

ROUGH EDITED COPY

JOHN. F. KENNEDY CENTER FOR THE PERFORMING ARTS

FEBRUARY 26, 2013, 3:00 p.m. ET
Setting Up Success for Performing Arts

REMOTE CART PROVIDED BY:
ALTERNATIVE COMMUNICATION SERVICES, LLC
PO BOX 278
LOMBARD, IL 60148

This is being provided in a rough-draft format. Communication Access Realtime Translation (CART) is provided in order to facilitate communication accessibility and may not be a totally verbatim record of the proceedings.

Please stand by for realtime transcript.

>> Welcome to the webinar, please remain on the line.

>> The broadcast is now starting; all attendees are in listen-only mode.

>> Hello and welcome. This is Lisa Damico at the Kennedy center, we're so happy you could all join us today. This is part of a monthly web series we offer here at the Office of VSA and Accessibility and we focus on topics related to arts, disability and education. I believe that we have a few first time participants with us today so I'll quickly run you through a few administrative things related to the GoToWebinar service and then I'll turn it over to our presenter Liz Miller. If you would like live stream captioning of this webinar, you can visit the link that's on the screen in your control panel towards the bottom and follow along.

You can see the link here as well.

So everyone should see the attendee control panel on the right-hand side of your screen. If at any time you need to leave the webinar, you can click on the X in the upper right-hand corner. Something important to note is that you have the appropriately selected method of accessing the webinar whether that's by telephone or mic and speakers. When people have problems with the webinar, it's usually related to that. So make sure that you have the appropriate one selected.

And something else that's going to be very important for your participation is the questions box.

And because we have a lot of participants today, the best way for you all to share your questions with Liz is to type them in that questions box and I will then relay them to her. If we don't get to all your questions today, I will share those with Liz, and we'll get back to you following the webinar. I'll have everyone muted throughout. But, if you ask a question and Liz needs further clarification, I unmute you and you can speak directly with Liz.

One last thing for your participation is the raising your hand button. Everyone should see a little hand at the bottom of the control panel. To just practice and make sure that everyone is able to use that, if I could have you all click on the raise your hand button. I see some hands going off. Very good.

Okay.

So we have Liz Miller who is an arts management consultant who is going to be presenting today. I'm going to turn it over to her.

>> Liz Miller: Liz?

>> Liz: Yes, can you see my screen, Lisa.

>> Let me change it to you.

>> There we go. Yes.

>> Great, wonderful. Good afternoon, everyone, as Lisa said my name is Liz Miller and I'm so happy to have this opportunity to talk with you today. This webinar is entitled "setting up success for performing artists." And as you may have seen in the marketing materials for this webinar, my background is that I was formerly the VSA artist services manager at the Kennedy Center. And in fact, I worked at the Kennedy Center for five years on VSA programs and specifically the performing arts programs. And so I have five years of experience and I -- in this particular topic.

And I've sort of formatted today's webinar as a most asked questions overview. The most frequently asked questions I receive from artists, artist supporters, parents, arts administrators. And hopefully, I can touch a little bit of everything

over the course of the next hour.

Obviously, I'm very happy to take your questions and we'll pause after each of the four sections of the webinar if anyone has any questions. My background was past five years at the Kennedy Center and I'm now working as a consultant and full time mom to my 6-month-old daughter and prior to that I also worked at a nonprofit theater in Baltimore called Center Stage and arts advocacy nonprofit calls Americans for the Arts. I also have a graduate degree in arts management.

The information I'll be sharing today is really targeted for emerging artists, preprofessional artists, their parents, their supporters, arts administrators who don't have an enormous amount of experience in the field of artists with disabilities or career development for artists. If you are a professional artist working in the field, you may find some of what I'm having to say as a little bit obvious, I apologize if that's the case but, if you have a more specific question, I'd be happy to take it.

Looking over an outline of what we'll be talking about, the first section will be about building your skills as an artist, how to most effectively invest your time and resources in training and performance opportunities. Second section will be about how to market your talents and create for yourself a visible and professional presence in the field. The third section will be about networking and making connections and how to most effectively utilize the connections you've made in your community and in the performing arts community at large.

And finally we'll go over some of the resources that are available for performers that I think will be helpful for you to know about. Before we do any of that, I have two poll questions I wanted to ask just to get a sense of who is participating in today's webinar. The first is how would you define your role in the performing arts community. You see options are as a performer just starting out, emerging, if you classify yourself as a professional or semi professional artist. If you're a parent or supporter of a performer, if you're an arts administrator or if you would define yourself in some other specific role.

>> Lisa: Liz, I launched the poll so I want to give everyone 30 seconds to answer it and then I'll share the results with you. All right. I'm going to close the poll.

It looks like we have 8% of our participants are performers, emerging performers, just starting out. 31% are professional, semi professional performers, no parents or supporters of a performer and 54% are -- 54% arts administrators and 8% other.

>> Liz Miller: Great, okay.

As I said, if any of you are finding what I'm saying a little too elementary for your experience, mostly cloudy skies write -- type a question for Lisa that will be most helpful for you because I do want to provide information that's valuable for everyone. Second poll question is about your primary performance genre, I know some of you may classify yourself as multiple genres, I'm asking what is your primary performance genre. So, if you're a singer who moves well, you know, please select theater or music, if you're a dancer who sings, select dance. Selecting your primary performance genre.

>> Lisa: I've launched the poll. The votes are coming in. Give everyone about 15 seconds more. All right. 10% said dance, zero% said film. 50% said music. 10% said theater. And 30% said other.

>> Liz Miller: Okay, great.

Well, as you all know, I'm sure, there is different information for each discipline within the performing arts. So I'm happy to -- I'm going to try and hit on everything a little bit today. But again, please type in your specific questions so we can address them.

All right?

Diving in. So probably the -- one of the most frequently asked questions that I received during my five years at the Kennedy Center was about how much training does my artist need? This came from parents or teachers a lot of times. They would say something along the lines of, "I have a naturally talented performer. And how much of an investment do I need to make in lessons, in classes, in training for this artist?"

And as you all know, there's no exact formula for a successful career as a performer, you see some people would work their way through from very traditional manner beginning with classes and working their way up through more community organizations to professional organizations. And then there are others who appear on American Idol, want to become a star overnight and every path is -- there's not necessarily a right or wrong answer here. But most paths do involve at some point along the way an amount of training in your discipline.

Obviously there are many different types of training available for all levels. Community activities, group and private lessons, things more serious like conservatories and collegiate and graduate degrees. All of these have different levels of investment from time and resources and money obviously.

And so no really have a specific recommendation here because this is so tailored to your specific needs. But I do think the right investment in training will

pay great dividends towards advancing your career as a performer, so I encourage people not to shy away from training as an artist because I think it is important to develop your skills. College and graduate school are the most specific questions we'd receive because these are such large financial investments and large investment of time. The advice we typically give to artists who bring this question to us is that if you are going down this path of obtaining a college or graduate degree in a performing arts discipline, to your homework. Talk to the teachers you'll be training with in that program because you'll be spending day in and day out with these people and they'll be sharing their knowledge with you. You want to make sure that you have -- that your artistic visions align in some way and that they'll also challenge you in a productive way. Keep your eyes open for scholarships. We get a lot of questions in the VSA and accessibility office about scholarships that exist for performers that exist with disabilities. There are some. Most obviously perhaps would be the one that is offers through the Office of VSA and accessibility at the Kennedy center for musicians which is the VSA international soloist award. You can find information about that on the Kennedy Center's Web site. I know the application process has closed for the 2013 year. I've known many artists would come through VSA programs who obtained scholarships to study music and also dance and theater who found the scholarships on their own and they're not specific to disability. They're just based on the extraordinary talent of that individual. So do your homework on scholarships available for the schools that you are interested in. Seeking an MFA is a major monetary and time commitment. Different rules apply to the different performance genres in terms of if an MFA is necessary. Folks have specific questions about this, I'm happy to address them at the end of this section of the webinar. I will say a graduate program's reputation can be very valuable for advancing the career of a performer. I'm sure we've heard stories of people who are gone on to prestigious programs like Juilliard school of drama or Juilliard and through the sections they've made there have advanced their career, there are a lot of jokes about the Yale mafia for instance and someone who attends a certain school then hires other folks who have attended that program and I think that can be very valuable. That said, you want to make sure that you're investing in the right program to have that kind of opportunity opened up to you. And again that's all about doing your homework, talking to graduates of the program. Talking to students currently in the program and doing your -- doing some research on the instructors, the professors, the teachers that you'll be dealing with.

The final thing I want to say about training and building skills is about performance opportunities. So we would be asked do I -- as a performer, should I be seeking out opportunities to perform or should I be focusing on taking classes and studying individually. And both are very valuable. One of the best ways to build your skills as a performer is to practice your discipline, practice your craft. So I would always encourage performers to seek out performance opportunities and challenge yourself be they through a community organization or through a community theater, community orchestra, community dance ensemble or through local school where you can volunteer or any sort of opportunity -- church group often times a lot of people have performance opportunities that way. I think they're great ways to learn how to perform with others. Because if you are seeking a career as a professional performer, chances are at some point you'd need to perform in an ensemble so it would be great to gain that experience early on and learn what it's like to perform as part of an ensemble and also encounter people with different artistic visions and challenge yourself hopefully. And also learn what you'd like to experience again or avoid in the future. One note I'd make -- we'd get phone calls in the VSA and accessibility office from arts organizations that are looking to hire artists with disabilities and something that frequency came up in those conversations was well, do these artists need to be paid? And the answer I would always provide is yes. Compensation is important and a performer with a disability should be compensated in the identical way a performer without a disability would be compensated. So I would encourage you as an artist or administrator to keep that in mind and also not to be afraid of opening up discussions about reasonable accommodations. I have often gotten this inquiry from dancers specifically saying that they're nervous about approaching dance organizations or performance venues about accommodations that they would like and I think actually most venues and most organizations are very open to providing reasonable accommodations. And anxious to do so. They just need some education on how best to do that? I encourage you to open up those conversations and make sure that you're being paid appropriately. Obviously, it is fine to volunteer yourself and your craft as an artist for the right organization or the right opportunity. But not every performance opportunity needs to be a volunteer opportunity.

Especially once you achieve a certain skill level and if you all are professional and semi professional performers or many of you define yourselves that way, I'm sure you already know that.

>> Lisa: Liz, I was going to say I have a question related to that. Once you reach that more professional level, how do you know how to set your price as a performer? What would be fair pricing?

>> Liz Miller: Well it would really depend on the kind of performance that the organization or the venue is requesting. And I would -- I it really does vary, I would recommend that the singer for instance contact another performer who has done this same event or performed in the venue previously and see what they were paid. Seek out comparable compensation that you can then use. And I would always -- I think it's important to be open to negotiation when you're setting your performance fee. But also not to be completely defeated right away if someone says oh, well, we weren't expecting to have a fee for this artist. I think it's okay to very gently, very politely push back and say well unfortunately, I would require some payment. And I'm flexible on the number, but I would require some payment.

You know, another way you could figure out what's an appropriate fee besides contacting someone who has been in a similar situation before and see what they were paid is to contact the VSA accessibility office or another local -- if you have a local arts union or arts service organization in your community. A lot of times they've done surveys of artist compensation. So have -- sometimes arts service organizations. I'll be talking briefly about them in the resources section of the seminar, webinar. So you might be able to find some information from those kinds of resources as well.

>> Lisa: All right, thank you.

>> Liz Miller: Are there any other questions at this point about training and building your skills?

The next section of the webinar is about marketing and that's probably the longest section of the webinar but I'm happy to take any questions right now if you have them.

>> Lisa: I don't have any questions for you at this point.

>> Liz Miller: Okay, great, moving right along. Marketing your talents. So this first slide I have here is really what I would say the things you need in your toolbox as a performer. There are many levels of these items that you need in your toolbox. But I think every performing artist should have these items ready to go so that when they're requested by a venue or presenter, they're -- they have them. They don't need to be fussed with. The first thing is recordings and photographs. Head shots are usually associated with actors because people see them in playbills for plays and musicals. But every performing artist should have some sort

of head shot go. They should have low resolution and high resolution version. I know headshots make people nervous because they associate them with professional photographers and they can be very expensive and I certainly understand why that would make someone nervous. There are many ways you can get a headshot that doesn't require hiring a professional photographer. If you have a professional headshot, that is fantastic. If you have a friend that's studying photography, that's a great way to get a headshot often times community colleges will offer headshots at steeply discounted rates as part of their course work. So I would check out schools to see if you can be linked up with a student photographer for a head shot. Even if you just have a friends or family member with a good camera, who can get an image of you that is recent and attractive and looks like you and is well lit and they can take it in a -- so that it's in a high resolution format, that will suffice what you can't have is a photo taken in Instagram and is kind of blurry, surprisingly a lot of people these are the images that they have of themselves. I would encourage you to make an investment in time and energy into obtaining a head shot for yourself. If you're performing in any venue because marketing for arts organizations is so important these days for performances, they will request an image from you so they can put it on their Web site and in their materials.

Performance video is also really important for artists to have. I know the Kennedy Center will want to see a performance video before hiring performing artists. So having performance video of something recent within the last year or so is important. And having it be at least a reasonable quality that is to say, not shot on an old cell phone and have the sound be scratchy and fading in and out. You want something that doesn't have to be long, it can be short. You want something that shows off your skills well. And can be sent to venues and presenters if requested. It doesn't need to be a professional camera crew coming in but some performance video is important.

We would get a lot of questions in the VSA and accessibility office about studio recordings versus live recordings for musicians and specifically for sending in to conservatory programs for applications and also for applications to music competitions like the VSA international young soloist program. I think studio recordings are great if you have the resources to make that happen, that's ruffle. But the danger that can run with a studio recording is that a lot of adjudicators for these kinds of admission processes will question how edited the studio recording is. So, if gay live recording is available, that's can be better in many instances than

a studio recording. I've heard arguments with the judges for the VSA with international young soloists many times over the year whether an artist can actually perform the way their studio recording sounds. I encourage you if you have a studio recording and a live recording, that's perfectly acceptable. So that way the live recording can back up, reinforce the great sound of your studio recording. But, if you only are going to send one, I would strongly encourage you to consider a good live recording. If it's a live video recording, that's even better, a professional bio is something that you should definitely have in your artist toolbox and I encourage you to have a long and short version. Short version being absolutely not over 100 words. If you look at play bills, you'll see bios are very short often times and space is limited in those kinds of publications so I would encourage you to have a long and short version ready to go. Make sure in your bio you're using the proper names of shows, institutions, degrees that you might be mentioning. Frequently artists would send in for performance at the Kennedy Center bios that include -- Kennedy center bios that included abbreviations and acronyms that we didn't understand, we didn't know what they meant. They would include a lot of misspellings. So really, double-check and make sure you're using the proper names of anything you're mentioning. If the presenter for the venue that's hiring you is needing to shorten something, then they can do so but give them the full name and let them shorten it from there. Be consistent with your references, that is to say, if you are putting the names of shows that you've been in, plays or musicals, say, in italics, consistently use italics throughout. If you're listing a role first and a show second, do that throughout or vice versa.

And remember that you don't need to include every role you've ever played, every venue you've ever played. In the long version you're welcome to do that. But as you move throughout your career, I would encourage you to really include the highlights and the most recent things.

And remove some of the older things or the less recognizable roles and venues.

So another thing to have in your toolbox is your story. And that sounds simple enough. But I do think it's important for performing artists and specifically performing artists with disabilities, to know -- be comfortable talking about themselves. And create a compelling narrative about themselves and be comfortable talking about themselves.

There is a young actor that had worked on a number of VSA programs who actually is currently in a professional theater production in Chicago. And he has

been -- he's initially he was very uncomfortable talking about himself. But he has become such a great advocate for himself as an artist because he's comfortable talking about his journey from, you know, deciding to explore theater to where he is today. He's comfortable talking about his disability when asked.

And he's really crafted his story. And I think that's important for anyone. To know what's unique to them. Especially today when there are so many media outlets out there that are hungry for good stories. If you're able to pitch them something that's unique, then that makes you a really compelling story for them to put in their publication.

So I would encourage you to think carefully about what is unique to you. And then also think about how you can talk about that.

So the last thing I wanted to talk about in terms of marketing is online presence and keeping yourself relevant. These really go hand in hand. It is very important to have an online presence these days as I'm sure you all know. But having an online presence means also keeping that online presence up to date and making sure that your online presence represents you in the way you want to be represented.

I think it's great for artists to have a personal Web site. I would encourage you to have one. But only if you're able to update it regularly.

If you create a Web site and then don't update it for two years, people are going to be hesitant to hire you because they will think that you did not work in the past two years.

I know this certainly is something that the folks at the Kennedy Center think.

So I would encourage you to have a personal Web site but only if you're able to update it regularly. It's very, very important to update it regularly.

In fact, if I could share one other anecdote it is that a lot of folks -- a lot of people would contact VSA and accessibility office at the Kennedy Center from PR agencies, casting directors, because they'd be looking to hire an artist with a disability or an actor with a disability for something.

And they would have already done their Google research. And sometimes they'd say oh, I found this person online, do you know anything about them? So, if you have an online presence, then people will be -- may be seeking you out. But similarly, at the same time, if someone says oh, I found this person online but they just had an old kind of listing somewhere and it looks like the last show they did was in 2006, I can say oh, no, that's not the case, I know they were in these shows the past couple years. But you know, they're not -- if that person hadn't made the

call and reached out to me to verify that, then they would have been written off immediately. A presence on YouTube is also really important. In fact, I am sure some of you heard in the news this week about how Bill board is now using YouTube views in its ranking of the hot 100. So it's especially important for musicians so have content on YouTube. You can have your own YouTube channel. That's fantastic. If not, I think it's great just to have yourself tagged in videos online and it doesn't just have to be a solo video. If you're part of an ensemble that has video on YouTube, I encourage you to ask that ensemble to tag you in the online video so you can be searchable on YouTube. I know a lot of musicians do this and it's a regularly done practice. I encourage you to do the same.

Social media, it's great to have a presence on social media on Twitter or on Facebook but again you have to update it regularly if you're going to do that. So I'd encourage you to explore social media as a way of marketing yourself as a performer. But making sure that you update those social media outlets all the time. And you -- it's really -- your e-mail address or phone number, people need a way to contact you. So, if you're putting yourself out there online, make sure you have some way for a presenter or organization to contact you. And I strongly encourage you to make sure if you are giving your e-mail address make sure it's a professional sounding e-mail address.

I've seen online people listing things like please contact me at hottyclarinet@gmail.com. I would discourage that short of thing. E-mail address with your name in it is most appropriate.

As I said, just keep yourself relevant, regularly update your bio online and in your own personal files so that it's ready to go. Add in those performances as they happen and make sure they stay up to date on your Web site and online presence as well.

Try to use recent photographs and media online. You know, I know it's difficult to have headshots done regularly. I don't think they need to be done more than every couple years but you certainly don't want to be using a headshot that's 5 or 10 years old. You want something that looks like you. And it's really important to have your online media represent what you're currently doing. If someone's viewing a performance of you online playing classical violin piece but it's from five years ago and in the past five years you've really switched more to a jazz focus you don't want them searching you out and finding only the classical content. So you just want to make sure that what's online is representing your current work. And you also want to keep up your training so, if you're in a lull between performances you can insert something into your bio or resume that fills the gap between performance opportunities. So that's a great time to take classes or

explore some other ways to reinvigorate your resume.

And that is sort of the end of the marketing section. I wonder if anyone has any questions about what I said.

>> Lisa: No questions at this point, Liz.

>> Liz Miller: Great, thanks, Lisa. Move on to networking, any career is important to network for advancements. And the arts are no exception. And the first way I would encourage you to network for success is to engage with your local arts community.

First place you might want to stop some of you might live in states with VSA affiliates. I listed the hyperlink here for the Kennedy Center web page that lists the VSA affiliates. I'd encourage you to check that out and see if there's a VSA affiliate near you. They're a great resource to hook you up with other institutions and venues and organizations within your community.

I would also encourage you to reach out to arts organizations both at the community and the professional level within your community. Just to make yourself known and get to know the leaders of those organizations and have them get to know you a little bit. Within local arts communities it's a very small world so many of you may have done this but it's nice to sometimes have a reminder that your organization has popped up, it's great to connect with the leadership of that organization or the folks involved just so you have a connection.

Other ways that you can engage with your local arts community include volunteering for programs that are related to your talent set.

You -- if a community program is looking for an accompanist and you're a pianist, you might volunteer as such or whatever musical instrument you might play. You can seek out events where you might meet other formers, designers, producers, et cetera. Like networking opportunity, a lot of times you see in towns that they have performing arts nights at local venue, industry night for instance is a great way to meet others in your community.

You can take classes again, just as a way of meeting folks. And consider offering lessons if that's appropriate. That's a way to meet others in your community perhaps not at your skill level but you never know when the parents say -- if you're offering lessons for very young students, one of their parents might be hiring a musician or an actor or a dancer for some of that that they're planning and that's a great way to get your name out there in the community.

I'd encourage you to look for mentors and advisors in your community as well. That is to say seek out people who you trust who are doing what you want to be

doing where you want to do it. If your goal is to be an actor in New York, then I would suggest that you seek out someone who has experience as an actor in New York. They can provide advice to you from firsthand knowledge. I would encourage you to reach out to arts leaders from your community. When I was a student myself this is something I did myself that I found very exciting. It was an excuse for me to connect with folks I admired and I would say that I was a student and I was just looking for some advice on my career and I found that most arts leaders were very excited to talk to me, very willing to talk to me. But an important thing to remember is that kinds of mentorship is a 2-way street. An advisor will be willing to share their time and knowledge with you if you show genuine interest and respect. If you're flexible about the times you can meet with them and locations you might meet with them and you seem really interested in their experiences. Not just constantly peppered with questions about yourself.

Another important way to network is to attend arts events and performances, this would include industry nights as I mentioned. I know a lot of theaters offer night performances for artists in the community. They also offer discount offers for artists. So I would encourage you to seek those out along with student tickets. Rush tickets, any sort of discount offer you might find. University performances are often a great way to see the arts in your community at a discounted price but also to see some more other emerging performers in your community.

And some arts organizations are very willing to have emerging artists attend their open dress rehearsals if a polite inquiry is made. So, if you play the networking game correctly, I do think that you can find opportunities to see the artistic process in action through things like open dress rehearsals. But attending those kinds of performances in supporting the community you want to be a part of I think is very important. The more interest you show, the more engagement you're going to receive back on the other end.

That's sort of the end of the networking section. Does anyone have any questions.

>> Lisa: I'm giving people a few seconds if they want to type something up but at this point, I don't have any questions for you.

>> Liz: The only other thing I wanted to talk about is resources for artists, what's out there for artists specifically online resources. With we receive questions about resources in the VSA accessibility office, the first place I would suggest people look is at a service organization for the discipline that they practice. I've listed 5 such service organizations here. I think they hopefully touch on a lot of

areas of interest for participants. There are others.

These are sort of the heavy hitters. In fact, these five organizations participate in something -- they held a few national performing arts conventions over the years. That is to say, they brought their individual conversations together for a larger performing arts convention so they're connected to each other in that sense as well as with the larger -- their larger communities within their specific disciplines. And I've included their Web sites. They're a great place to start if you're just looking for general information about what's in your area about opportunities for funding. I -- for instance, I know that theater communications group has an annual scholarship program for young artists to -- and practitioners to attends their conference, they also have funding available for young actors once their connects to a theater, a member organization that provide them some funding for that actor to develop their skills within that organization.

All of these service organizations have Web sites that list opportunities. Most of them are -- they're all member organizations. And most of their members are other organizations. But they also offer individual organizations.

And I know Dance USA has a really great Web site. I actually have the link to it in a subsequent slide that lists auditions around the country for their members. Great resources there.

>> Lisa: Liz, now that participants have had a few minutes to type out questions, I have two for you. Would you recommend that performing artists create business cards? If so, how can this be done economically.

>> Liz: I don't think a business card is absolutely necessary. It can be done through the Web site Vista print. I know several performers who have done that and it can be useful in a networking situation to hand someone a business card so that directs them -- I would suggest your business card direct them to an online location where they can see your work. I don't think it's essential but it's a nice thing and I know on Vista Print I don't know the exact numbers they have right now but they've offered discounts previously for things like 250 business cards for \$20 or something like that. So that's one place I would suggest you check in terms of a printing option. And they might not be as slick as something that you did at a local print shop in your community. But it's an easy and quick and economical way if you did want business cards and if you were planning on doing a lot of face-to-face networking with a lot of people would be then that would be a nice tool to have.

>> Lisa: Great, thank you. For our second question, is it really possible to

earn a living as a performing artist? What level of skill or ability do you have to attain to make performing into a livable career?

>> Liz Miller: That is the big question for almost any career, right? I think most people who would define themselves as professional performers would tell you that they, well, A, have honed their skills for a long time and B, don't spend all of their time performing. A lot of performers spend part of their time teaching, be it giving individuals lessons, teaching at a school or university to supplement their income and to fill in gaps between performance opportunities.

The way to make a -- the performers you see who have more traditional quote, unquote full-time positions with arts organizations are orchestra members. Those are very difficult positions to obtain. There's just a limited number of them out there and a lot of people competing for them. Same thing for company members within dance companies. For actors it's even more challenging because most theaters around the country now no longer have resident acting companies.

So it's an audition for every performance.

And that can be difficult. I know plenty of actors who make it work and you audition constantly and tend to fill up their calendars with shows for the year. But it's hard. It's hard to do it. So it is possible. But I do think that it's important to have a way to supplement your income between opportunities and education in the -- educating others is a great way to do that and probably a way that you see most frequently done.

>> Lisa: And the same participant is conned ring how valuable is an internship? Will that help to get me a job?

>> Liz: Definitely an internship is extremely valuable. Especially if you're doing an internship at the kind of organization where you'd like to work. Making yourself known to the folks who do the hiring is a great way to get a job.

So I would encourage you to seek out an internship. But you know, I've also known young people who have gone from one internship to another to another with limited success. And I think it was because they were sort of falling into these internships so it's important to reach outside the box at a certain point and I don't know if you're talking about a paid internship or unpaid internship or what your discipline is as an artist. I did an internship at a theater organization that was paid. It was a reason-long internship. From September to June. And I ended up being hired full time at that organization afterwards. So it was great for me. And I have no -- out of that same internship folks have been hired back at that institution as lighting designers, as directors, as drama tours. So it was a really great

opportunity for me as a professional. So I do think an internship can be valuable and if Lisa, you can give that person my contact information, I'd be happy to provide more tailored suggestions off line.

>> Lisa: Sure, I have -- everyone is now warmed up and is asking lots of questions. Because we have about 10 minutes left, I'm going to let you finish your presentation and then we'll open it up for those general questions.

>> Liz: Great, well, I only have two more slides. The next -- the next one about organizations that support artists. Alliance for Inclusion in the Arts is a great resource that's out there. They're New York based and I listed their Web site there. I encourage you to check them out. They had great resources online as well for artists, specifically artists with disabilities.

Creative Capital and Fractured Atlas are listed often as opportunities and Fractured At has great tools on line for folks looking to start organizations about some of the specific details of the starting an arts organization. And your city, county and state arts councils are great resources for you specifically for seeking funding. I'm sure many of you know that the government training for the arts that comes from the federal level at this country comes from the National Endowment of the Arts and trickles down through states, county and local arts agencies and that's how artists can apply for grants. It's a lot easier for arts organizations to receive grants than individual artists. But individual artists especially for local level do receive funding through the local arts agencies. And I'd encourage you to seek those out in your community.

This is just a short list of places that you can find artist opportunities online. Artsapp online is a portal for conservatory programs, scholarships, music competitions it's mostly music though they've broadened to some theater and dance programs as well. Back stage and Playbill are great places for theater professionals to look for auditions and jobs. They list national opportunities, not just New York specifically. As I said before, danceusa has a great place for audition listings on their Web site and Kennedy Center's Office of VSA Office of Accessibility has a Facebook page under the title of opening stages that periodically list artist opportunities. So I'd encourage you to find that on Facebook and follow that as well.

And last thing I wanted to say to the group was to stay connected to what's happening in your field. I think this is really important if you're seeking out networking that you know what's happening in your discipline at large.

And some ways I suggest you do that is by checking out the Web site arts

journal. You can subscribe to their weekly newsletters. It's aggregation side of arts news all over the world and you don't need to read everything on there but just a scan of headlines every day or every week is a great way to stay abreast of what's happening in your field.

Americans for the Arts has a very active emerging leader network at the national and local levels so I encourage you to see if there's a network within your community. Many of them are led by arts administrators and not artists. But I know that for example in the buffalo emerging leader network, they have a very active artist life community there.

National endowments for the arts has a blog called art works that posts interesting profiles of artists and information about research and programs that are happening around the country.

And again, it's just a great way to stay connected and abreast of what's happening at large. And it's always helpful to follow industry publications that pertain to your specific discipline in the performing arts. Be it Variety or the "New York Times" or anything in between. Just to know the headlines.

And with that, I'll open it up to questions again.

>> Lisa: All right. So we have a question from Oscar. How does your teacher or mentor play a role in your marketing? For example if you are a classical musician in the Washington, D.C., area, is the way you choose your teacher mainly through his or her quality of teaching, prestige, and their connections or their ability to further your career.

>> Liz Miller: Well, I would say their teaching prestige and connections probably would have a direct impact on their ability to further your career. They have a lot of connections, then they would likely be able to connect you with folks who could further your career or provide you with performance opportunities. But I would say finding a mentor specifically, someone that you're going to identify as your mentor, someone that you're going to dedicate a lot of time into sharing your questions and seeking their advice, I would say you really wanted to find someone who you connect with personally well and that also has had a career that you find interesting and similar to the career path that you're seeking. You can always seek advice from others who might be more prestigious and they could be an advisor to you on a less intense level. But someone you're going to call a mentor and really put a lot of energy into connecting, trusting their advice -- their opinions, I would suggest you really think about personal connection and how their experience how would you like your experience to be similar to theirs.

>> A.

>> All right, you are next yes is do you have advice on how I would find out about internship or apprentice tip experiences.

>> Yeah, a great way to through the Web sites I've previously listed like -- and it would depend on your specific discipline. But play bill lists a lot of internships and apprenticeship opportunities. If you're in theater, theater communications group has a paid service, it does cost something like \$35 a year for individual membership to a Web site called arts search and they list internships and apprenticeships in theater. But really what I would suggest to you is that most arts organizations seek interns and apprentices on some sort of cyclical basis, that is to say, they hire them in the summer, they hire them for the season, they hire them in the winter or spring on a school semester basis. So think about the kinds of organizations that you want to work for and then go to their Web site and find out what their deadlines are. So it's not just passive process of sort of seeing what's out there, it's a little more active. Seek out the organization you're interested in. Find out if they're accepting interns or apprentices and apply that way.

>> Lisa: All right, I think this will be our final question. Do you feel mixed ability dance is a growing field?

>> Liz Miller: Oh, that's -- I don't know if that's really about career development. That seems like a personal opinion. But I think mixed ability dance is certainly gaining some momentum given the increased popularity of dance in pop culture. I think shows like "So You Think You Can Dance" and "Dancing With the Stars" for better or worse have elevated dance in the country to something has not so high brow and it's a little -- it's consumed more frequently by folks on television. So I do think that dance organizations are seeing a little boost in terms of reputation and interest from the public. So mixed ability dance goes hand in hand. If you do follow those kinds of shows, you've seen access dance a wonderful mixed ability dance company in Oakland, California has been featured on So You Think You Can Dance at least twice. They've done performances on there. So in that sense I think it's a growing field. I hope that addresses what that person was -- the kind of information that person was seeking.

>> Lisa: I believe so. So, if that's the end of your presentation, Liz, I've got a few slides that I will wrap things up with.

>> Liz Miller: Great.

>> Lisa Damico.

So while I have you all on the air, I want to let you know about next month's

webinar. We have Sonja Cendak from our office who will be presenting strategies for mounting a low cost exhibition for our visual artists as well as administrators who might be assisting visual artists and you can register by going to that link. And -- yes, I'll also be sending out an e-mail to all of our past participants in the future. So I'd like to thank you all for joining us today. Everyone will receive an e-mail with a post webinar survey link in an hour. If you'll take a few minutes to complete that, that's really helpful to us, we also have a transcript of the webinar that's available upon request. If you have any questions or comments, please feel free to contact me at lvdamico@kennedy-center.org. Thank you all. Good-bye.