CMA Matters

FALL 2011

CMA Opportunities

CMA/ESCAP Awards for Adventurous Programming—Recognition for ensembles, presenters, and festivals with exceptional commitment to contemporary chamber music of all styles, including jazz and world music. DEADLINE: October 7, 2011 FMI: www.chamber-music.org

Presenting Jazz—Support to U.S. presenters for concert engagements of emerging and mid-career professional jazz ensembles. DEADLINE: October 14, 2011 FMI: www.chamber-music.org

Residency Partnership Program—Support for emerging ensembles and presenters to create residency projects bringing live music and related educational programs to cities, towns or rural areas. Residencies may feature classical/contemporary, world, or jazz music. DEADLINE: November 18, 2011 FMI: www.chamber-music.org

American Music Center Composer Assistance Program—Direct, project-based assistance is available to support performances of composer’s works. DEADLINE: October 1, 2011 FMI: www.amc.net

Puffin Foundation—Grant to Emerging Artists—The Puffin Foundation, Ltd., makes grants to emerging artists whose works, due to genre and/or social philosophy, might have difficulty being presented. Average grant is approximately $1,250. Maximum, $2,500. The 2012 grant cycle covers theater, music, and philanthropy. DEADLINE: December 30, 2011 FMI: www.puffinfoundation.org

ACMF: The Chamber Music Network—Support for adult amateur chamber music workshops, including coaches’ salaries, reduced registration fees, and scholarships. DEADLINE: December 31, 2011 FMI: www.acmp.net

Aaron Copland Fund for Music—Recording Program—Support for organizations that record contemporary American music. DEADLINE: January 17, 2012 FMI: www.coplandfund.org

Other Opportunities

REGIONAL CONFERENCES

Western Arts Alliance Conference—August 29–September 2, Seattle, WA FMI: www.waarts.org

Midwest Arts Conference—September 7–10, Minneapolis, MN FMI: www.artistsmidwest.org

Performing Arts Exchange Conference—September 21–24, Baton Rouge, LA FMI: www.southeastarts.org

Virginia Center for the Creative Arts—Fellowships (2 weeks to 2 months) for writers, visual artists, and composers. February to May, 2012, at Mount San Angelo, a 450-acre estate in Amherst County, Virginia. DEADLINE: September 15, 2011 FMI: www.vCCA.org

Aaron Copland Fund for Music—Supplemental Program—Support to nonprofit organizations (such as presenters and music service organizations) that have a history of substantial commitment to contemporary American music but whose needs are not addressed by the Copland fund’s other programs. DEADLINE: September 30, 2011 FMI: www.coplandfund.org

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The music world went online over a decade ago, and it’s there to stay. Virtually every professional ensemble has long had its own website, with a calendar, bios, press materials and reviews—and sometimes audio and video clips. But with the advent of YouTube, Facebook and Twitter, maintaining a website just isn’t enough. To get the most out of the Internet, you have to be an active participant across multiple platforms. My own online experience dates back to 2007. As “The Internet Flutist,” I have successfully built a substantial online following (over 7 million views). I have a website, a Facebook page, a Twitter account and an Instant Encore profile. My YouTube channel has 10,000 subscribers. Along with the ads that show up on my site and my YouTube videos—just enough to offset my expenses. But the exposure I’ve gained has greatly increased the demand for my services. I get requests for lessons and masterclasses and from out-of-state students who want me to coach them. I am able to recruit a higher caliber of player to my university class and private studio. Composers have written pieces for me. I am asked to perform in more concerts and collaborate with outstanding musicians from around the world. And because of this increased demand, I am able to charge higher fees.

The lessons I’ve learned along the way, I feel, can be of benefit to any musician. Developing your Internet presence takes a lot of hard work and vigilance, but it can be well worth it.

The two main areas to consider when creating your online plan are content and distribution. The content is the material you create to share online: photos, music, videos, announcements, blog postings. Distribution is the means through which this content reaches an audience. Neither will work without the other. Many artists create great content and put it online with the philosophy “if you upload it, they will come.” It doesn’t work that way. You have to get out there and work to attract viewers. By the same token, some artists and organizations have become skilled at using online tools such as Twitter and Facebook, but their content is so uninspired that no one really cares. If your “tweet” merely serves to direct the user to a boring piece of promotional material, what you’re saying is “time to hit the ‘unsubscribe’ button.”

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**Content**

B en Chan, creator of the Bent-CChan-
Violin channel on YouTube, isn’t even a professional musician. But his channel has more than 35,000 subscribers. Why? He gives the audience what it wants. He lets viewers request their favorites, and responds with renditions of everything from Bach to the theme from the video game Zelda. He has discovered the key to success on the Internet: create something that addresses an audience’s wants and needs.

Based on the responses I’ve received on my own online materials, here’s what I’ve discovered about the audience:

**They want to participate.** Ask your audience to weigh in on an issue, to post a video response to your content. (SurveyMonkey is a great—and free!—tool for this.) Or pose a question that people can respond to: “What’s your earliest musical memory?” “Who’s your favorite composer?”

**They want to play like you.** For this reason, teaching videos are more likely to get attention than performing videos. A series of videos I made, which covered the repertoire for All-State high school auditions, was circulated by band directors, former street musician has his own touring trio. So share your own innovations using Twitter, Facebook and YouTube. And suggest that people use your Nextbase (Triple door, 216 Union Street)

**They want to laugh and have fun.** Your audience is a serious, hardworking musician, but don’t let that stop you when you give them something fun, like my Vampire flute Teacher Halloween videos. But you don’t have to create this kind of content on your own. Many musicians are creating fun videos and blogs, tell them when you like what they are doing and invite them to see you. I’ve got apps like I’ll share my contacts, posting it on my Facebook page and tweeting it. Jennifer will do the same for me.

**They want innovation.** The astonishing backtoflute videos of Greg Patillo, blend- ing fluting with hip-hop, have garnered a stratospheric 20 million views. Now the former street musician has his own touring and recording chamber ensemble, Project Trio. So share your own innovations using sound files, videos or pdflat music scores. If you’ve developed a new playing technique, blog about it.

**They also like familiar things.** Now, I didn’t go viral until I started posted teaching videos, since these helped viewers become better players elsewhere. But I didn’t go viral until I started posted teaching videos, since these helped viewers become better players elsewhere. If your followers haven’t heard from you in a few weeks, they’ve forgotten about you. Create an email newsletter. This allows you to alert your audience about new developments, and also to direct attention, through links, to other components of your online presence. To get subscribers, you should build direct email addresses at every opportunity. Post sign-up sheets at your concerts. If you direct mailings, include a return card. Give your followers a shot at winning a CD or a T-shirt, in return for their email addresses.

**Social networking works.** You can’t assume your followers will come to you—

**Keep it fresh.** Make sure your website is up to date. The more often you update your content, the more you encourage your followers to make returns visit. Design your website so that you can do the talking yourself, rather than waiting for a webmaster to do it for you. Remember, if you’ve got a notice on your home page for an upcoming “important” concert that took place two or even two weeks ago, you might as well also post a sign saying “Nothing’s home here.”

**It isn’t about the technology.** Online tools and techniques are just a way to start building an online audience—

**Don’t just think of the Internet as a way of capturing attention for your own benefit, think of what you can offer your audience.** The first YouTube video I posted showed me playing the Teleman Fantasies. Sure, they got me some attention, because people enjoyed my playing. But I didn’t go viral until I started posted teaching videos, since these helped viewers become better players elsewhere.
Your audience wants to see you

If you're offering videos, mix talking with playing. But I didn't go viral until I started posting teaching videos, since these helped viewers become better players elsewhere. If your followers haven't heard from you in a few weeks, they've forgotten about you. Create an email newsletter. This allows you to alert your audience about new developments, and to also direct attention, through links, to other components of your online presence. To get subscribers, you should build direct email addresses at every opportunity. Post sign-up sheets at your concerts. If you direct mailing lists, include a return card. Give your followers a shot at winning a CD or a T-shirt, in return for their email addresses.

When fans send you messages, write them back. When people contact you, they are trying to find out if there is an actual human being behind your online content. Let them know you're there. Make yourself part of the online community. Comment on other people's videos and blogs, tell them when you like what they are doing and invite them to see your work, too. Don't be afraid of frankness—online with your “competitors.” A lot of times, a strong quote says, will be afraid to let another string quartet post to your Facebook page; they think “I'm going to delete this right away.” But in fact, this is an opportunity to combine forces and build a fan base. Subscribe to the flute blog of my colleague Jennifer Cluff, and when I see something I like, I'll share it with my fans, posting it on my Facebook page and tweeting it. Jennifer will do the same for me.

Use every tool available. I've got apps for (iPhone 5), I let my fans access my videos, music, blogs, and concert schedule right from their mobile phones.

Keep the working offline. It isn't just your presence in cyberspace that can help you get followers; it's what you do in the real world, too. Don’t sit at home: you should be attending conferences and concerts and introducing yourself to as many people as possible. 'Take advantage of every opportunity to show who you are and what you have to offer. It takes a lot of work, but it's the best way to start building an online audience—one fan at a time.

With over seven million views to her online video performances and tutorials, Nina Perlove is one of the most-listened-to classical flutists of our time. Nina was a soloist at the YouTube Symphony 2011 and is currently executive director of the American Classical Music Hall of Fame (www.realfluteproject.com).

Performing Arts Exchange (PAE)
www.southarts.org
Baton Rouge, LA • September 21–24
CMA Booth No. 617

PANEL: Presenting Jazz: Bringing the Music Back Home to Louisiana and the Gulf Coast September 8, 10:30–11:30 A.M.
Panelists: Derek Gordon, President & CEO, Arts Council of Greater Baton Rouge; Jason Patterson, Jazz Producer, Snug Harbor; Margaret M. Lioi, CEO, Arts Council of Greater Baton Rouge; John Kennedy, President, Arts Council of Greater Baton Rouge; Ted Shapiro, Canadian Agent, International Music Network; Jannette McPherson, Director of Jazz Studies, University of Louisiana at Lafayette; Andrew Berman, CEO, Arts Council of Greater Baton Rouge.

It isn’t just

The attention in the Internet is a way of capturing attention for your own benefit, think of what you can offer your audience. The first YouTube video I posted showed me playing the Telemann Fantasies. Sure, they got me some attention, because people enjoyed my playing. But I didn’t go viral until I started posting teaching videos, since these helped viewers become better players elsewhere.

Here are some basic rules to keep in mind when creating content:

The art comes first. Artistic sharing— not marketing material—is what captures the attention of an online audience. I’m not just talking about posting concert videos; I mean creating content specifically for online consumption.

Marketing works only in context. Never, ever think of your online platforms just as places to post press release! Yes, you can lever your online audience only after you have built an actual relationship with your viewers. You will never fool them into thinking that a concert schedule on YouTube is a T-shirt, in return for their email addresses.

Stay on topic. You’ve attracted people who are interested in music. Don’t overwhelm them with your thoughts on extraneous matters. If you’re trying to develop a fan base for your jazz band, don’t turn your blog or Facebook page into a series of postings about saving the rain forest. You’ve actually unsubscribed to an artist’s Twitter account because his interesting posts on music were getting outnumbered by his rants about other matters. If you’re passionate about an unrelated issue, invite your subscribers to follow you on a separate platform or different account. But don’t assume that just because you have a passion for an issue, everyone on your YouTube channel will share it.

Keep it fresh. Make sure your website is up to date. The more often you update your content, the more you encourage your followers to make return visits. Design your website so that you can do the posting yourself, rather than waiting for a webmaster to do it for you. Remember, if you’ve got a notice on your home page for an “upcoming” concert that took place two years—or even two weeks—ago, you might as well post a sign saying “Nobody’s home here.”

It isn’t about the technology.

Online technologies are not substitutes for actual human interaction. Just because you use Twitter doesn’t mean people will want to read your tweets. Just because you have a Facebook page doesn’t mean that everyone will want to spend seven precious minutes watching it. The technology is valuable only when it helps create a meaningful human connection.

And it isn’t about you. Don’t just think of the Internet as a way of capturing attention for your own benefit; think of what you can offer your audience. The first YouTube video I posted showed me playing the Telemann Fantasies. Sure, they got me some attention, because people enjoyed my

Content

B en Chan, creator of the BenChan­ Violin channel on YouTube, isn’t even a professional musician. But his 24 videos have over 35,000 subscribers. Why? He gives the audience what it wants. He lets viewers request their favorites, and responds with renditions of everything from Bach to the theme from the video game Zelda. He has discovered the key to success on the Internet: create content that addresses an audience's wants and needs.

Based on the responses I’ve received on my own online materials, here's what I’ve discovered about the audience:

They want to participate. Ask your audience to weigh in on an issue, to post a video response to one of your videos. Ben Chan, creator of the BenChan­ Violin channel on YouTube, incorporates links that let you subscribe to my free e­newsletter, follow me on Twitter, “friend” me on Facebook and download my app. All of these help you stay in touch with your fans and keep up with my latest projects.

Social networking works. You can’t assume your followers will come to you; you have to go to them. And where are they? Social media and Twitter. Use these social media and social networking tools to stay in contact with your fans. Create posts with links back to your content.

They also like familiar things.

If you come across a funny music­ Teacher Halloween videos. But you don’t need them something fun, like my Vampire Flute musician, but they also enjoy it when I give them something fun, like my Vampire Flute musician, but they also enjoy it when I give them something fun, like my Vampire Flute musician, but they also enjoy it when I give them something fun, like my Vampire Flute musician, but they also enjoy it when I give them something fun, like my Vampire Flute musician, but they also enjoy it when I give them something fun, like my Vampire Flute musician, but they also enjoy it when I give them something fun, like my Vampire Flute musician, but they also enjoy it when I give them something fun, like my Vampire Flute musician, but they also enjoy it when I give them something fun, like my Vampire Flute musician, but they also enjoy it when I give them something fun, like my Vampire Flute musician, but they also enjoy it when I give them something fun, like my Vampire Flute musician, but they also enjoy it when I give them something fun, like my Vampire Flute musician, but they also enjoy it when I give them something fun, like my Vampire Flute musician, but they also enjoy it when I give them something fun, like my Vampire Flute musician, but they also enjoy it when I give them something fun, like my Vampire Flute musician, but they also enjoy it when I give them something fun, like my Vampire Flute musician, but they also enjoy it when I give them something fun, like my Vampire Flute musician, but they also enjoy it when I give them something fun, like my Vampire Flute musician, but they also enjoy it when I give them something fun, like my Vampire Flute musician, but they also enjoy it when I give them something fun, like my Vampire Flute musician, but they also enjoy it when I give them something fun, like my Vampire Flute musician, but they also enjoy it when I give them something fun, like my Vampire Flute musician, but they also enjoy it when I give them something fun, like my Vampire Flute musician, but they also enjoy it when I give them something fun, like my Vampire Flute musician, but they also enjoy it when I give them something fun, like my Vampire Flute musician, but they also enjoy it when I give them something fun, like my Vampire Flute musician, but they also enjoy it when I give
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The Technical Bulletin of Chamber Music America
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Deadline:
- October 7, 2011
- November 18, 2011
- December 31, 2011
- January 17, 2012

Maximum Exposure
Using multiple Internet platforms

To build your career
By Nina Perlone

The music world went online over a decade ago, and it’s there to stay. Virtually every professional ensemble has long had its own website, with a calendar, bios, press materials and reviews—and sometimes audio and video clips. But with the advent of YouTube, Facebook and Twitter, maintaining a website just isn’t enough. To get the most out of the Internet, you have to be an active participant across multiple platforms.

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