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**"Journey into your soul: Making a career of music"**

Consider Musical and Life Goals/Preferences:

1. Do you want to make lots of money and work very little?

(If so, then you are in the wrong line of work…)

2. Is music your passion?

3. Is FLUTE in particular your passion?

4. Is music one of many things you enjoy?

5. Are there a limited number of locations in the world where you want to live?

Do those places have vibrant cultural scenes?

6. Do you like to work with many different types of people?

7. Do you like to travel? Can you cope easily with being away from family?

Do you like hotel rooms/planes/rental cars?

8. Do you prefer a regular or variable schedule?

Are you a night person or a morning person?

9. Do you adapt well to change?

If you are now convinced that music performance is the right path:

1. Practice diligently. Practice often, and make music with every single note that you play (even those scales and long tones!). If you do so, people will take note.

2. Start to think about what sort of music (genres, settings) you prefer, and build contacts in those areas, while also keeping all doors open elsewhere.

3. Find people to play with that excite and motivate you. Find people to collaborate with in other fields (artists, poets, actors, dancers, etc.). Consider commissioning composers.

4. Become an entrepreneur. Consider starting your own summer camp, music festival, chamber ensemble, or writing a book or other educational resource that will help to spread your name. Participate in local/national flute associations.

You can make a career of music doing many of the following, or many others:

Chamber music \* Solo concerts \* Orchestral playing \* Composition/arrangements \* Improvisation/Jazz \* Teaching Flute \* Conducting/Directing \* Preschool, Elementary, Middle School, High School, College, Amateur Adult Programs \* Children’s music education: Music Together, Orff, Wiggle Worms \* Music Therapy \* Studio work \* Broadway shows \* Weddings/parties \* Artist Management \* Arts Presenter \* Photographer for Musicians \* Piano tuner \* Flute maker/sales representative \* Flute Repair \* Stage crew/lighting designer \* Orchestral librarian/staff \* Music Librarian \* Music School Staff \* Church music director \* Recording engineer/producer \* Web designer for musicians \*Specialist in Ethnomusicology, historical performance, musicology, music theory

People who get hired:

1. Inspiring, competent musicians

2. Responsible individuals

3. Friendly people

4. People who do not complain

5. People with diverse abilities

6. People who give as well as take. If you ask for something, try to provide something for the person as well, when the occasion presents itself.

7. People who express themselves articulately and with confidence

People who do not get hired:

1. Those who speak ill of others

2. Those who are not prepared for rehearsals

3. People who do not work to get their name out. This is not a business for shy people. A healthy, well-tempered ego will aid you, if used wisely.

4. People with egos that are larger than their skills are developed

General Advice:

1. Consider every musical and personal interaction an opportunity for the future. If you always strive to play well and behave with respect towards others, you will be more likely to get hired and to enjoy music as the center of your life.

2. You are always in the spotlight, even when playing 4th flute in a 100-member orchestra. Your contribution matters, sometimes more than you think it does.

3. Practice good business skills. Respond to phone calls and emails within a day when possible, and always act in a professional manner, even when frustrated with a situation.

4. In a frustrating situation, you will be more likely to have a positive outcome to a negative experience if you express your needs and opinions in an objective manner. If you are upset, wait to confront the situation when you are calm.

5. Be active in your pursuit of artistic and financial goals. Do not be shy!

6. Learn to manage your time wisely.Create a schedule each morning. Know your limits and your pace. Include in your daily plan: practice time, business time, exercise, hobby. Schedule the first hour of practicing your flute as early in the day as possible.

7. Schedule carefully-prepared and healthy meals. Poor eating habits hurt efficiency, creativity, productivity, and overall physical and emotional health.

8. Plan short-term goals, mid-range plans, and life aspirations. Work backwards from big goals to schedule what is necessary to meet them. If I am working to memorize a piece, I schedule specific dates by which each segment of the piece should be learned.

9. Be realistic about the demands you place upon yourself. Learn the difference between what is essential and what is expendable.

Items that you need to enhance your business/music career:

1. Flattering photograph that depicts who you are (make sure it is current)

2. Engaging biography that highlights your most recent and prestigious accomplishments, including press quotes or quotes from notables

3. Flyer/Brochure/Business cards that will catch our attention- bright colors, attractive logo, captivating text

4. Elevator speech- 10-second description of yourself

5. Website/online presence- navigable, updated regularly

6. Recordings (Available on your website or in a business card music sample)

7. Grants. Only apply for grants for which you are qualified. It is a waste of time to do otherwise. Follow through to make sure all materials are received.

8. The best musical instrument(s) your money can buy.

Grant Writing: Look for grants at the National, State and Local levels- there is a lot out there! (Corporate Giving Programs as well as Foundations: Public, Private, Corporate, Community). Apply only to grants that fit your needs. It is a waste of time to try to cater your project to a grant…the granting agency will see through this. Do not assume that a non-musician reading your grant will understand even simple music terms: avoid lingo of any kind. “Although some scholars in the arts may not have thought about their projects in terms of research design, hypotheses, research questions, or results, reviewers and funding agencies expect you to frame your project in these terms. Learning the language of grant writing can be a lucrative endeavor, so give it a try. You may also find that thinking about your project in these terms reveals new aspects of it to you.” <http://writingcenter.unc.edu/handouts/grant-proposals-or-give-me-the-money/>

Budgeting: Many grants require you to be a 501C3 Non-Profit organization. However, other organizations with which your project/group might be associated (schools or art galleries, for ex) could potentially act as an “Umbrella” 501C3 for your application. They might take a percentage of the grant if received, but this could be appealing if you do not want to go though the trouble of becoming a non-profit organization. Becoming a 501C3 is a laborious task, and involves many associated considerations, such as the fact that many Board members will want you to take out an expensive insurance policy to protect them from financial ruin. As a 501C3, your Board of Directors is financially responsible, and they take this task seriously. If you are thinking of becoming a 501C3 Non-Profit Organization, visit this website: <http://www.dfwonline.org/page9123.cfm> (Go to [Governance of Tax-Exempt Organizations and New IRS Scrutiny](http://www.dfwonline.org/newsarticle.cfm?articleid=10003184&PTSidebarOptID=7567&returnTo=page9123.cfm&returntoname=Documents&SiteID=259&pageid=9123&sidepageid=9123&thetitle=%0A%20%20%20%0A%20%20%20Governance%20of%20Tax%2DExempt%20Organizations%20and%20New%20IRS%20Scrutiny&banner1img=banner_1.JPG&banner2img=banner_2.JPG&bannerbg=bannerbg.gif&siteURL=http%3A%2F%2Fwww%2Edfwonline%2Eorg))

Create a budget worksheet. Briefly note all expenses that come to mind: paying musicians/administrators, transportation, venue rental, rehearsal space rental (even if this is an “in kind” contribution), equipment rental, printing of press materials, etc.

Many states have non-profit lawyers for the Arts. Look inline to find one near you, and attend their information sessions. Get to know the lawyers in these organizations, and/or contact lawyers in your area to ask if they will do pro-bono work for you.

Using your mission statement, list 10 people that might serve you as Board members or Advisory Council members. Think of people with diverse skills: lawyers, accountants, administrators, those with PR skills, marketing experts, influential musicians, etc.

<http://writingcenter.unc.edu/handouts/grant-proposals-or-give-me-the-money/>

“The budget spells out project costs and usually consists of a spreadsheet with the budget detailed as line items and a budget narrative (a.k.a. budget justification) that explains the various expenses. Even when proposal guidelines do not specifically mention a narrative, be sure to include a one or two page explanation of the budget. Consider including an exhaustive budget for your project, even if it exceeds the normal grant size of a particular funding organization. Make it clear that you are seeking additional funding from other sources. This technique will make it easier for you to combine awards down the road should you have the good fortune of receiving multiple grants. Make sure that all budget items meet the funding agency's requirements. If a line item falls outside an agency's requirements (e.g. some organizations will not cover equipment purchases), explain in the budget justification that other grant sources will pay for the item. Many universities require that indirect costs (overhead) be added to grants that they administer. Check with the appropriate offices to find out what the standard rates are for overhead. Pass a draft budget by the university officer in charge of grant administration for assistance with costs not directly associated with research.”

Excerpted from <http://foundationcenter.org/getstarted/tutorials/shortcourse/budget.html>

“As you prepare to assemble the budget, go back through the proposal narrative and make a list of all personnel and non-personnel items related to the operation of the project. Be sure that you list not only new costs that will be incurred if the project is funded but also any ongoing expenses for items that will be allocated to the project. You may need to estimate the proportions of your agency's ongoing expenses that should be charged to the project and any new costs. Your list of budget items and the calculations you have done to arrive at a dollar figure for each item should be summarized on worksheets. With your worksheets in hand, you are ready to prepare the expense budget. You might divide your expense budget into personnel and non-personnel costs; your personnel subcategories might include salaries, benefits, and consultants. Subcategories under non-personnel costs might include travel, equipment, and printing, for example, with a dollar figure attached to each line. Overhead, or indirect costs, is important to include because projects do not exist in isolation. Funders may have policies regarding the percentage of overhead they will allow in a project budget, if they allow it at all. A narrative portion of the budget is used to explain any unusual line items in the budget and is not always needed. If costs are straightforward and the numbers tell the story clearly, explanations are redundant. If you decide a budget narrative is needed, you can structure it in one of two ways. You can create "Notes to the Budget," with footnote-style numbers on the line items in the budget keyed to numbered explanations. If an extensive or more general explanation is required, you can structure the budget narrative as straight text.”

Resources:

1. Grant Proposals (or *Give me the money!*)

<http://writingcenter.unc.edu/handouts/grant-proposals-or-give-me-the-money/>

2. Grantwriting Tips from the Donors Forum of Wisconsin  
<http://www.dfwonline.org/page9123.cfm>

3. Proposal Writing Online Short Course from the Foundation Center  
<http://fdncenter.org/learn/shortcourse/prop1.html>

4. The Environmental Protection Agency has a detailed section outlining how to write Budgets in proposals:

<http://www.epa.gov/ogd/recipient/tips.htm>

5. Non-Profit Guides: Grant Writing Tools for Non-Profit Organizations:

<http://www.npguides.org/guide/budget.htm>

6. Minnesota Council on Foundations- Writing a Successful Grant Proposal:

<http://www.mcf.org/mcf/grant/writing.htm>

7. Corporation for Public Broadcasting- Grant Proposal Writing Tips:

http://www.cpb.org/grants/grant