

INSTITUTE FOR MUSIC LEADERSHIP



EASTMAN SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

Careers and Professional Development

The Arts Administration Résumé Handbook

Office of Careers and Professional Development

Institute for Music Leadership at the Eastman School of Music

26 Gibbs Street

Rochester, NY 14604

Ph. (585) 274-1210 Fax (585) 274-1047

Office Location: 1st Floor Miller Center, 25 Gibbs St.

careers@esm.rochester.edu www.esm.rochester.edu/careers

updated May-12

© 2012 Office of Careers and Professional Development at the Eastman School of Music

*This document may not be copied or distributed without written permission.

Table of Contents

What is a Résumé?.....	3
The First Draft	4
Format.....	6
Selling Yourself.....	7
Style.....	9
The Finished Product.....	12
Sample Résumés.....	13
Bibliography.....	24

WHAT IS A RÉSUMÉ?

A résumé is a formal overview of your past and current professional and educational experience. It should directly and concisely list any experiences related to the teaching position you are seeking. Some description of your experiences may be appropriate, but you should be as concise as possible and no more than 1 page long. Remember, a résumé is not an autobiography – it is an outline of your experiences.

Résumé or CV?

Some people understandably confuse résumés and vitae. The two documents are very similar and many employers use the terms interchangeably. In fact, employers in academia will often ask for a “vita” in an employment advertisement when they wish to receive a one-two page document that others might call a résumé.

For practical purposes, this handout will focus on teaching résumés used when seeking arts administration positions. This type of résumé should be 1 page long. You should only use 2 pages if you have extensive experience.

Purpose and Importance

Although a résumé is useful in a number of situations, it has two basic purposes. The first is to create in the reader such an interest in you as an applicant that s/he will want to invite you for an interview or audition. The résumé should serve essentially as an advertisement of and for a product – you! It should make the employer (the “buyer”) want to take a closer look. Statistics show that the average employer spends less than 10 seconds scanning a résumé, so the overall design and format of a résumé is important!

The other purpose of a résumé is to encourage potential employers to pay close attention to you when they do meet you or hear you perform. Remember, a résumé is your only representative when you are not present. Thus, it must be perfect – well organized and highly polished. A great résumé alone will not get you a job, but a poor résumé can easily keep you from getting even an interview.

THE FIRST DRAFT...

Résumé Categories

The following is a list of possible categories (in no particular order) that you may wish to include in your résumé.

Look over these categories carefully and decide which ones would best present your professional and educational experience. Most importantly, do not feel compelled to follow a given formula, rather, design and organize your résumé so that it best highlights your experience.

<u>Name</u> <u>Address</u> Home and/or Work Current/Permanent/After “x” date <u>Education/Training</u> Degree(s) earned (include dates and institutions) Grade Point Average High School Study (if at a major music institution) Major/Principal Teachers Master Classes Professional Certification, Licensure, Accreditation <u>Professional Experience</u> Internships Arts Administration Experience Music Related Work Non-Music Related Work Administrative Experience Business Classes Taken <u>Selected Teaching Experience</u> Professional Teaching Student Teaching Musical Coaching Private Studio Summer Camps Master Classes Given Clinics Given Non-Music Teaching	<u>Selected Performance Experience</u> Solo Experience Solo Orchestral Engagements Recitals Chamber Music Orchestras/Wind Ensembles Jazz/Rock Freelance Voice-Opera, Roles Studied, Musical Theater <u>Professional Leadership</u> Guest Lectures Professional Presentations <u>Affiliations/Memberships</u> <u>Other Experience</u> Language Proficiency Community Service Volunteer Work Special Skills Collegiate Extracurricular Activities <u>Honors/Awards</u> Scholarships, Fellowships, and Scholastic Awards Prizes and Grants <u>References</u>
--	---

Remember that this list is by no means all-inclusive!

Some of the categories may not suit your purposes or needs and you probably won’t have something that fits into every category. Don’t worry!

Many people make the common mistake of selling themselves short. They prejudge their past experience and its inadequacies, often eliminating good, relevant experience before it ever has a chance to get down on paper. To be sure that you weigh your experiences evenly and avoid significant omissions, you should first get everything down on paper, and then decide what to keep and what to omit.

In your first draft, write down everything under the appropriate category titles. Do not eliminate anything in the process. Save the editing of this information until you have a better sense of how you want to lay out your résumé. For now, just keep an open mind!

The following is an example of what a list might look like after a brainstorming session:

Jane Jones

Clarinet

111 East Avenue

Rochester NY 14604

Phone: 585-555-1212

Email: jj000e@mail.rochester.edu

Permanent Address

123 Any Street

Anytown, USA 12345

Phone: 123-456-7890

Education:

MM, Eastman School of Music, Rochester, NY (expected graduation 2007)

Arts Leadership Certificate, Eastman School of Music, Rochester, NY (2007)

BM, Michigan State University, East Lansing, MI (2005)

Principle Teachers-Clarinet

John Smith, Professor ESM

Richard Johnson, Principal Clarinet, Rochester Philharmonic

Robert Jones, Professor MSU

Teaching Experience: Clarinet Instructor, ECMS
Private Studio 2004-present

Recitals: Junior and Senior recitals, MSU
Alumni recital, MSU
ESM Recitals

Orchestras: RPO, Cobbs Hill Orchestra, ESM, MSU

Wind Ensembles: ESM, MSU

Freelance: Various gigs in Rochester, MSU

Related Experience: RPO Artistic Operations Intern 2007
NY Phil Summer Marketing Intern 2006
Student House Manager, Eastman Theater 2006-present
Usher, Arts Center, MSU

Other Experience: Head RA-ESM, RA-MSU
Proficient in Spanish
Habitat for Humanity Volunteer
Computer Literacy

Prof. Membership: American Symphony Orchestra League

Honors/Awards: Graduate Assistantship and Summer Fellowship, ESM
Performance Honors, MSU

FORMAT

Once you have thoroughly brainstormed your past and current experiences, it is time to decide on a format for your résumé. The four most common résumé formats used by musicians are:

- **Chronological**
- **Order of Importance**
- **Functional**
- **Targeted**

Chronological

A chronological résumé, as the name suggests, lists your work experience in chronological (or more typically, *reverse* chronological) order. This format enables the reader to track your work history easily, check for gaps of unemployment and visualize your professional growth.

The entire résumé need not be in reverse chronological order. Most people who use this format will have sub-categories; much like those listed in the résumé category section on pages 6-7, and will arrange information in reverse chronological order only within each category. The résumé on the previous two pages provides a good example.

Order of Importance

With this format, experiences are listed in the order of importance to the reader, enabling him/her to see your most relevant and impressive information first. This form is almost always used for performance résumés.

Functional

A functional résumé highlights your skills, abilities and accomplishments rather than the places where you obtained them. Past work experience should be listed separately, but the focus is on skill. This format is not commonly used for music positions.

Targeted

A targeted résumé is not as much of a format as it is a style. It is often eclectic, using characteristics of each of the first three formats, and is used most often to produce a highly focused résumé for a very specific job. Most performance résumés are targeted résumés; that is, they eliminate all peripheral information and discuss the only two things that auditioners are interested in: training and performance experience.

A targeted résumé does not have to be limited to performance jobs. Any résumé that you are writing solely for a specific job would be a targeted résumé.

SELLING YOURSELF

Confidence and Experience

Some people develop résumés that come off as either too arrogant or too shy. You should strive to find an honest medium. The general rule for writing résumés is “don’t hold back.” In other words, sell yourself – show potential employers how good you are. However, don’t embellish. If what you set down on paper is the truth and is presented in a factual, professional manner, you need not worry about appearing too arrogant.

“Résumé” Language

A good résumé communicates professionalism and energy to a potential employer, not only by its form and content but also by its style. The language you use to represent yourself can make a reader want to know more about you, so choose your words carefully. Try out several ways of characterizing your experience and decide which best conveys an attractive, dynamic and professional applicant. The following tips will help.

Say “no” to pronouns and “yes” to verbs

It is understood on a résumé that you are speaking about yourself; therefore it is redundant (and wordy) to use “I” or other personal pronouns when describing your experience. Start with a verb to convey action and accomplishment.

Example:

Church Music Minister, St. Mary’s Church, Rochester NY (2003-2005)

- Directed adult choir, which increased by 50% the second year
- Founded and directed children’s choir
- Managed all aspects of choir, including budgeting, rehearsals, planning, and library management
- Created the first combined choirs ecumenical spring concert

Make a Tense Decision

Notice in the above example that the verbs chosen all work with the understood pronoun “I.” The use of past tense conveys a sense of accomplishment: all of these achievements have been successfully completed and are now a part of the applicant’s experience.

Some people use present tense to describe positions that they currently hold. If you decide to use present tense, be sure to make it clear that you are still performing the activity you describe. Do not arbitrarily shift from past to present tense, which indicates a lack of professional foresight and revision. Whatever tense you use, make sure it works with the understood “I.”

Example:

Private Piano Teacher, Pittsford NY (2005-Present)

- Teach elementary students, plan lessons, establish repertoire and program recitals

Action Verbs

Beginning with a verb conveys immediately an energetic, capable applicant – someone who will perform well. However, some verbs work better than others, and you should put some thought into selecting them. You want to choose a verb that says precisely what you have done and emphasizes your accomplishments and skills. Notice the difference between the following descriptions of the same job:

- Worked on audition process
- Revised and streamlined audition process

Both descriptions express action, but the latter grabs the reader by being more concrete, specific and positive. An even better entry might read:

- Introduced innovative and successful changes into audition process.

But all three descriptions, because they start with verbs, work better than the lifeless and worn-out “responsibilities included.”

Here is a short list of **Action Verbs** to help you get started:

created

started, conceived, designed, developed, established, expanded, founded, generated, implemented, initiated, introduced, invented, launched, opened, organized, originated, produced, set up

taught

trained, rehearsed, instructed, tutored, directed, coached, conducted, briefed, informed, prepared, advised, familiarized, counseled, discussed, acquainted, guided, lead, drilled

did

conducted, directed, produced, developed, participated, provided

wrote

composed, arranged, edited, recorded, researched, reported, summarized

supervised

administered, controlled, coordinated, delegated, demonstrated, directed, guided, instructed, led, managed, monitored, ordered, oversaw, programmed, scheduled, trained

evaluated

adjudicated, judged, assessed, analyzed, conceived, conceptualized, compared, defined estimated, forecasted, inspected, interpreted, observed, pinpointed, recommended, reviewed, projected, solved, strategy, surveyed, updated

assisted

advised, carried out, consulted, notified, observed, performed, supported

changed

influenced, encouraged, innovated, motivated, promoted, persuaded, stimulated, supported, reduced, cut, altered, eliminated, expanded, increased, negotiated, adapted, adjusted, improved, modeled, proposed, reconciled, revamped, revised

put together

assembled, built, compiled, coordinated, effected, engaged, gathered, implemented, maintained, organized, planned, prepared, researched, selected, structured

achieved

attained, completed, dealt, effected

chose

brought, enlisted, selected, ordered

communicated

consulted, contacted, interviewed, investigated, lectured

efficiency

accelerated, expedited, applied, maintained, mastered, reinforced

Catering Your Résumé to the Position

Just as important as conveying energy and aptitude is convincing a potential employer that your qualifications meet the job description.

Try to picture the kind of person who would be perfect for the position you want, then emphasize the skills and experiences you possess that make you resemble that picture. In other words, *bring out what the employer wants to see*.

Order

The order of your résumé categories should reflect the position you are applying for and your level of experience. For a person with years of teaching experience, that is the first category an employer would want to read. However, for a teacher who has just graduated and does not have much teaching experience, education is the first category an employer would want to read. As you gain experience, you will rearrange your categories and add new listings and delete the older ones.

STYLE

Letterhead

The top of your résumé should include your name, address, and contact information, including telephone number and email address. Try to create a “letterhead” that will help your résumé stand out from others. You don’t need anything too flashy, but something that is pleasing to the eye and reflects you and your overall style.

Some examples of letterheads:

Jane Jones

111 East Avenue, #C11 • Rochester NY 14604
(585) 555-1212 • jd000e@mail.rochester.edu

JANE JONES

111 east avenue, #c11
rochester, ny 14604
(585) 555-1212
jd000e@mail.rochester.edu

~ Jane Jones ~

111 East Avenue, #C11
Rochester NY 14604
(585) 555-1212
jd000e@mail.rochester.edu

Jane Jones

111 East Avenue, #C11 Rochester, NY 14604 (585) 555-1212 jd000e@mail.rochester.edu

Jane Jones

111 East Avenue, #C11, Rochester, NY 14604

(585) 555-1212 -- jd000e@mail.rochester.edu

Overall Look

Make sure that the printing fonts are easy to read. They should be around 12pt in size. You don't want to make your reader squint to read too-small print. You also want to avoid too-large print, which looks elementary and seems to be striving to fill space.

Similarly, choose a font style that looks professional. Don't play around with create fonts (shadow fonts, for example) – they distract and often annoy readers. Some good examples of font styles are **Arial**, Times New Roman, and Tahoma.

Whatever font style and size you choose, remember to be consistent. Don't switch from one to the other throughout your résumé, even to distinguish between category headings and entries. Instead, use **bold**, CAPS, or underlining to highlight important categories or subcategories. If you do decide to change font size as a means of distinguishing, make sure the difference is subtle and doesn't call attention to itself rather than the content.

What a final résumé might look like...

JANE JONES

111 East Avenue, #C11
Rochester NY 14604
(585) 555-1212
jj000e@mail.rochester.edu

Permanent Address
123 Any Street
Anytown, USA 12345
(123) 456-7890

PROFESSIONAL EXPERIENCE

Artistic Operations Intern, Rochester Philharmonic Orchestra, Rochester, NY, September-May 2007

- Coordinated schedules, itineraries, transportation, catering and hospitality arrangements between agents and guest artists
- Assisted in writing and editing guest artist contracts and technical riders, as well as orchestra concert data sheets and instrumentation guides
- Supported Artistic Operations department members on concert preparations and execution

Marketing Intern, New York Philharmonic Orchestra, New York, NY, June-August 2006

- Wrote and edited press releases and print advertisements
- Collaborated with marketing staff to promote summer concerts in various locations and venues

Student House Manager, Eastman Theater, Rochester, NY, September 2006- present

- Supervised student ushers during performances in the theater
- Coordinated schedules for over 20 student ushers
- Developed new system for ushers to report time worked

Usher, Arts Center, East Lansing, MI, 2001-2005

- Assisted patrons during concerts and events
- Recruited and oversaw training of new employees

EDUCATION

Master of Music in Performance, Eastman School of Music, Rochester, NY, 2007

Arts Leadership Certificate, Eastman School of Music, Rochester, NY, 2007

Bachelor of Music in Performance, Michigan State University, East Lansing, MI, 2005

HONORS AND AWARDS

Graduate Assistantship, Eastman School of Music

Summer Fellowship, Eastman School of Music

Performance Honors, Michigan State University

PROFESSIONAL MEMBERSHIPS

Member, League of American Orchestras

ADDITIONAL EXPERIENCE

Resident Assistant, Michigan State University

Volunteer, Habitat for Humanity, Rochester, NY

Proficient in Spanish

REFERENCES FURNISHED UPON REQUEST

THE FINISHED PRODUCT

Creating an effective résumé requires time and careful revision. Once you have completed your résumé, take some time away from it to achieve distance. Then come back to it with a critical eye to see if it conveys a good candidate for the kind of position you want. Ask your teachers and colleagues to read your résumé and give you their impressions. Different opinions on the finished product can help you shape it further.

Paper

You should invest in high-quality bond paper – it need not be too expensive, but should be better than regular photocopy paper. Choose an attractive color, one that is easy on the eye (e.g. off-white, ivory, pale grey). We strongly caution you against choosing a “wild” color (chartreuse, hot pink, etc.) as a way to “stand out.” Using such colors will attract notice but will also scream “look at me!” as if the content might not be enough to grab a reader’s attention. Think carefully before making such a choice. (Note: going with white bond paper may actually be one way of standing out since most résumés today are light, non-white shades.)

Emailing your résumé

Many employers now accept résumés and cover letters electronically by email or by uploading it to their website. When emailing or uploading your résumé to a potential employer, send the document as a PDF. When emailing Word documents, the different versions of Word can change your formatting, font size and style to something other than what you intended. Be cautious of this and use PDF’s whenever possible.

Résumé Checklist

As you consider the effectiveness of your résumé, ask yourself the following questions. A “yes” answer to each question will ensure that you have created a professional looking document.

1. Have I adequately covered *all* of the work experiences and skills (including transferable skills) relevant to the position?
2. Does the *order* of my résumé emphasize my suitability for the position?
3. Is the format appropriate and easy to follow?
4. Have I used strong, active verbs to describe my experience?
5. Have I avoided mere listing (“responsibilities included”)?
6. Have I achieved consistency of point of view, verb tense, categorical form and chronology?
7. Have I avoided wordiness and redundancy?
8. Is the résumé attractive in terms of style, font, and format?
9. Have I *thoroughly* proofread for grammatical, typographical and mechanical errors?
10. Have I used high quality paper and printing for a polished final product?

Set up a meeting with the Office of Careers and Professional Development!

We are here to help you with all your job search needs! Call or email or stop in to set up an appointment today.

SAMPLE RÉSUMÉS

JANE M. JONES

janemjones@hotmail.com

585.274.1234

Temporary: 123 Any Street, Providence RI 02908

Permanent: 456 Any Street, Dallas, TX 75146

EDUCATION:

Eastman School of Music, Masters in Music, Performance and Literature, May 2007

Eastman School of Music, Catherine Filene Shouse Arts Leadership Program Certificate, May 2007

The University of Texas at Austin, Bachelors of Music Education, August 2005

PROFESSIONAL EXPERIENCE IN ARTS ADMINISTRATION:

Education and Community Partnerships Intern: Rhode Island Philharmonic and Music School, summer 2007

- Responsibilities are to include assisting the Performance Education Director and Community Partnerships Coordinator with: program development for the community partnerships programs for the 2007-2008 academic year, professional development for mentors, staff and teaching faculty, summer camps, internal and external communications, grant and funding opportunities, youth ensemble coordination, youth ensemble auditions and provide quality customer service

Intern: Office of Development, Eastman School of Music, spring 2007

- Responsibilities included: assisted with alumni relations, outreach and involvement, grant researching, marketing and communications, website development, created and implemented alumni performance database and assisted project manager on special events

Intern: International Festival-Institute at Round Top, Round Top, Texas, 2006

- Served as the summer intern for the festival's duration (plus two and weeks before and after) festival activities
- Responsibilities included: served as deputy to the Assistant Program Director and assistant to the Personnel Director, generated schedule for faculty and young artists, stage management, administered and coordinated chamber concerts, updated music library and festival repertoire database

Office Assistant: Office of Technology and Music Production, Eastman School of Music, 2005-2006

- Assistant to the Office Secretary
- Responsibilities included: proofread all recordings and CD jackets, digitized and organized paper files, filled orders for recording requests, maintained numerous databases used by the office

Communications and Marketing: The Emerald Brass Quintet, 2006-2007

- Responsibilities included: created identity and brand for ensemble, created and maintained website, created posters/flyers for upcoming events

RELATED ACTIVITIES:

Teaching Assistant, Eastman School of Music: Winds, Brass and Percussion Department, 2005-2007

- Taught studio class once a week to Sophomore horn majors, assisted in logistical and administrative duties for the 24-member horn studio, participated in Conducting Orchestra, on occasion taught and coordinated regular studio class, served as Assistant Conductor for the Eastman Horn Choir

Teaching Assistant, Eastman School of Music: Music Education Department, 2005-2007

- Taught Horn Methods, an undergraduate course for Music Education majors

French Horn Instructor, Middle and High Schools, Austin, TX, 2001-2005

- Taught individual horn lessons to students ranging from 5th grade to high school, taught horn lessons for summer music camps for the middle and high school levels at The University of Texas at Austin

PERFORMING EXPERIENCE:

Eastman Wind Ensemble, 2005-present

Eastman Philharmonia, 2005-present

Emerald Brass Quintet, 2006-present

HONORS AND AWARDS:

Catherine Filene Shouse Arts Leadership Program Certificate, May 2007

- The Arts Leadership Program is committed to recognizing that the success of a professional musician encompasses not only outstanding artistry, but entrepreneurial savvy, strong communication skills, a commitment to audience education and public advocacy for music and the arts
- Participation awarded based on a competitive application process

Graduate Award and Tuition Scholarship, Eastman School of Music, 2005-2007

- Awarded on basis of performance and faculty recommendation

Performance Certificate, University of Texas at Austin, August 2005

- Awarded on basis of approval of additional full faculty jury and approval of three faculty members at degree recital
-

CHRISTOPHER DINGSTAD

500 RIVERSIDE DRIVE, NEW YORK NY 10027

TEL: (917) 555-1234

E-MAIL: cd@columbia.edu

PROFESSIONAL EXPERIENCE

Oslo Chamber Music Festival, Norway, Concert Manager & Assistant to the Executive Director Aug. 2006 & 2007
Duties: General concert production, artist & patron services, development of promotional materials & press releases.

Brooklyn Philharmonic, Marketing Intern & Summer Production Assistant May – Aug. 2007
Duties: Development of a strategic marketing plan, assistant to the Director of Operations in preparation of 5 concerts.

IMG Artists Inc., Instrumental and Special Attractions Divisions, New York Office, Intern Dec. 2006 – May 2007
Duties: Contract processing, bookkeeping, travel organization & presenter/client correspondence related to the engagements of Joshua Bell, Kiri Te Kanawa, James Galway, The Emerson Quartet & KODO Drummers.

New York City Opera, Rehearsal Assistant & Auditions Coordinator Aug. 2005 – Apr. 2006
Duties: Communication between administration and cast/musical staff, daily courtesy calls to cast & covers, organization of stage auditions incl. scheduling of artists, communication with managers & preparation of printed materials.

Eastman School Concert Office, Rochester, NY, House Manager Sep. 2002 – Dec. 2003
Duties: Training and scheduling of 80 student ushers for more than 1000 events in Kilbourn Hall (455 seats) & Eastman Theatre (3094 seats), preparation of organizational material and customer-service guidelines, resolution of personnel & patron issues, development of new templates for reports and schedules.

Eastman School Concert Office, Head Usher & Stage Manager Sep. 2001 – May 2002
Duties: Practical management of 1 to 6 ushers during more than 70 events in Kilbourn Hall and Eastman Theatre incl. ticket taking, giving out of programs, seating, light & stage management.

EDUCATION

Columbia University, M.A., Arts Administration (performing & visual arts management) degree in progress 2006 – 2008
Industry specific courses at *Teachers College* in Marketing, Development, Production & Law. MBA courses at *Columbia Business School* and *School of International Public Affairs* in Accounting, Finance, Statistics and Human Resources.

Mannes College the New School for Music, New York, M.M. (Master of Music), Cello Performance 2004 – 2006
Training as a professional classical musician. Recipient of a merit based scholarship.

Eastman School of Music, Rochester, NY, B.M. (Bachelor of Music), Cello Performance 2000 – 2004
Liberal arts curriculum, incl. 30 credits of non-musical classes & courses in music administration.
Recipient of the *Catherine Filene Shouse Arts Leadership Certificate*. Recipient of a merit based full-tuition scholarship.

HIGHLIGHTS FROM PERFORMING RÉSUMÉ

Appearances in venues such as **Carnegie Hall** and **Allice Tully Hall** & throughout the US, Asia & Europe
Winner, **Eastman School Concerto Competition** & soloist with **Eastman Philharmonia** 2003
Soloist with the **Norwegian Broadcasting Orchestra**, broadcasted on national Norwegian TV 2000
Principal Cellist, **Young Norwegian Festival Strings** 1997 – 2000

OTHER

Languages: Fluent in English, Norwegian & German

Computer knowledge: Word, Excel, Outlook, PowerPoint, Photoshop & Dreamweaver (web development).

REFERENCES

Robin Thompson, Associate Artistic Director, New York City Opera

Catherine Cahill, President and Chief Executive Director, Brooklyn Philharmonic

Matthew Zelle, Managerial Associate, IMG Artists Inc (New York Office, Instrumental Division)

Martin Vinik, Instructor, Program in Arts Administration, Columbia University, Teachers College

Contact information available upon request

SALLY SMITH

123 Any Street
Any Town, USA 12345
Ph. 123.456.7890
Sally.Smith@email.com

SUMMARY:

Extensive management experience including working closely with governance boards; hiring and managing staffs of various sizes; fundraising; strategic planning and budgeting; contracting and managing musicians; and planning and supervising community educational programs.

PROFESSIONAL EXPERIENCE:

Executive Director, Vivace Performing Arts Program

Yokota Air Base, Japan (2000-present)

- Manage a 16-member staff and 100+ volunteer group
- Oversee board development activities and strategic and financial planning
- Plan concerts and events for education, outreach, and development purposes
- Maintain vital communication between the organization, military leadership, and the local Japanese community
- Spearhead development activities including grant writing, donor cultivation, and special events such as bazaars and auctions
- Received numerous awards and recognition for leadership including “Woman of the Year” in 2004, presented by Yokota Air Base Leadership

Director of Development, American Voices

Houston, TX (January 2005-present)

- Oversee development activities including donor and foundation research, grant writing, and donor cultivation
- Create and design development and marketing materials
- Work closely with executive director in developing strategic plan
- Act as advisor to executive director in organization development and budget management
- Implement and oversee new internship program

Director, USO Yokota

Yokota Air Base, Japan (2002-2004)

- Oversaw planning and management of USO operations on five military installations in mainland Japan
- Successfully planned and executed numerous morale and fundraising events ranging from golf tournaments and barbecues to black tie events while overseeing four employees and a large American and Japanese volunteer group
- Maintained vital communication between base commanders and the USO Mainland Japan Council, a Board of Directors overseeing USO operations in the Tokyo region
- Oversaw financial planning including budgets for the local office

PAST EXPERIENCE:

Development Intern, American Voices

Houston, Texas and Bangkok, Thailand (April 2005-December 2005)

Orchestra Manager, College Conservatory of Music of the University of Cincinnati

Cincinnati, Ohio (1999-2000)

Artist Management Intern, Amy Blum Personal Representation and Publicity

Fairport, New York (1998-1999)

Orchestra Manager, Guild Orchestral Society
Rochester, New York (1998-1999)

Executive Director and Co-Founder, Outreach Orchestra of Eastman
Rochester, New York (1997-1999)

HONORS AND RECOGNITION:

Excellence in Scholarship Award for Academic and Civic Achievement, Yokota Air Base (2006)
Woman of the Year, Yokota Air Base (2004)
Volunteer of the Year, Yokota Air Base (2003)
Semi-Finalist, American Symphony Orchestra League Fellowship Program (2000)

PROFESSIONAL AFFILIATIONS:

American Symphony Orchestra League, Member
Sigma Alpha Iota, Member
Yokota Players (Yokota Air Base, Japan), Board Member
Kunitachi Music Appreciation Society (Kunitachi, Japan), Board Member
American Red Cross (Yokota Air Base, Japan), Advisory Council Member

EDUCATION:

Goucher College, Townson, Maryland
Masters of Arts in Arts Administration
Anticipated graduation August 2006

American Symphony Orchestra League, New York City, New York
Essentials of Orchestra Management, January 2000

Eastman School of Music, University of Rochester, Rochester, New York
Bachelor of Music, Performance (Harp), May 1999
Arts Leadership Program Diploma

REFERENCES AVAILABLE UPON REQUEST

AIMÉE RIEGER

14 JEFFERSON CT, FAIRPORT, NY 14450

585.678.4250

AIMÉE_RIEGER@HOTMAIL.COM

PROFESSIONAL EXPERIENCE IN ARTS ADMINISTRATION

Community Music School, Trappe, PA – Registrar and Events Coordinator

2002

Advised students and parents in their selection of the school, instruments, classes, and teachers; managed registration and scheduling of lessons for over 500 students; recruited students through representation at community events and outreach concerts; managed student database; worked closely with faculty to create successful procedures for improved communication and scheduling; organized events including auditions, concerts, and annual fundraiser; developed and improved marketing strategies via press releases, advertising, and regular contact with the press; oversaw student billing and payments.

Jo Ann Rile Artists Management, Jenkintown, PA – Contract Administrator

2001

Administered contracts in a precise and timely manner; acted as liaison between artists and presenters concerning detailed contractual matter; advised international artists in the processing of visas and permits; communicated with artists to maintain up-to-date file material; delegated responsibilities.

Britannic Asset Management, Glasgow, Scotland – Administrative Assistant to the Event Team

2001

Generated invitations and monitored responses for seminars, road shows, sponsored events, corporate dinners, and exhibitions by working with database entry, mailroom staff, clients, and marketing team; assisted in onsite event duties; planned small events for Tied Agent Team including hospitality and entertainment; managed travel expenses for Tied Agent Manager; booked travel, accommodations, and appointments for Events and Tied Agent Development teams; performed office tasks such as word processing, filtering emails and phones.

Royal Scottish National Orchestra, Glasgow, Scotland – Marketing Assistant (Temporary)

May-July 2000

Assisted with front-of-house duties, ticket sales, and press releases.

Rochester Philharmonic Orchestra, NY – Artistic Administrator Intern

1998-1999

Processed contracts with strict attention to detail and deadlines; organized press kits.

Central Pennsylvania Friends of Jazz – Assistant to the Executive Director

1996-1998

Market Square Concerts, Harrisburg, PA – Assistant the Executive Director

Proofread program books and press releases; processed ticket sales, sponsorships, and subscriptions; managed phones and mailings.

EDUCATION AND TRAINING

Eastman School of Music, BM in Violin Performance

1995-1999

Catherine Filene Shouse Arts Leadership Certificate

1998-1999

Killington Music Festival

Summer 1998

Boston University Tanglewood Institute

Summer 1994

Sewanee Summer Music Festival

Summer 1993

LANGUAGES AND RELATED SKILLS

Fluent in English and German. Proficient in Italian and French.

Proficient in Microsoft Word, Excel, Outlook and Access. Experience with various Database software.

Experience acquiring work permits/visas in Italy, Germany, Switzerland, and the UK.

TEACHING EXPERIENCE

Fairport, NY – Private Violin Studio	July 2009-present
Trier, Germany – Private Violin Studio	2004-2009
Musikschule Bleser, Trier Germany – Violin Instructor	2008
Community Music School, Trappe, PA – Violin Instructor	2002
Fairfax, VA – Private Violin Studio	1994-1995

SELECTED PERFORMANCE EXPERIENCE

Schöneck Ensemble, 1st violinist (Germany)	2008-2009
Basilika Orchestra St Paulin, Assistant Concertmaster (Trier, Germany)	2005-2009
Konstantin Basilika, Soloist (Trier, Germany)	2004-2009
Konstanz Chamber Opera Orchestra (Konstanz, Germany)	summer 2004
Mühlenberg Piano Quartet, Founder and 1 st violinist (Trappe, PA)	2002
Shenandoah Valley Bach Festival Orchestra (Harrisonburg, VA)	summers 1996-1997
Market Square Concerts, Young Artist Soloist (Harrisburg, PA)	1997
American Youth String Quartet, Founder and 1st violinist (Washington, DC)	1991-1995
American Youth Philharmonic, Rotating Concertmaster (Washington, DC)	1992-1995

PRIVATE STUDY AND MASTER CLASSES

Private Study: Laurent Weibel (Orchestra of Opera House Zürich, Switzerland) 2009; Jonathan Allen (Orchestra of Opera House Zürich, Switzerland) 2003-2004; Charlie Haupt (Concertmaster, Buffalo Philharmonic Orchestra and Eastman School of Music Professor) 1998-1999; Mitchell Stern (Eastman School of Music Professor) 1997-1998; Camilla Wicks (Eastman School of Music visiting Professor) 1996; Teri Lee (National Symphony Orchestra) 1988-1995.

Master classes: Ying String Quartet, Emerson String Quartet, Mitchell Stern, James Dunham, Muir Quartet, Blair String Quartet.

HONORS AND AWARDS

Catherine Filene Shouse Arts Leadership Certificate	1999
George Eastman Merit Scholarship	1995-1999

PROFESSIONAL MEMBERSHIPS

The College Music Society
Chamber Music America

REFERENCES AVAILABLE UPON REQUEST

ASHLEY M. GAROFALO

140 Franklin Street, Apt. 11, Rochester, New York, 14604 • 678.925.6302 • andantecantabile86@yahoo.com

EDUCATION

- Eastman School of Music**, University of Rochester, Rochester, New York 2008-present
Master of Music in Music Education, Expected May 2010
Catherine Filene Shouse Arts Leadership Certificate Candidate
- University of Georgia**, Athens, Georgia 2005-2007
Bachelor of Arts in Music: Piano and Organ, December 2007, cum laude
- Wesleyan College**, Macon, Georgia 2003-2005
Bachelor of Arts in Music and Religion, partial completion

LEADERSHIP EXPERIENCE

- Center for Music Innovation - Intern** 2009
Institute for Music Leadership, Eastman School of Music
- Researched creative marketing initiatives and enhanced social networking platforms with entrepreneurship resources
 - Assisted with preparations for a NASM Pre-Conference Workshop
 - Conducted interviews and composed articles highlighting careers in music leadership
- Summer Associate** 2009
Canandaigua LakeMusic Festival, Canandaigua, New York
- Assisted Operations Manager with box office and concert operations
 - Served as liaison to artists and host families
 - Improved internet marketing and worked to advance online presence of organization
 - Researched and organized data for community music programs, corporate sponsorships, and promotional development
- Volunteer Music Intern** 2006-2007
Georgia Children's Chorus, Athens, Georgia
- Performed administrative tasks and assisted director in rehearsals and performances
 - Shared management of fundraisers and ticket sales
 - Composed program notes and edited concert programs
 - Created and formatted monthly communication and marketing documents

WORK EXPERIENCE

- Director of Music Ministries** 2005-2006
Park Memorial United Methodist Church, Macon, Georgia
- Coordinated and programmed music for all worship services and designed worship orders
 - Directed and accompanied Chancel Choir and Children's Choir
 - Managed team of volunteers and participated in long-range vision planning
- Organist, Piano Accompanist** 2007-2008
First Christian Church, Winder, Georgia
- Performed music for weekly worship service, assisted with management of music for special services, and participated in long-range vision planning
 - Accompanied the Chancel Choir, vocal and instrumental soloists, and small ensembles
- Accompanist, Organist, and Pianist (Music Intern)** 2005-2007
Athens First United Methodist Church, Athens, Georgia
- Accompanied ensemble rehearsals and performed in three worship services per week
 - Performed administrative tasks for Children's Choir rehearsals and special programs
 - Performed with various ensembles for worship services and community outreach

PERFORMING EXPERIENCE

- Graduate Award in Accompanying** 2008-2009
Eastman School of Music
- Collaborated with multiple singers and instrumentalists for lessons, studio class performances, auditions, recordings, masterclasses, juries, recitals, and coachings
 - Participated in three graduate-level chamber ensembles
 - Performed in festivals, competitions, and the Warren Benson Forum for Music Creativity
- Stern Piano Fellow** 2008
Songfest, Pepperdine University, Malibu, California
- Performed in masterclasses with Graham Johnson, Martin Katz, John Musto, Amy Burton, John Harbison, and Paul Sperry
 - Collaborated with numerous singers in rehearsal and masterclass performances
- Piano Accompanist** 2006-2008
University of Georgia
- Accompanied singers and instrumentalists for lessons, juries, studio class performances, auditions, competitions, and degree recitals
- Chamber Choir Member, Soprano Soloist, and Organist** 2007
University of Georgia Chamber Choir, Germany/Austria Tour
- 10-day concert tour in Berlin, Leipzig, Salzburg, Vienna, and Munich, among others
- Piano Accompanist** 2003-2005
Wesleyan College
- Accompanied singers for lessons, performances, coachings, recordings, and degree recitals

TEACHING EXPERIENCE

- Applied Piano Faculty** 2009-present
Lyric Arts Academy, Farmington, New York
- Applied piano teacher for students ages four to adult
 - Handle scheduling, contract negotiations, and tuition payments
- Graduate Teaching Assistantship in Music Education** 2009
Eastman School of Music
- Scheduled and managed student observation assignments
 - Developed database of resource materials as introduced during the semester
 - Provided administrative support and assisted with grading and evaluation
- Applied Piano Faculty** 2005-2008
University of Georgia Community Music School
- Applied piano teacher for students ages three to adult
 - Class piano and theory instructor through December 2006

AWARDS

- John and Linda Lyon Van Voorhis Memorial Fellowship 2008-present
- James M. Barnett, Jr. Foundation, Inc. Scholar 2007-present
- John H. Dorminy, Jr. Scholarship 2005-2007
- Hazel Hamilton Rogers Memorial Scholarship 2004-2005
- Presidential Scholarship 2003-2005
- Mildred Goodrum Heyward Endowed Music Scholar 2003-2005

PROFESSIONAL AFFILIATIONS

- Americans for the Arts
- ASCAP

ADDITIONAL SKILLS

- Proficient in Microsoft Office/Outlook
- Strong writing and editing ability
- Skilled in internet research
- Experience with Adobe Photoshop Express

BIBLIOGRAPHY OF SOURCES CONSULTED IN DEVELOPING THIS HANDBOOK

- 1990 ASCUS Annual Job Search Handbook for Educators. Evanston, IL: Association for School, College and University Staffing, Inc., 1989.
- Beeching, Angela Myles. "Tips for Writing Arts Administration Résumés". Boston, MA: New England Conservatory Office of Career Services, 2006.
- Bolles, Richard Nelson. The 1990 What Color Is Your Parachute? San Francisco, CA: Ten Speed Press, 1990.
- Janes, Jean. Résumé/Letter Writing for Conservatory Students. Oberlin, OH: Oberlin College Office of Career Planning and Placement, 1989.
- Papolos, Janice. The Performing Artist's Handbook. Cincinnati, OH: Writers Digest Books, 1984.
- Powell, Randall C. Career Planning Today. Dubuque, IA: Kendall/Hunt Publishing Co., 1981
- Ulrich, Heinz. How to Prepare Your Own High-Intensity Résumé. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1983.
- Uscher, Nancy. Your Own Way in Music. New York, NY: St. Martin's Press, 1990.
- Wheeler, R., and Han, S. The Career Skills Publication Series. Boston, MA: Office of Career Planning and Alumni Relations, New England Conservatory, 1988.
- Writing an Effective Résumé. Rochester, NY: Career Services and Placement Center, University of Rochester, 1990.