks. Get to know the features. For example, in FaceTime, there is an option to display your video in landscape orientation (the default is typically portrait), which might look better to those you are talking to.

7 Copyright Resources to Help You in 2019

Happy New Year! Do you have a new year's resolution to learn more about copyright and its implications on your work? We thought so! That is precisely why we have put together this handy list of resources for you:

- **Video: Copyright Basics** | A great 6-minute tutorial from the Copyright Clearance Center
- **[Copyright Term and the Public Domain in the US](#)** | A helpful chart from Cornell University
- **Video: Teaching Copyright to Music Students** | Lecture by Mark Davis, Loyola University, New Orleans
- **The Copyright Alliance** | Articles, copyright cases, videos, and more
- **Timeline of Copyright History in the US** | Background on changes to copyright law by the Association of Research Libraries
- **[Stanford University Libraries Copyright and Fair Use](#)** | Definitions, articles, and more
- **US Copyright Office** | Regulations, information, etc.

Failure is Key to Success

Perhaps failure isn't the most talked-about ingredient for success; that prize might go to *hard work* or *education*. But I think failure is indeed *one* of the ingredients.

I've been thinking about this a lot lately, especially in terms of social media. Whether it's on Facebook or Instagram or somewhere else, we see people (mostly) at their best, posting pictures and stories that show the successes of their day or their week. But the truth is that no one experiences success without first feeling the sting of failure. We fall before we learn to walk. We fall off the bike before we can ride down the street. We play or sing many less-than-beautiful notes before we develop our signature sound.

We think of brilliant composers like Beethoven and Brahms and marvel at their ingenious works. But for every masterpiece they wrote, they probably wrote 10 pieces that are hardly ever performed. Not everything they wrote was a success. Likewise, with performers, we can be sure that even Leonard Bernstein, Clara Schumann, and Duke Ellington had their bad days and their failures.

Everyone fails. It's those who persevere and keep going that eventually succeed. Then perhaps you will fail again, but with persistence you will likely find success again. Failure is not a reason to stop – it's a reason to keep going.

Contributors

SEAN MURPHY

Sean Murphy currently serves as Assistant Professor of Arts Management & Entrepreneurship at Baldwin Wallace University in Cleveland, Ohio. He is also the owner and founder of Murphy Music Press publishing house. For more information please visit www.bw.edu/academics/arts-management/

NATALIE FARRELL

Natalie Farrell is a PhD student in Music History/Theory at the University of Chicago. Previously, she earned a BA in Music (emphases in history and theory) and English with minors in Spanish and French at Butler University in Indianapolis, Indiana. She values both academic and public musicology, which has led her to be published in *The Flutist Quarterly* and to present at the American Musicological Society-Midwest meeting and graduate conferences across the Midwest and Toronto.

MEGAN KUBAR

Megan Kuhar (modernmusic.tech) is an entrepreneur, videographer, audio engineer, blogger, and musician. She is the first-ever Assistant Professor of Music Technology at her alma mater, Baldwin Wallace University Conservatory of Music, and received her Master's in Music Technology with a self-created focus in social media marketing. Megan specializes in empowering musicians to hone their entrepreneurial instincts, while leveraging video, audio, and web design to create a strong brand identity. She aims to inspire individuals to harness these 21st century tools to pursue their artistic visions, and thereby tell their story in engaging and innovative ways.

INNOVATE. MUSIC. LEAD.
Issue 4

MARCH 15, 2019

Institute for Music Leadership
Eastman School of Music
26 Gibbs Street
Rochester, NY 14604